



# Showing films and other audiovisual content in European Schools

## Obstacles and best practices



### Final Report - Annexes

A study prepared for the European Commission  
DG Communications Networks, Content & Technology by:



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This report, together with each of its Annexes, is available online at <http://bit.ly/1CLdu7l>

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## 1.1. AUSTRIA

### INTRODUCTION

In Austria film literacy is ruled by several different national institutions, film museums and film festivals. The Ministry of Culture and Education (BMUKK) organises the annual MLA Award, dedicated to media education, which raises awareness of film education experiences and practices in schools (some of the work produced by children is available on their online audio-visual platform, [Mediamanual TV](#)). The *Institut für Medienbildung* (Media Education Institute), Salzburg, began its “Action Film” initiative in 1956, which brings the cultural heritage of film into closer contact with the younger generations. In Vienna the “City Film” programme invites citizens to watch free films during one day in March, at 16 different cinemas. The “[EU XXXL Kimik](#)” organization fosters the use of film as a teaching resource in a cross-curricular environment, focusing on teacher training and lifelong learning, as well as film-based work with pupils.

Regarding film theatres themselves, “*Wienextra*” run “Cinemagic”, a film experience for children and young people. During the week they conduct screenings in schools, whilst they also provide holiday shows for children and their families. The European “[One World Filmclubs](#)” network also runs film debates for its young audiences. Different film festivals are also in direct collaboration with schools: the “[YOUKI](#) International Youth Media Festival” screens short films made by students of ages 10 to 26; the “*Internationals Kinderfilmfestival*”, or “International Children’s Film Festival” (“[KinderKinowelten](#)”, “Youth Cinema World”) provides screenings for schools; and “Vienna Independent Shorts” develops a platform for pedagogical materials and teacher training ([Filmvermittlung.at](#)), which will be further analysed.

Austria’s only television station with an education centre ([Okto TV](#)) contributes to film literacy by organising workshops with volunteers. A second interesting initiative comes from a film rental store which launched “*Kino macht Schule*”, (Cinema Makes School) through their website and which offers products to teachers who want to work with film media in the classroom.

This country has a clear set of principles implementing film literacy within the curriculum. Notable parties among the chief bodies in this field are the *Medienservice* and the Austrian Film Museum. It has also drafted a 2012 plan known as *Medienerziehung Grundsatzterlass* (Media Education Principles) in which media literacy has been defined as a cross-curricular element of the formal education system. With regards to curricular implementation of film literacy, Austria offers a Visual Arts course in which media and film education take place. In terms of working material and training exercises, “[mediamanual.at](#)” offers several resources for film education and the production of other audio-visual content, as well as for different types of media.

Austria

**National Legislation: Bundesgesetz über das Urheberrecht an Werken der Literatur und der Kunst und über verwandte Schutzrechte (Urheberrechtsgesetz).**

▪ **Articles: 56d**

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Uses of any work for teaching purposes is permitted but restricted to acts of “public performance” (“Vorfuehrung”) and to parts of works. This includes necessary reproductions. It is open in how far the provision may encompass acts of making available.

▪ **Comments on remuneration/ compensation:** Equitable remuneration must be paid (statutory license).

## CASE STUDIES

The selected case studies are “*Filmvermittlung-VIS*” (“Film Education-VIS”, previously presented), “*FilmABC*” and the “Austrian Film Museum”. “*FilmABC*” is an initiative that promotes film and media literacy and has the support of state Ministries and different film industry parties in Austria, whereas “*Filmmuseum*” began programmes and activities in 1964 aimed at children older than 10: “*Schule im Kino*” (“School in the Cinema”, 2002), “*Fokus Film*” (“Focus Film”, 2008), “*Summer School*” (2007) and “*KinderuniWien*” (“Children’s University, Vienna”, 2009).

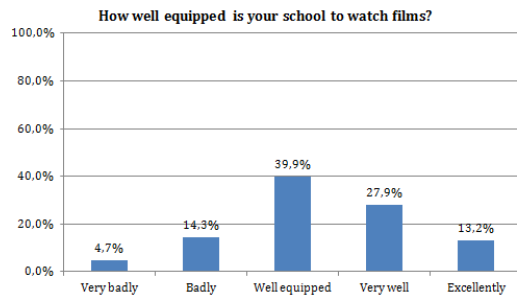
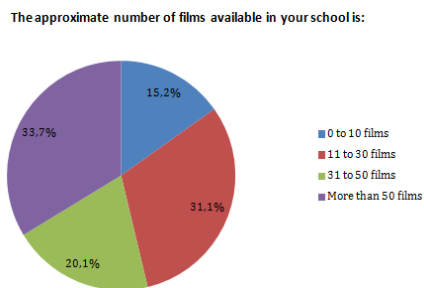
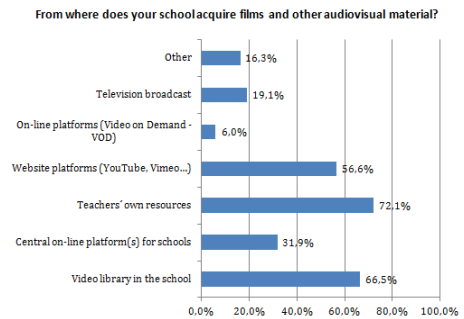
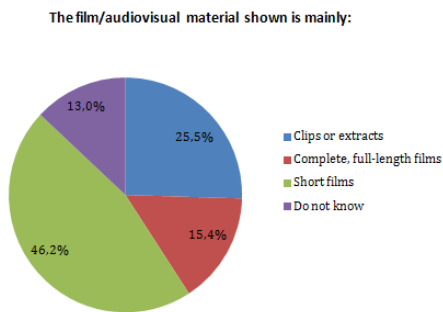
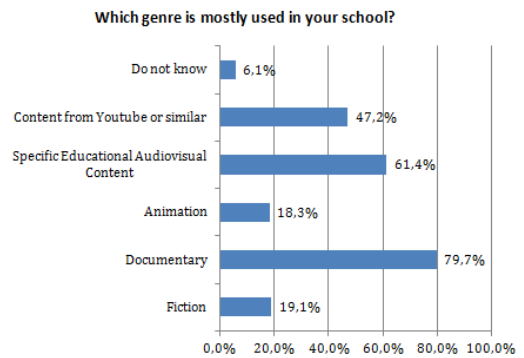
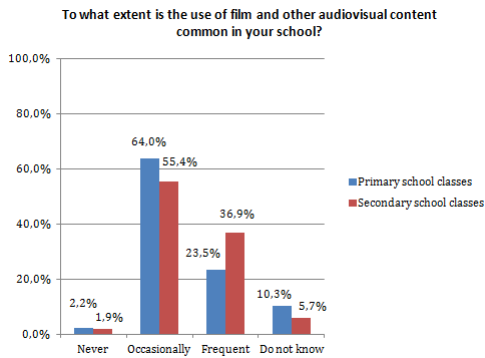
<b>Programme/ Activity</b>		FilmABC					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.filmabc.at">http://www.filmabc.at</a> Contact: go@filmABC.at</li> <li>▪ <b>Educational level or program the case is related to</b> Teachers, students - Teacher Training</li> <li>▪ <b>Description</b> It seeks to answer film-specific questions that arise at school. The institute studies and directs research on media and film mediation in schools. The objective of the project is to foster film as a tool for social and historical context analysis. They also offer advice and personal consultation for the creation of film literacy projects. Founded in 1989.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To organize talks and workshops with media professionals, focusing on the thematic content and aesthetic aspects.</li> <li>- Teacher training. Interested teachers can attend workshops where they are coached to acquire skills for the introduction of the use of film in the classroom.</li> <li>- To develop pedagogical guides for the newest film productions.</li> </ul> </li> <li>▪ <b>Short evaluation</b> FilmABC divides film literacy into two parts: the creation of pedagogical materials for the school and the pedagogical preparation of teachers regarding all aspects of film: language, aesthetics, production, genres etc.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- All the pedagogical material is <a href="#">available online</a>.</li> <li>- <a href="#">Example of a guide for the TV show “The Big Bang Theory”</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> Bundesministerium für Unterricht, Kunst und Kultur, (Federal Ministry for Education, Art and Culture), Filmfonds Wien (Vienna Film Fund), Fachverband der Film und Musikindustrie Österreichs (Association of the Austrian Film and Music Industry), Österreichisches Filminstitut (Austrian Film Institute) Verwertungsgesellschaft der Filmschaffenden – VDFFS (Society of Film makers).</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ creates educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country wide	Yes	Yes	No	Free activity	Yes	More than 10 years



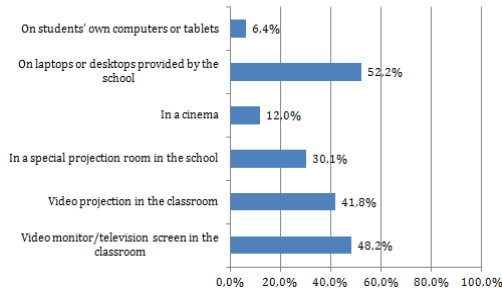
<b>Program/ Activity</b>		FILM MUSEUM WIEN					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.filmmuseum.at">http://www.filmmuseum.at</a> Contact: a.bachmann@filmmuseum.at</li> <li>▪ <b>Educational level or program the case is related to</b> Ages 6 to 18, teachers, students. Primary, Secondary, Lifelong Learning.</li> <li>▪ <b>Description</b> The Film Museum is a specific exhibition space (film as a time-based event, as a performance act), an archive, since 1965 (film as a medium for memory preservation), a research and training centre and a space for public debate and reflection (film as a hub of cultural and social discourse). Some of the educational programs are as follows: <ul style="list-style-type: none"> <li>- Schools in Cinema: 15 events each term ranging from lectures on sound, editing, the experience of time, manipulation and propaganda, the star system etc. to talks on film with directors and analyses of film historical classics.</li> <li>- Focus Film: Intensive work with 1 to 4 school classes over the course of one term, ranging from the history of documentary filmmaking, programming and experimental film (for 10-year-olds) to participating in Le cinéma, cent ans de jeunesse / Cinema, One hundred years of youth.</li> <li>- Summer School: 4-day workshop on cinema for teachers focusing on how to use film as an art form / a way of thinking in schools.</li> </ul> The organization seeks to integrate all types of film forms into the lectures, exploring what audiences have seen and what they might have never seen. The organization tries to maintain use of analogical materials, working with 35mm, 16mm and 8mm film, with the aim of raising awareness among children regarding these materials and also fostering a critical, historical understanding of media and the technological convergence. The organization classifies the meaning of film literacy as an understanding of how film “thinks”, how artists express themselves through film and a comprehension of how this is part of a socio-economic and historical context. </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To foster an understanding of film's capacity to “think” about the world in its own ways, through aesthetic means.</li> <li>- To give an understanding of the diversity of what film can be, thus bringing the cutting edge into dialogue with Hollywood and the so called “art-house cinema.”</li> <li>- To raise awareness of film as education - as an interaction between filmstrip, projector and spatial setup and to juxtapose this with other forms of moving image culture.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Film literacy is fostered through the preservation of analogical documents and the teaching of these values to the children as a way of maintaining cultural heritage.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <b>Research and Making Connections:</b></li> <li>▪ <b>Collaboration with other stakeholders</b> The Republic of Austria, the city of Vienna and private donations and entry fees. The ÖFM of the Austrian public, with regards to the function of art/history of film.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ creates educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Public	Local	Yes	No	Yes	Market price	Yes	More than 10 years

<b>Program/ Activity</b>		FILMVERMITTLUNG.AT					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.filmvermittlung.at/">http://www.filmvermittlung.at/</a>  Contact: joachim.traun@filmvermittlung.at (Joachim Traun)</li>   <li>▪ <b>Educational level or program the case is related to</b>  Primary and Secondary. Students, teachers, parents.</li>   <li>▪ <b>Description</b>  Filmvermittlung is a platform which fosters film literacy and is organized by the International Short Film Festival VIS (Vienna Independent Shorts).  The organization works throughout the year on school and extra-curricular media educating of children, young people, teachers and educators.  One of the main functions are the projects based on teacher training, providing courses on film and media skills at different educational colleges (Kirchliche Pädagogische Hochschule Wien/Krems, Pädagogische Hochschule Salzburg in Kooperation mit EU XXL KimiK, Pädagogische Hochschule Niederösterreich).  The other major function of Filmvermittlung is to organize different activities at the VIS Festival: a Youth Jury, free screenings for schools, student short film competitions such as "Get into Shorts", among others.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To make film literacy more accessible for teachers.</li> <li>- To organize pedagogical activities at the Vienna Independent Shorts.</li> <li>- To create support of pedagogical materials for teachers at a national level in Austria.</li> </ul> </li>   <li>▪ <b>Short evaluation</b>  The case is a film transmission (Filmvermittlung) project that aims to become a knowledge-base and bank of resources for teachers willing to use film as a pedagogical tool in their classes.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Bank of Projects</a></li> <li>- <a href="#">History of VIS</a></li> <li>- <a href="#">VIS Video Channel</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b>  Non-profit-oriented. Austrian Ministry of Education and Culture (BMUKK), Jugend und Bildung Stadt Wien (Youth and Education: City of Vienna), Austria Kultur Kontakt.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ creates educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Public only	Local	Yes	Yes	Yes	Free activity	No	More than 10 years

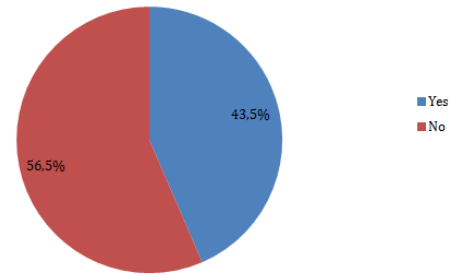
## DATA FROM SCHOOLS SURVEY



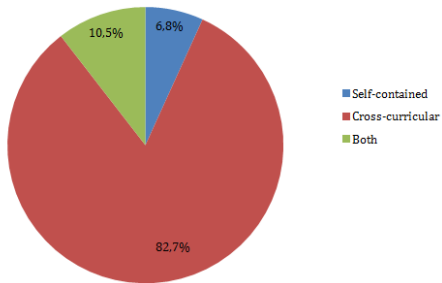
Where do students usually watch films/audiovisual content?



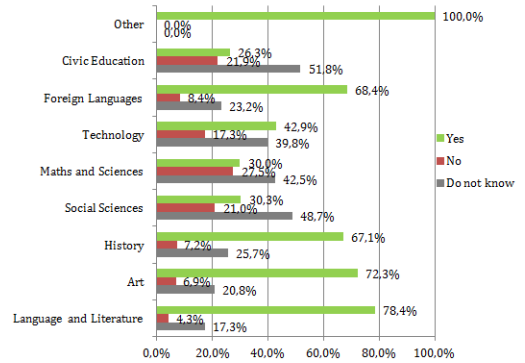
Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?



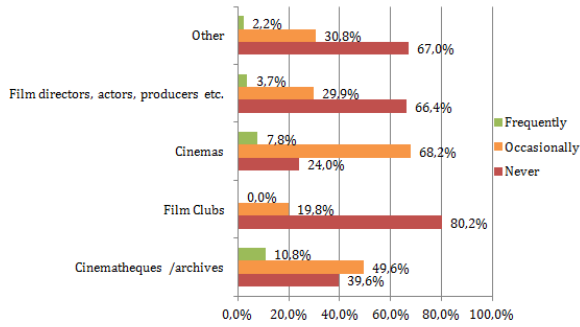
Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?



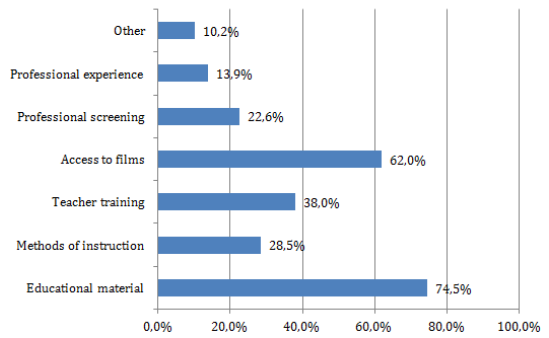
In which subjects is FL included?



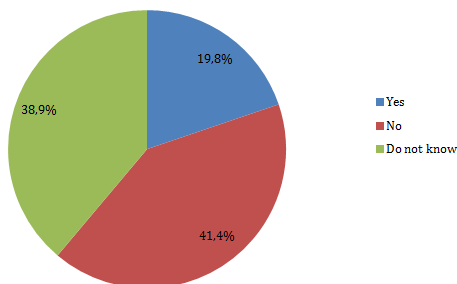
Collaboration with external parties with respect to provision of film education:



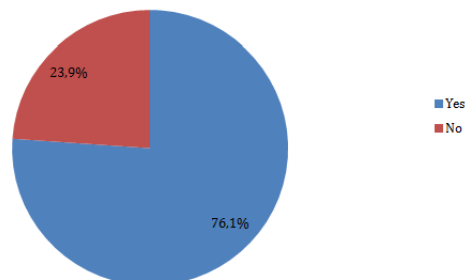
What do these institutions/organizations/individuals offer?



Does your school have any license agreements for the use of films?



Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?



## 1.2. BELGIUM

### INTRODUCTION

Education in Belgium (and therefore, film literacy) is under the responsibility of Belgium's language-based "Communities" (in opposition, legally speaking, to the attributions of the two other layers of power, Federal and Regional). As a natural result, public programs and private initiatives in the field of film literacy are conceived and implemented within their respective linguistic and geographical areas.

Belgium's Brussels-based "Film Archive" is particularly active in the area of film literacy, particularly in the context of film heritage and its accessibility to schools. The *Cinamatek*, as it is known, is organically linked to the Federal Government. However, depending on the language and the school system addressed by the activities, they are developed in collaboration with the VDFC (*Vlaamse Dienst voor Filmcultuur*, Flemish Centre for Film Culture); or with the SCC (*Service de Culture Cinématographique*, Culture Cinematographer Service) and the COCOF (*Commission communautaire française*), structured according to the functions of the French Community in Brussels.

In Flanders, The Ministry of Education approved the Media Literacy Policy Note and Action Plan for the creation of a [strategic framework \(2011-2014\)](#) and the [Strategic Literacy Plan \(2012-2016\)](#), which [are](#) aimed at integrating media and image literacy in school curricula as well as its promotion. Several non-profit organisations or third parties are authorized and are actively working on their implementation. This is the case of "[Jekino](#)", active for 35 years in film education and film distribution for children and young people. In schools in the Flemish community, Film Education is part of Media Education and is cross-curricular. Media education components can also be found in Visual or Fine Arts and in native Language education

In Wallonia, the *Conseil Supérieur de l'Éducation aux Médias* (High Council for Media Education), the body of the Ministry of Education created in 2008, promotes the development of Media Education in schools and supports different stakeholders and agencies involved in media education in the French Community. Film education is part of Media education and is taught as a separate and compulsory subject in primary school and is cross-curricular in secondary school. As in the Flemish region, film literacy is featured within Visual Arts and other subjects that develop the cross-curricular inclusion of media literacy. There are several initiatives and resources to promote film education. For instance, *la Cinémathèque* (Cinema), *La Médiathèque de la Fédération de Wallonie-Bruxelles* (Wallonia-Brussels Media Library), the *Centre du Cinéma* (Cinema Centre), cultural bodies under the coordination of the High Council for Media Education, recently presented "[laplateforme.be](#)", a web portal to promote Wallonia film productions available for teachers and cultural centres.

## Belgium

▪ **National Legislation:** The Law on Copyright and Neighbouring Rights as last amended in 2009.

▪ **Articles:** Art. 21, Art. 22 (exceptions), Art. 55, 56 (remuneration).

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 22(1) (3) stipulates that free and private communication of lawfully published works is permitted “as part of school activities”. Communication to the public (including making available) is restricted to “establishments officially recognized by the government.”

Article 22.1(4) Communications to the public (including making available online) is only exempted to the extent that “it takes place within the context of the normal activities of the establishment” and that it is conducted “solely by means of closed transmission networks of the establishment”.

The amount of the compensation for the use of works as stipulated in Article 22.1 is determined by Royal Decree deliberated in the Council of Ministers (Article 56(1)).

▪ **Comments on remuneration/compensation:** Separate levy systems exist for digital/analogue reproductions; use of extracts of films is to be remunerated under a levy scheme

## CASE STUDIES

With regards to the study cases presented here, two programs, *“Lessen in het donker”* (Lessons in the dark) and *“Ecran Large sur Tableau Noir”* (Widescreen on blackboard), by the association *Les Grignoux*, represent respectively two very powerful initiatives with a strong interaction with schools in each of the language communities. *“MOOOV”* is an organisation with a diversity of activities on film literacy and strong links to other relevant structures active in film education in Flanders.

<b>Program/ Activity</b>	Lessen in het donker (Lessons in the dark)
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>            Website: <a href="http://www.lesseninhetdonker.be/werking">http://www.lesseninhetdonker.be/werking</a>            Sint-Jakobsstraat 36 8000 Brugge T 050/ 34 91 93            E-mail: <a href="mailto:tine@lesseninhetdonker.be">tine@lesseninhetdonker.be</a> (Tine Van Dycke, Coordination, film programming, education and projects)</li>   <li>▪ <b>Educational level or program the case is related to</b>            The target group is teachers from primary and secondary schools.            They co-operate with 65 venues to reach schools throughout Flanders and Brussels. Teachers booking a film at one of their venues receive the study guide for free.            They reach approximately 75,000 Flemish school students per year.            To reach them, they use various communication channels:           <ul style="list-style-type: none"> <li>- Their website: 61,334 visitors in 2013</li> <li>- Their digital newsletter: they currently have 6,306 subscribers</li> <li>- <a href="#">Their yearly brochure</a></li> <li>- The viewing days for teachers each year in September: they show films from their program to teachers across 8 to 10 venues.</li> </ul> </li>   <li>▪ <b>Description</b>            “Lessons in the dark” is the main organization in Flanders in the field of film activities and materials directly addressed to schools and school students. Through its website, and directly through the screening venue, it produces a series of booklets and materials intended for educators available in direct connection with its offer of films screened throughout the Flemish speaking part of the country. Theatres in 65 cities take part in this program (see <a href="http://www.lesseninhetdonker.be/locaties">http://www.lesseninhetdonker.be/locaties</a>).            “Lessons in the dark” stimulates schools to use Flemish documentaries in their lessons. They promote good Flemish documentaries on various topics by making educational leaflets and making it possible for schools to invite directors to talk about their films in the classroom.            In order to do all of this, they teach how to use film in a classroom to trainee teachers. They also offer seminars and workshops on-demand, for instance on the film adaptation of books.            The structure also includes two distinctive elements: it organizes visits to schools in Flanders by filmmakers; and it also makes DVDs available to schools.</li>   <li>▪ <b>Main objectives</b>            “Lessons in the dark” aims to introduce children and young teens to films they wouldn’t normally see otherwise. If you fill a cinema with 200 students, many of them may not enjoy the film, but a few will remember it for the rest of their lives.</li>   <li>▪ <b>Short evaluation</b>            “Lessons in the dark” plays an essential role in Film literacy in Flemish schools. A simple checking of the Flemish cities in which it makes its activities available proves its irreplaceable role. The program now reaches an average of 75,000 Flemish students every year, showing a good mix of Belgian and world cinema, documentaries and short films. It is therefore one of the most important contributors to access of films in connection with the school system in Flanders.            “Lessons in the dark” has understood well the need to engage educators as a token of success in Film literacy. With that purpose in mind, it organizes “training days” in 10 different locations which are free and open to any teacher showing his/her teacher's card (the family of the teacher can also join, with a maximum of three additional people). On those training days, besides an interesting range of films, they provide educational inspiration for film to be absorbed and taken home.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b></li> </ul>	

"Lessons in the dark" offers study guides (educational files) with every film on their program. <http://www.lesseinhetdonker.be/filmaanbod>

They make short introduction films to initiate the film. They are often able to interview the director or an actor as part of this process. The introduction films are shown in the venues before the film. Example: <http://vimeo.com/album/2807057/video/89824866> (password = lessen2013).

They also offer a digital extension to the study guide on [www.filmfiches.be](http://www.filmfiches.be). This website is a great tool for teachers to use in the classroom: it compiles the film trailer, interesting quotes and links, photos, film scenes and more.

▪ **Collaboration with other stakeholders**

"Lessons in the dark" is subsidized by the Flemish government. "Lessons in the dark" works closely with the educational content of the "MOOOV" (Open-screen Film Festival) and "Jekino" film distribution. They worked together on an annual series of educational packs, introductions to films and online film sheets for teachers and students in Flanders. "Jekino" (<http://www.jekino.be/nl/home-2.html>) is an organization with more than 35 years of experience in the field of child / youth film distribution. As well as its distribution activity, it organizes workshops and activities and prepares educational materials.

"MOOOV" (<http://www.moov.be/Filmeducatie/Algemeen/>) satisfies a demand for a wide range of films through a year-long festival taking place in different Flemish locations. The association "European Youth Film Festival Flanders" shows European youth films, organizes workshops and presents audio-visual installations. They do this mainly during the "Youth Film Festival" during the February holiday break. Various projects are organized outside the festival period in collaboration with other cultural bodies.

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	School subscription cost	Yes	6 to 10 years



<b>Program/ Activity</b>	MOOOV – The Open Screen Festival
<b>Description</b>	
<p>▪ <b>Web and contact</b></p> <p>Website: <a href="http://www.moov.be/Filmeducatie/Algemeen/">http://www.moov.be/Filmeducatie/Algemeen/</a>  MOOOV Filmeducatie  Greet Stevens  +32 (0) 14 47 23 32  E-mail: greet.stevens@moov.be</p> <p>▪ <b>Educational level or program the case is related to</b></p> <p>“MOOOV” presents a wide range of world films for all levels of education and all types of programs: nursery, primary and secondary education, ASO, TSO, BSO BuSO. The school program is aimed at children and students from 6 to 22 years of age.</p> <p>Screenings for students (in part, in direct collaboration with the “Lessons in the Dark” programme) make film accessible to 30,000 Flemish students a year. The Educational Department of “MOOOV” (42% of the visitors of “MOOOV”) in 2014 expects around 31,000 pupils and around 4,000 teachers which is an increase of 28% (compared with 2013).</p> <p>“MOOOV” also offers teacher training activities at Thomas More (University), PXL (University), Klasse (Magazine) and for Local Governments.</p> <p>▪ <b>Description</b></p> <p>“MOOOV” consists of several parts at one time: a moving film festival active in the Flemish speaking part of Belgium, which organizes film screenings in that part of the country throughout the year; an organization behind film screenings in schools, which provides access to films for children and young people through the “school festival”; and a supplier of films and DVDs to libraries.</p> <p>“MOOOV” has established different types of collaboration to better implement their activities. In particular, it has the support of “Lessons” in the dark for its education activity. It also partners with “Jekino” for its educational materials.</p> <p>Regarding the accessibility of films, “MOOOV” has a small distribution department focused on world cinema, and they also support other distributors by pre-funding, promoting and contextualizing the most vulnerable world films. They also translate and subtitle films and spread the festival over 9 locations, which allows them to offer more exposure for world cinema and to improve its accessibility for the public and schools.</p> <p>Regarding the Film Industry, “MOOOV” stimulates the purchasing policy of world cinema for children (-12 years of age) through pre-funding. They support vulnerable world films, distributed in Belgium by programming, promoting and contextualizing them. They also collaborate with “Cinekid” (Netherlands) over making more world films for children available for the Dutch speaking part of Europe.</p> <p>In relation to the cost, “MOOOV” has a low-price policy. This means free access for vulnerable groups (refugees, people living in poverty) and toddlers of less than 4 years. It costs 4€ for people younger than 24 years old. For schools the price is 3.90 Euros per festival ticket (educational material included), 4.60 Euros per toddler (including the festival ticket, the educational material and the bus) and 6 Euros per pupil (for the festival ticket, the educational material and the bus).</p> <p>▪ <b>Main objectives</b></p> <p>“MOOOV” is a platform and an itinerant festival targeting schools and educators. It seeks to contribute to the accessibility of film for schools throughout Flanders. It provides online materials and DVDs intended for school use (their selection of interesting DVDs for schools receive the “MOOOV APPROVED-LABEL”). They also provide other educational materials: for each film in their library, “MOOOV” creates a comprehensive educational leaflet which can be downloaded from its website in PDF format for free.</p> <p>The vision and goals of “MOOOV” are the following:</p> <ul style="list-style-type: none"> <li>- Bring vulnerable films to a broad range of people.</li> <li>- Make art – in particular, world cinema – accessible for everyone.</li> <li>- Broaden the horizon of the spectators.</li> <li>- Sharpen the critical vision of the spectators.</li> <li>- Contribute to the media training of youngsters.</li> </ul> <p>The education department is the only department which reaches all social and cultural groups of society, with no difference in background, status, or color.</p> <p>▪ <b>Short evaluation</b></p>	

"MOOOV" plays an important role as the practical instrument which makes European and independent films accessible to many schools in places where no such access would be otherwise possible. Owing to the fact that it coordinates its activity with the larger program "Lessons in the Dark," "MOOOV" has a very clear and direct impact over several Flemish locations.

▪ **Related resources / Didactic materials / Videos / Links**

"MOOOV" offers [services for schools and their contextualizing projects](#):

- Advice on relating films.
- Supply of DVDs for projections in schools and handling of rights.

▪ **Collaboration with other stakeholders**

"MOOOV" forms a close collaboration with educational partners such as "Lessons in the Dark" and "Jekino." Together they collaborate on multiple endeavors:

- With both: the production of teacher's material and digital film files for pupils.
- With "Lessons in the Dark": developing film projects and doing joint training days for teachers.
- Program: "Lessons in the Dark" has a few "MOOOV" labeled films on their school program from the next school year onwards. "MOOOV" is looking for a few "Lessons in the Dark" labeled films on their school program from next school year onwards.

From time to time they also collaborate with partners in other fields of art. For example:

- Kidscam: they run stop motion workshops.
- Kunst in Zicht / Art in Sight: art education.
- Storm op Komst / Storm Coming: arts festival for children.
- Others.

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Regional	Yes	Yes	Yes	School subscription cost	Yes	6 to 10 years

<b>Program/ Activity</b>	Écran Large sur Tableau Noir, Les Grignoux (Wide screen on the blackboard)
<b>Description</b>	
<p>▪ <b>Web and contact</b>  Website: <a href="http://www.grignoux.be/ecran-large">http://www.grignoux.be/ecran-large</a>  Centre culturel les Grignoux a.s.b.l  Rue Sœurs de Hasque, 9  B-4000 Liège – Belgique  Tel: 32 (0) 4222 27 78 Fax: 32 (0) 4222 31 78  E-mail: anne.vervier@grignoux.be (Anne Vervier)</p> <p>▪ <b>Educational level or program the case is related to</b>  The school program aims to reach: teachers, pupils and the members of “Les Grignoux” association. The teachers are in fact the major partners of the Ecran large sur tableau noir project: and so their expectations, backgrounds and abilities are taken into account.  This program reached 112,000 people in the 2013-2014 season, which means that around 5,600 classes participated.</p> <p>▪ <b>Description</b>  Les Grignoux is a non-profit organization created in the 1980s which currently runs three film theatres in Liège, mainly dedicated to art films, European cinema and to films in their original version. A school program named Écran large sur tableau noir (Wide-screen on the blackboard) proposes showing film during school performances. What started as a local project has now expanded and Les Grignoux has established partnerships with cultural centres and art-houses in 15 other cities of the French-speaking part of Belgium where the same program is set up.  For these school performances, the film theatres taking part in this Écran large sur tableau noir project offer a very large range of high-quality films at a very low price to primary and secondary students and their teachers. These films are chosen by how accessible they are to a very large audience of children and teenagers, how well they are produced and for the themes they address. The teachers taking part in these school performances with their students will be given a free Écran large sur tableau noir educational booklet about the chosen film. Each year Ecran large sur tableau noir offers a program of about thirty films for primary and/or secondary school students. Les Grignoux, as exhibitors, work together with distributors who have the same or similar values (i.e. art-house cinema, independent films). Such parties include “Cineart”, “Distribution Park”, “O'Brother”, etc. There is a permanent exchange of views with distributors particularly on films seen at festivals. Les Grignoux is sometimes part of Selection Committees regarding new film production. With regards to licenses, moneys are paid to distributors.  Prices are reduced to encourage participation in an attempt to avoid it being an obstacle (Primary education: 3 Euros; Secondary and higher education: 3.50 Euros; free for teachers).</p> <p>▪ <b>Main objectives</b>  The main aims are to meet the expectations of teachers, to provide enjoyable yet surprising films for young people and to inspire the audience to be one that understands films, appreciates the aesthetics and the different levels within films and ultimately to encourage young people to come back to art-house in the future and not only consume mainstream cinema.  Écran large sur tableau noir (Wide-screen on the blackboard):</p> <ul style="list-style-type: none"> <li>- Tries to cope with three different demands: one coming from experimental cinema, from education and from students themselves.</li> <li>- Aims to expose young audiences to works that they would probably never go and see by themselves. Thanks to its variety, the program also tries to satisfy everyone's expectations as much as possible.</li> <li>- Wants to promote film watching in a theatre because it provides an essential dimension to the spectacle of seeing films. The different partners are then able to guarantee a film projection in the best possible conditions.</li> <li>- Seeks to make access to films easier for people: the ticket price for all the Ecran large sur tableau noir films carries a 50 to 60% discount on the normal price.</li> <li>- To provide educational assistance to teachers in Film Education.</li> <li>- To defend an original film approach.</li> </ul> <p>▪ <b>Short evaluation</b>  The Les Grignoux school program plays an important role in Film Education in Wallonia. They have shown over the years their capacity to motivate and involve young audiences and their activities have a positive impact in the promotion of good taste and consumption of cinema. The originality of the Ecran large sur tableau noir project mainly lies in the choice of great productions, the promotion of European and independent cinema and in the educational assistance tools it provides.</p>	

Their didactic materials contribute to the improvement of teaching methods. Ecran large sur tableau noir were gradually brought to define an original point of view about the films and favour the usual visual conditions of the films (with no technical equipment such as DVD players). The School program gives teachers and students the opportunity to work on a very fragile and essential element: the collective memory of the class. The object of this collective work is the whole film itself, composed of several significant relations between its different parts. This project, far from limiting itself to one single story to certain themes or to an ideological talk also expresses itself by aesthetic choices whose coherence would be hard to understand based on one single isolated sequence. It is an initiative that could be replicated and disseminated.

▪ **Related resources / Didactic materials / Videos / Links**

The educational booklet for each film is provided for free. The books made at Ecran large sur tableau noir are never limited to a simple popularization of knowledge. They offer means to promote critical thinking and exercises adapted to the different age ranges. Teachers do not require any previous training courses in the cinematographic field.

- <http://www.grignoux.be/dossiers/288/>
- <http://grignoux.be/ecran-large-principesenglish>
- <http://grignoux.be/ecran-large-participants>.
- [http://grignoux.be/images/static/ELTN\\_presentation.pdf](http://grignoux.be/images/static/ELTN_presentation.pdf)

▪ **Collaboration with other stakeholders**

This program is backed and implemented by different partners included in the network originally created by Les Grignoux.

The different partnerships of the Écran large sur tableau noir network are committed to following the main principles laid out above, especially the annual programming, reduced prices and the free handing out of educational books to teachers. However, the partners may take the local programming specifics into account. The partners may also propose some activities, for example, in order to make up the educational accompaniment given by the books.

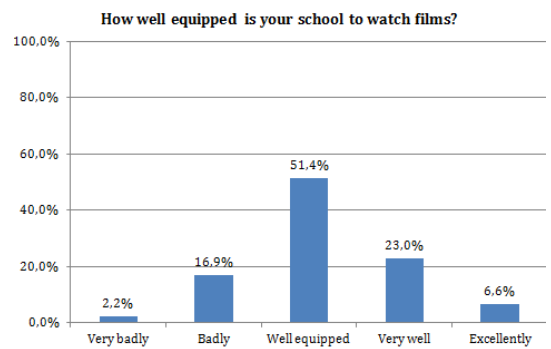
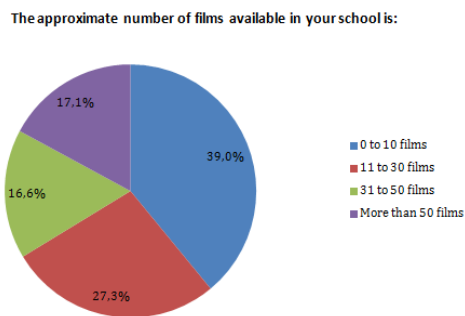
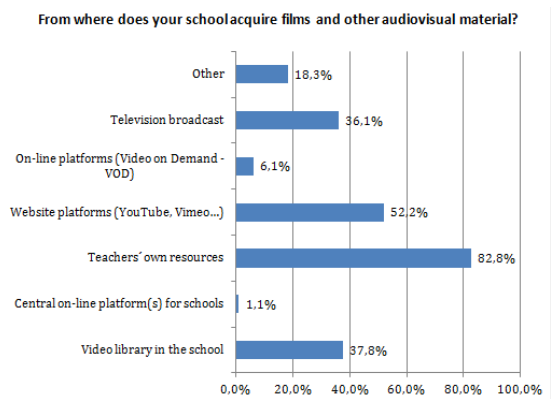
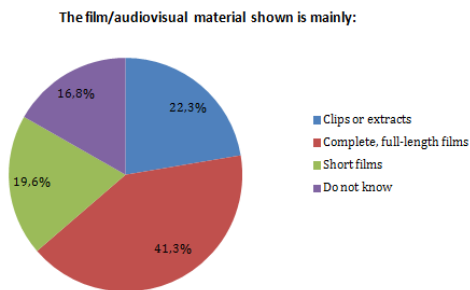
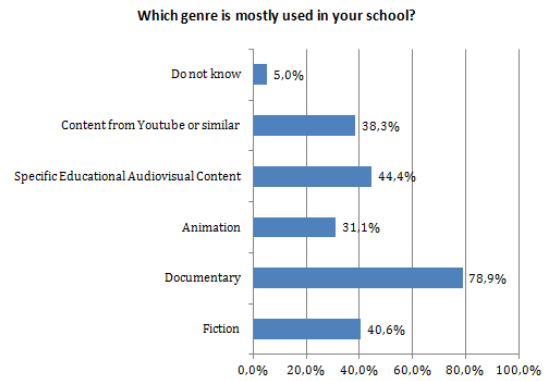
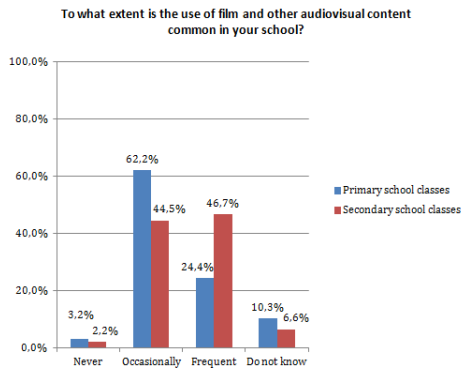
Les Grignoux ensures that the educational coordination of the activity as well as the sharing of information and experiences between the different partners takes place. Two annual meetings make this possible.

The meeting at the end of the school year mainly enables Les Grignoux to create the new program, taking all the suggestions and remarks of the different partners into account. In financial terms, the program receives the support of partners such as RTBF, EUROPA CINEMAS, FEDERATION WALLONNIE-BRUXELLES, WALLONNIE.BE, LIEGE.BE.

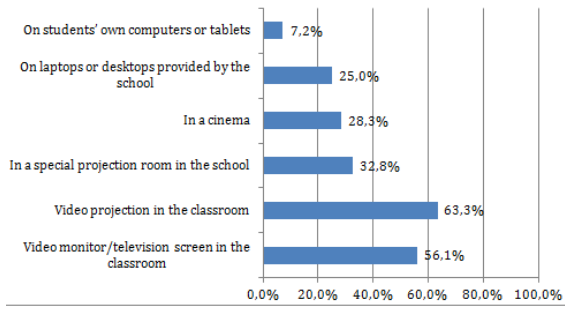
**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	School subscription cost	Yes	6 to 10 years

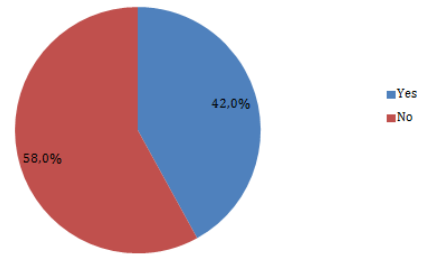
## DATA FROM SCHOOLS SURVEY



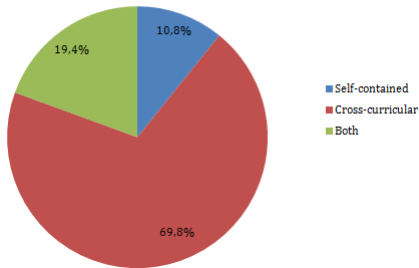
**Where do students usually watch films/audiovisual content?**



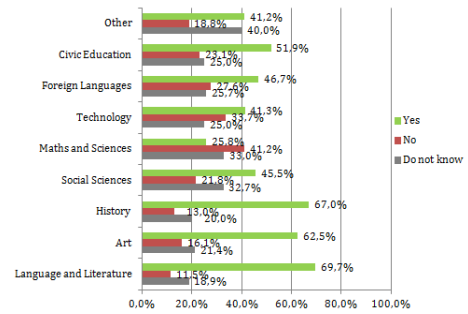
**Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?**



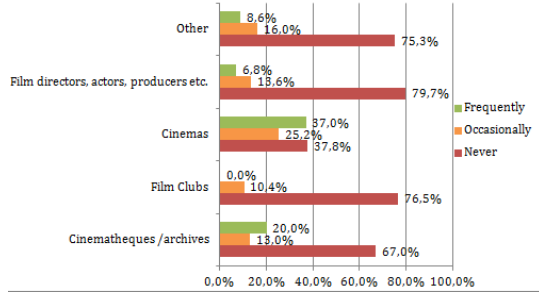
**Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**



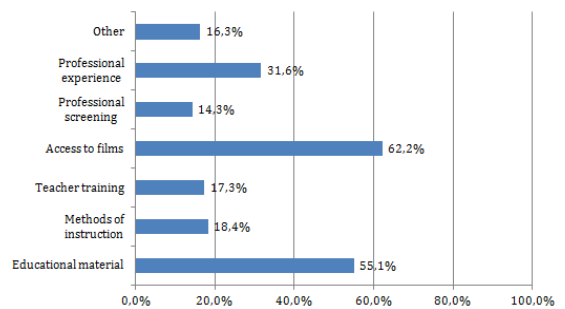
**In which subjects is FL included?**



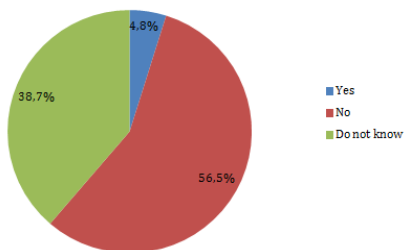
**Collaboration with external parties with respect to provision of film education:**



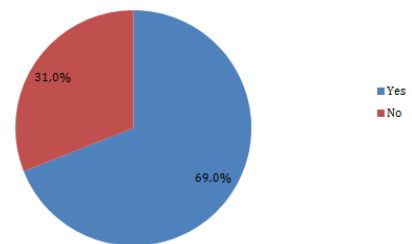
**What do these institutions/organizations/individuals offer?**



**Does your school have any license agreements for the use of films?**



**Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**



## 1.3. BULGARIA

### INTRODUCTION

Film Literacy in Bulgaria does not have the longstanding traditions of other countries but [The Bulgarian National Film Centre](#) does indeed support some activities related to film education, which in this case is led by film festivals.

Bulgaria has not developed any specific media education plans. Its approach to technologies and the media has been framed by digital components rather than by media literacy. This is a result of its historically low rate of ICT implementation, which has only recently become a matter to be addressed. However, with the curricular analysis of primary and secondary education levels in Bulgaria, some media education elements (including visual and film education) can be identified in subjects such as Visual or Fine Arts during primary school.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

#### Bulgaria

▪ **National Legislation:** Law on Copyright and Neighboring Rights, No.56/1993, as last amended 2011.

▪ **Articles:** Art. 23 (three step test), Art. 24 (free use without compensation).

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 24 (3) permits uses in face to face teaching broadly, but the application of that provision to acts of making available is not certain. The use is free if done for the purpose of analysis, commentary or other kind of scientific research; such use shall be permissible only for scientific and educational purposes, indicating the source and the name of the author, unless impossible. Article 24 (8) stipulates that the public presentation and public performance of published works in educational or other learning establishments is free, provided that no pecuniary revenues are received and no compensation is paid to the participants in the preparation and realization of the presentation or the performance.

▪ **Comments on remuneration/ compensation:** No compensation required.

## CASE STUDIES

One of the oldest festivals in Bulgaria is the [World Festival of Animated Films](#) which organizes an annual children’s animation workshop. The [Sofia Film Fest for Students](#) offers secondary students access to free screenings and film analysis debates, whilst another interesting program is the European [Rainbow - Rights Against Intolerance Building an Open-Minded World](#) network. Led by the “*Centro di Iniziativa Gay*” (the “Gay Initiative Centre”, a part of “Arcigay”, Italy) and joined by Bulgaria’s Social Activities and Practices Institute, this project uses film literacy to empower children in the fight against LGBT (Lesbian, Gay, Bisexual, Transgender) discrimination. This case is analyzed below.

<b>Program/ Activity</b>	Sofia Film Fest for Students						
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://siff.bg/">http://siff.bg/</a> E-mail: vlado@sofiaiff.com (Vladimir N. Trifonov, Programme Manager)</li> <li>▪ <b>Educational level or program the case is related to</b> Secondary School Students</li> <li>▪ <b>Description</b> The festival takes place at the cultural centre known as “Cinema House” and has as its key purpose the enrichment of young people’s taste for independent cinema. The screenings contain both classic and contemporary films, which are appropriate for younger audiences. The festival aims to make film accessible to all, hence why the entrance is free - and to allow “equal access for the younger generations, regardless of their social status.” The festival makes possible the encounter between filmmakers and the audience. The screenings are presented by members of the creative crew of the film. It offers the opportunity to students to have a one-on-one conversation with them. The screened movies belong to the latest yearly productions and the most recognized Bulgarian productions in order to foster taste for the national film industry and preserve the cultural heritage of the country. The main objective when selecting the films that will be screened at the “Cinema House” is to capture the best and most valued films throughout the year. The organization creates other smaller scale events and panoramas. In the future there will be an “SFF On The Road” version with traveling screenings to go across Bulgaria (2009).</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- “The main objective of the ‘Sofia International Film Festival for Students’ program is to provide students and teenagers with unlimited access to the most successful and significant films in domestic and European cinema.”</li> <li>- To foster the access to film culture for the younger generations.</li> </ul> </li> <li>▪ <b>Short evaluation</b> The festival offers access to film consumption with the objective of enabling high school students to get acquainted with the art of filmmaking. Through the discussions and presentations of the films, the viewers get an intimate insight into the film industry. The festival also screens Bulgarian productions in order to foster the cultural heritage of the country.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Sofia Film Fest for Students</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> The festival is organized by Art Fest under the auspices of the Municipality of Sofia and in partnership with the Bulgarian Ministry of Culture, the National Palace of Culture, the National Film Center and Bulgarian National Television with the support of the MEDIA program of the European Commission, national and foreign cultural institutes and sponsors.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	No	No	Yes	Special school cost	No	6 to 10 years

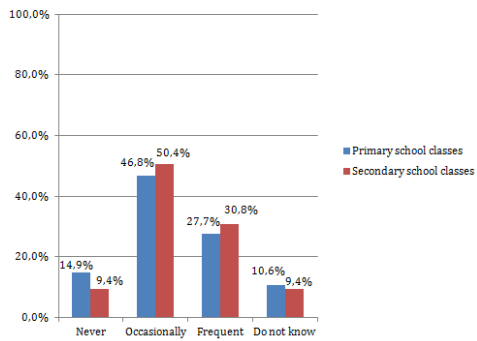


Program/ Activity		Rainbow - Rights Against Intolerance Building an Open-Minded World					
Description							
<ul style="list-style-type: none"> <li>▪ Web and contact Website: <a href="http://www.rainbowproject.eu/">http://www.rainbowproject.eu/</a> E-mail: <a href="mailto:presidente@arcigaymilano.org">presidente@arcigaymilano.org</a></li> <li>▪ Educational level or program the case is related to Primary - Secondary. Students from 6 to 16 years of age, teachers and youth groups.</li> <li>▪ Description The project connects EU gay and lesbian associations, schools and media professionals, all of which aim to fight homophobia and want to promote the rights of children and young people to acknowledge and defend their sexual identity and orientation. The project is based on the study of stereotypes in audio-visual productions, which it then challenges. The organization develops educational toolkits for teachers and pupils from 6 to 16 years of age. It contains nine short films with pedagogical guides that have different activities for pupils. These will help them develop critical thinking and the understanding of the meaning of films. The objective of this project is to achieve a free homophobic environment (2011-2013).</li> <li>▪ Main objectives <ul style="list-style-type: none"> <li>- To educate towards a future without homophobia/transphobia and homophobic/transphobic bullying.</li> <li>- To study and fight stereotypes in media.</li> <li>- To stop prejudice at a young age through film literacy.</li> </ul> </li> <li>▪ Short evaluation The materials provided by the organization build stories that make the viewer's reflect on the social reality of the LGBT (lesbian / gay / bisexual / transgender) community and through the development of critical thinking, they learn how to discard prejudices. The organization believes that the European network will develop cooperation and have a positive impact on society. Students, through the analyses of movies, learn how to respect difference, show solidarity and challenge intolerant actions.</li> <li>▪ Related resources / Didactic materials / Videos / Links <ul style="list-style-type: none"> <li>- <a href="#">Transnational Research: Reports on audio-visual language and homosexuality.</a></li> </ul> </li> <li>▪ Collaboration with other stakeholders EC DG Justice. Jekino-Films (Belgium), ECFA – European Children's Film Association (Belgium), Sapi (Bulgaria), Arcigay Milano ONLUS (Italy), Synergia s.r.l. (Italy), ArciLesbica (Italy), COC Amsterdam (The Netherlands), Schools out (Great Britain), Bundesverband Jugend und Film e.V. (Germany), FARAPI-Social Anthropology Applied (Spain), Ararteko, Spain, Basque Country.</li> </ul>							
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Regional	Yes	Yes	Yes	Free activity	No	2 to 5 years

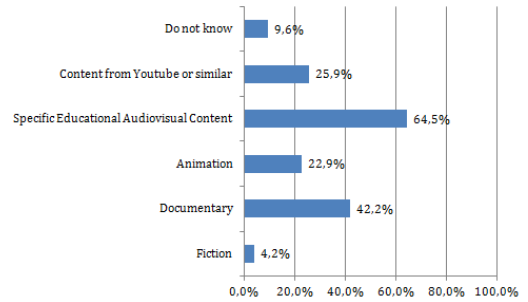
<b>Program/ Activity</b>		The World Festival of Animated Film					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.varnafest.org/">http://www.varnafest.org/</a> E-mail: <a href="mailto:contact@varnafest.org">contact@varnafest.org</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary. Teachers, Students.</li>   <li>▪ <b>Description</b> This is one of the oldest Animation Film Festivals, established in 1979. It was a reference for the filmmakers of the Soviet Bloc, the productions making it possible to look and travel behind the iron curtain. As it wasn't possible to cross into the West, the cartoons figured as a sort of window into that world. After the political changes in Bulgaria in 1989, Varna Fest interrupted the "WFAF's" existence, until its renaissance in 2004. Bulgaria is very important in the history of animated film and the festival has a strong commitment to the conservation of Bulgarian film heritage regarding film digitization and archiving. As for educational programs, the organization initiates children into the art of animation through their workshops. It also pays special attention to the youngest audiences with the Children's Films category in the competition section. Young filmmakers can also enter their production in the Student Films category. The Festival works together with the Varna Congress Centre, a big cinema located in one of the most prestigious cultural complexes in Bulgaria. The Congress Centre also organizes school screenings and invites children to organize "conferences" for themselves on ecological themes such as the representation of wild animals in film. Since 1979 and, after a break for the Bulgarian political changes in 1989, it restarted in 2004.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To show the world's most important animation films of the year.</li> <li>- To get to know the technical systems of animation: frame by frame and computer-assisted films.</li> <li>- To organize children's workshops so that they can learn to create animation movies.</li> <li>- To stimulate the participation of young filmmakers with a special section for the Best Student Film.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Moving animation is an art form closely linked to experimentation possibilities and the avant-garde. To foster film literacy among children and young audiences through the animation medium is a methodology that opens up their minds and vision towards the nature of film and the moving image.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Youtube Channel of Festival</a> (children's workshops and trailers)</li> <li>- <a href="#">Children's Workshops.</a></li> <li>- <a href="#">2013 Festival's Catalogue.</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Bulgarian Ministry of Culture, Bulgarian National Film Centre, Municipality of Varna. As a member of the International Animated Film Association (ASIFA), it has a strong reputation as one of the most important animation film festivals in the world, especially in Eastern Europe.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Public only	Local	Yes	No	No	Free activity	No	More than 10 years

## DATA FROM SCHOOLS SURVEY

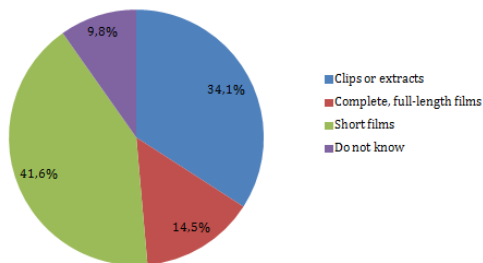
To what extent is the use of film and other audiovisual content common in your school?



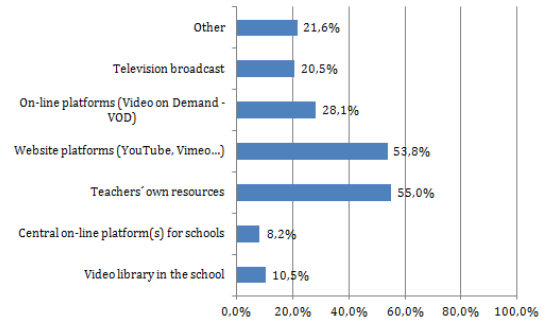
Which genre is mostly used in your school?



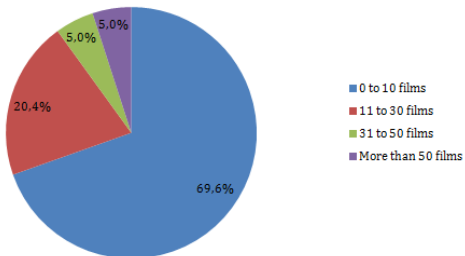
The film/audiovisual material shown is mainly:



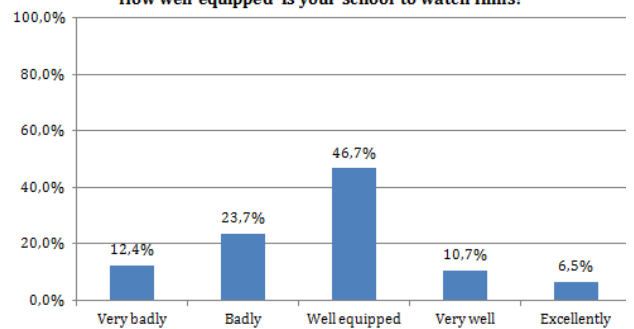
From where does your school acquire films and other audiovisual material?



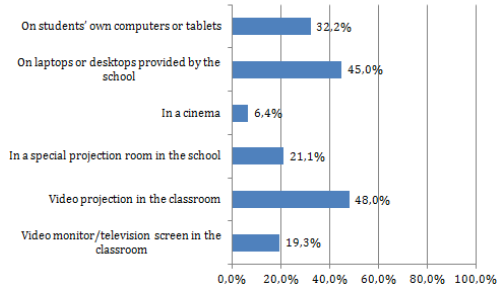
The approximate number of films available in your school is:



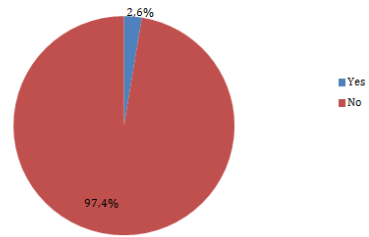
How well equipped is your school to watch films?



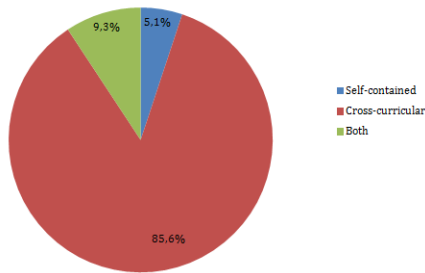
**Where do students usually watch films/audiovisual content?**



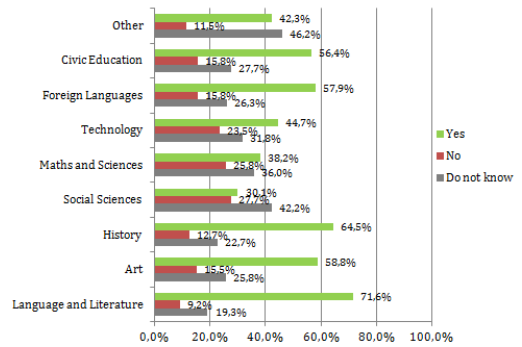
**Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?**



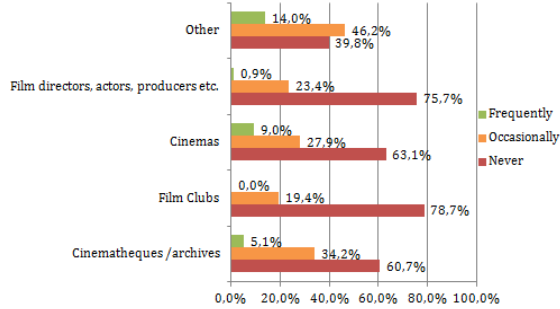
**Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**



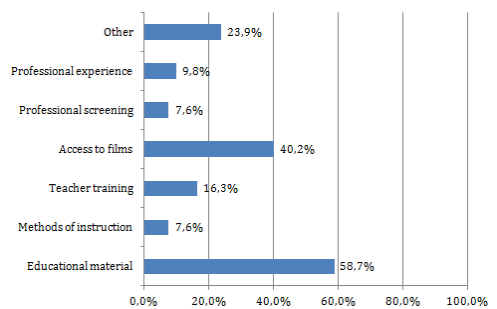
**In which subjects is FL included?**



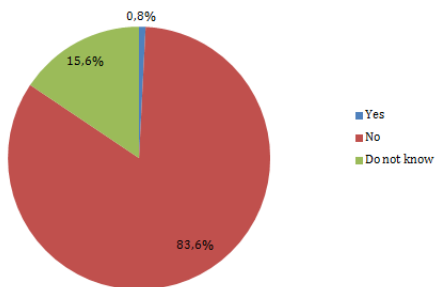
**Collaboration with external parties with respect to provision of film education:**



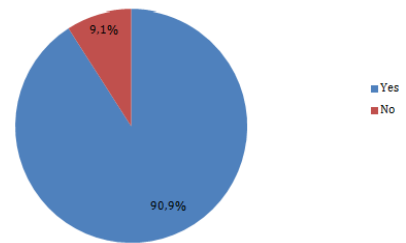
**What do these institutions/organizations/individuals offer?**



**Does your school have any license agreements for the use of films?**



**Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**



## 1.4. CROATIA

### INTRODUCTION

The [Croatian Audio-Visual Centre \(HAVC\)](#) subsidizes several different projects, most of which are related to film festivals with activities for children and schools. The “Educational Mornings” of the [Festival of Tolerance](#) aim to give pupils the opportunity to consider events which led up to the Holocaust, using film as a tool for content transmission. The [Children’s Rights Festival](#) (*Festival o Pravima Djece*) also uses film as a manner of promoting children’s rights: their main purpose is “to draw the public’s attention to the messages that children convey through films.” They also adapt their programming and workshops for children with disabilities (sight and hearing impairment).

[Animafest Zagreb](#) has a “Youth Jury” composed of children who evaluate works presented in the “Children Competition”, and their critical perception is fostered through the use of film. The [Zagreb Film Festival](#) dedicates some of its workshops for young audiences to the art of filmmaking. This initiative is also followed by the Pula Film and Vukovar Film festivals, which highlight the value of copyright to the youth (“Film Copyright Workshop - Legal aspects of film production”). The Dubrovnik Film Festival (DUFF) organizes animation and documentary workshops and is a festival dedicated to school productions, screening audio-visual projects, which are produced by children who come from surrounding counties. The Vafi Film Festival is dedicated to animation and also showcases stop motion films made by students.

There are also some organisations, which foster the development of film literacy among students, an example of which is “[Blank](#)”, an independent association that organises workshops for high school students. Those with more advanced filmmaking skills then teach their classmates and they ultimately develop a short film together.

Since 2010, Media Culture has been introduced as part of the Croatian curriculum at all stages of compulsory education in the country, with the Ministry of Science, Education and Sport responsible for issuing and implementing the curriculum. This body also handles digital literacy. However, little progress has been made in the field of general media literacy as the focus is not on the access and use of media, and therefore pupils are not able to critically analyse media products. Notwithstanding the above, extra-curricular courses are being taught at schools. The “Croatian Education and Teacher Training Agency” (ETTA) supports the development of different activities in the field of media education (Kanižaj et al., 2014: 6).

Film education is part of media literacy in Croatia, and general audio-visual and film studies take place at all levels of compulsory education. Its contents are principally developed within Croatian Language and Literature. Media literacy is also taught 20 hours per year in both primary and lower secondary years (BFI, 2012: 8).

Croatia

▪ **National Legislation:** Copyright and Related Rights Act, N° 167/2003 as amended by NN 173/2003 in force from October 30, 2003, NN 79/2007 in force from August 7, 2007, and NN 80/2011 in force from July 13, 2011.

▪ **Articles:** Art. 85 and 88 (teaching), Art. 84 (reproduction of own copy by certain institutions).

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 88 provides an exception for the use of works for teaching. It is permitted to publicly perform a work or to present it at stage in the form of direct teaching or at school events, to the extent justified by the educational purpose to be achieved by such communication, where the works are not used for direct or indirect economic or commercial benefit by the educational institution, the organizers or third persons, where the performers receive no payment (remuneration) for their performance and where no entrance fee is charged. This does not apply to a work which is fixed in a phonogram or a videogram, by such phonogram or videogram.

▪ **Comments on remuneration/ compensation:** n/a

## CASE STUDIES

The following cases belong to different organisations: the [Hrvatski Filmski Savez Film Society](#) coordinates the work of media clubs and associations in Croatia; [Kino Valli](#) is a film theatre dedicated to the education of children in film and media culture (supported by the Pula Film Festival); and, finally, [Kinematografi Dubrovnik](#) (Dubrovnik Cinematography) is a Film Theatre Company which owns four theatres in Dubrovnik.

<b>Program/ Activity</b>	Kinematografi Dubrovnik						
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.kinematografi.org/">http://www.kinematografi.org/</a> E-mail: kino-poduzece-du@du.t-com.hr</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary. Schools.</li>   <li>▪ <b>Description</b> Dubrovnik Cinematography is a Film Theatre Company with four locations in the city of Dubrovnik. It runs programs for youth and children, a youth film festival and several other activities related to cinema across the region. The theatres are used to organize school visits and educational birthday parties. School visits: Schools can participate in the organized morning screenings throughout the year. The cinema offers the latest films and other independent productions from the festivals, which are chosen by taking into account the recommendations of teachers according to the themes they want to work on in their classes. Dubrovnik cinematography is part of the: <ul style="list-style-type: none"> <li>- "Dubrovnik Film Festival (DUFF)": for children from countries around the Mediterranean, with the aim of bringing together different cultures through the art of filmmaking.</li> <li>- "Šipan Film School (Since 2004)": a Summer School that consists of ten days of intense workshops regarding the creative processes of film. During the nights, an open-air theatre is organized. The courses cover different aspects: animation, photography, documentary, among others. The aim is to create a professional environment for the children so that they can learn to develop their creative ideas into an end product: their very own film (2004).</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To organize the DUFF, a film festival for youth and children.</li> <li>- To organize a Summer School for children at Šipan Island.</li> <li>- To support the Association for the Media and Culture in Luza.</li> <li>- To run activities for children that are based on educational entertainment.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Dubrovnik Cinematography is an important film theatre company which supports cultural events and educational programs. It forms both a social and cultural centre for film lovers and is a member of Europa Cinemas.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Šipan Summer School Videos</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Private enterprise.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Private only	Regional	No	No	Yes	Free activity	No	6 to 10 years

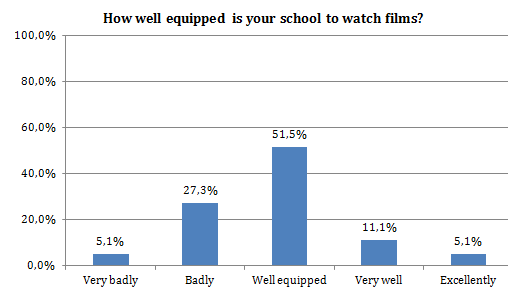
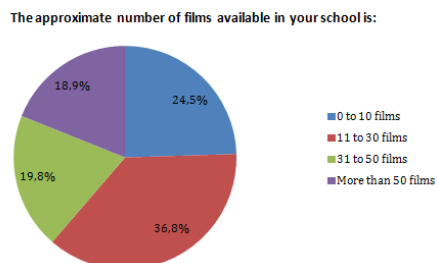
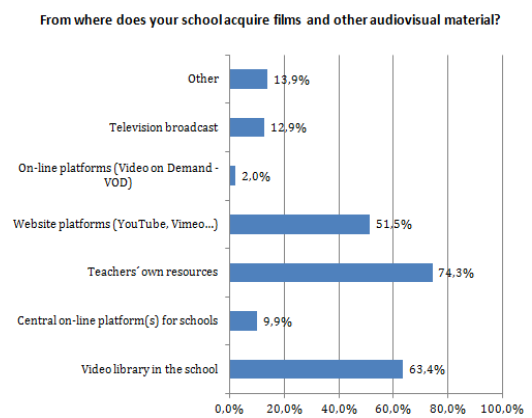
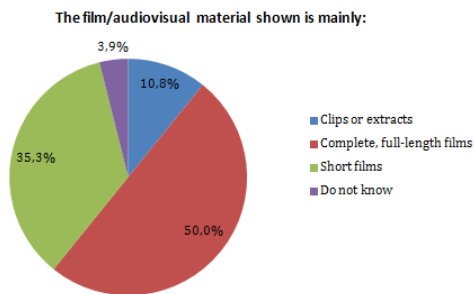
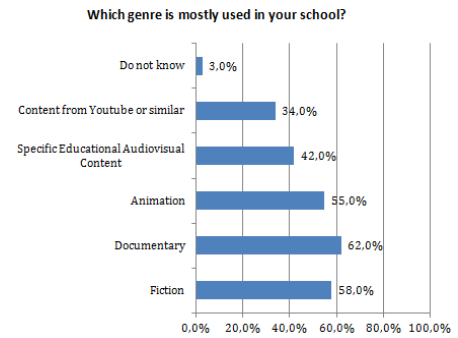
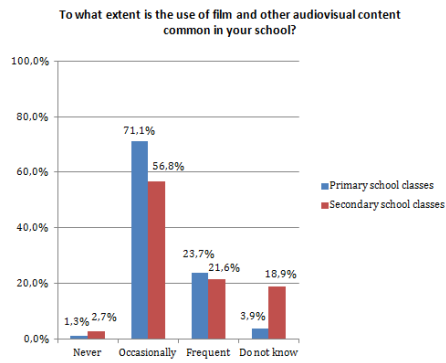
<b>Program/ Activity</b>	Kino Valli (Valli Cinema)
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.kinovalli.net/">http://www.kinovalli.net/</a> E-mail: info@kinovalli.net</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary. Schools, Teacher Training.</li>   <li>▪ <b>Description</b> Kino Valli is a film theatre dedicated to the education of children in film and media culture, supported by the “Pula Film Festival”, a public institution which organizes film events, concerts and state performances as well as other cultural events. Kino Valli runs three main activities related to film literacy: <ul style="list-style-type: none"> <li>- “Film in schools - FUŠ - Film u školi”: Aims at developing a youth culture of seeing and thinking. The activity is based around educational cycles at schools in the area of Pula for pre-school, primary and secondary school levels. The program is designed in collaboration with teachers, professors and film experts. Throughout the school year, these film screenings are preceded by introductory lectures and discussions led by teachers, professors or film critics working in the field of media culture. Further activities are developed through the pedagogical material that Kino Valli provides for the teachers. The films chosen are award-winning European titles (which, among other things, support the ECFA – European Children’s Film Association), non-commercial films from the local and international film scene. The films cover topics of great use in developing critical thinking within the youth and relate to other curricular subjects as well (such as history, Croatian and foreign languages, psychology, ethics, art, nature, etc.). During the year 2013, the program reached 8,263 students through 14 films.</li> <li>- ABC Filma: This program has existed since October 2012 and is targeted at high school and college students as well as teachers. The program was conceived as a series of systematically organized thematic lectures regarding the History and Aesthetics of cinema.</li> <li>- Kino Valli also offers a themed birthday event with film screenings and a pedagogical introduction to each show, as a way of experimenting with the change of modern methods of accessing cinema (Since 2009).</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To develop teacher training in order to equip teachers with basic skills for the modern technological convergence of film as a medium.</li> <li>- To use film to remember and respect historical events and significant anniversaries, as well as using film as a source of information that can be analyzed in perspective.</li> <li>- To develop awareness of the similarities and differences between blockbusters and art films / develop cinema taste and the ability to critique and analyze film content and means of expression.</li> <li>- To create a framework program for schools to advance the teaching of film literacy activities in the curriculum.</li> <li>- To promote the European film industry and production.</li> <li>- To treat film as an art form and develop a basic knowledge of the general culture of the individual.</li> <li>- To teach children to “read” movies in order to decode and analyze the fears, wishes, beliefs and cultural identities that audio-visual productions portray.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Film literacy is fostered through encouraging children and young people to discover the medium of film and to develop creative and critical skills towards the cinematic language. The main objective of the program is to foster film education in schools, which is rarely taught in Croatia despite its existence in the school curriculum (under the subject of the Croatian Language). There is a great need for the adoption of basic knowledge and skills regarding film literacy through curriculum and extra-curricular activities, as well as the need to advance media culture as an independent subject.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Pedagogical Guides</a></li> <li>- <a href="#">Film Guides</a></li> <li>- <a href="#">Children’s Film Reviews</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Croatian Audiovisual Centre, Europa Cinemas, Kino Europa, Hrvatski Filmski Portal, Filmski.net, Restart.</li> </ul>	
<b>Essential elements</b>	



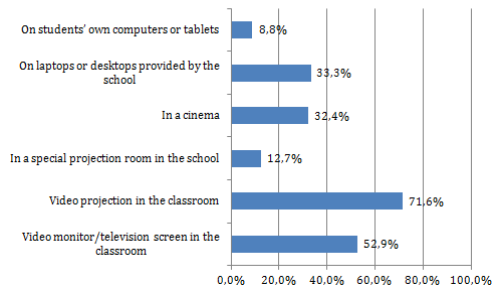
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	Yes	Free activity	No	6 to 10 years

<b>Program/ Activity</b>		Hrvatski Filmski Savez (Croatian Film Club Association)					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.hfs.hr/">http://www.hfs.hr/</a> E-mail: vera@hfs.hr</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary. Schools, Teacher Training.</li>   <li>▪ <b>Description</b> The "Croatian Film Club Association" is a society that coordinates the work of film clubs and associations in Croatia. It organizes educational programs which develop courses and workshops for schools and children. It also encourages and provides technical assistance for the improvement of Media Education in the country. <ul style="list-style-type: none"> <li>- School of Media Culture, Dr. Anthony Peterlić (since 1999): a ten-day educational program designed for teachers of various levels with the aim of fostering teacher training and lifelong learning. The days are divided into lectures, methodical workshops, video workshops, film screenings, group discussions about audio-visual products. The purpose of the initiative is to provide teachers with basic knowledge so that they are able to implement the learned skills in their classes.</li> <li>- The Film Society helps organize The International Four River Festival of high school films as part of the Youth Film Festival (Filmska revija mladeži). Participants come from various countries and take part in different cultural seminars, workshops, activities and other events revolving around the art of film and its culture.</li> <li>- Another interesting element is the summer workshop organized since 2009 by the National Centre for Technical Culture in Kraljevica. The event is for high school students and covers the complete process of the creation of a film, "from the idea to realization" of a feature film, documentary or animated film. The participants are young filmmakers who earned their place in the "51. Croatian Film and Video Show" (51. reviji hrvatskog filmskog i videostvaralaštva), organized by the Croatian Film Clubs' Association and the Elementary School Stephen Kefelja Kutina.</li> <li>- Short Tuesday (Since 2006). The HFS runs the "Short Tuesday" project, in which a screening of short films from the local and international scene is put on in Zagreb the first Tuesday of every month (1928-onwards).</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To coordinate film clubs and institutions in Croatia.</li> <li>- To organize workshops and activities for children and schools.</li> <li>- To support Croatian film culture and foster the preservation of film heritage.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The Film Literacy initiatives follow the National program for Media Education in Croatia. Film as a mass media is covered in schools under critical, cultural and creative dimensions. The programs activated by the HFS follow these guidelines by fostering cultural film heritage of film productions in Europe, training teachers in the use film for the transmission of knowledge and critical debate, and promoting workshops that develop the creative aspects of film as an art form.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Youth Film Festival</a></li> <li>- <a href="#">Media Archive</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> "City Office for Education, Culture and Sports of the City of Zagreb and the Croatian Film Association".</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	Yes	Yes	Yes	Free activity	No	More than 10 years

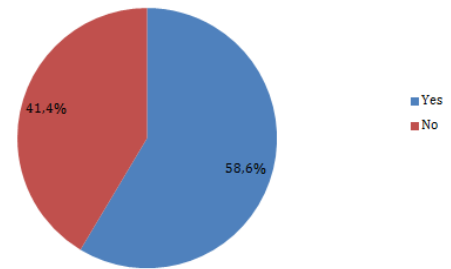
## DATA FROM SCHOOLS SURVEY



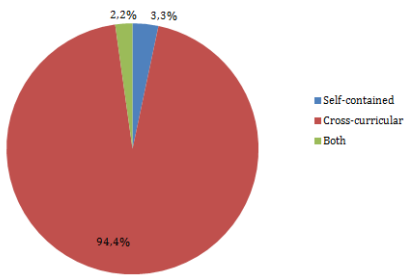
Where do students usually watch films/audiovisual content?



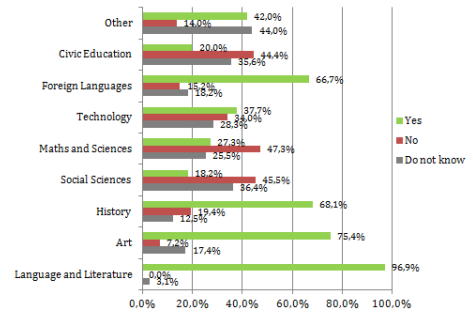
Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?



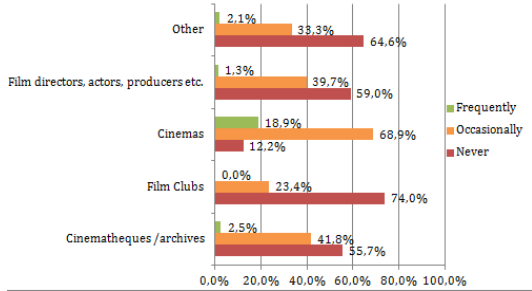
Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?



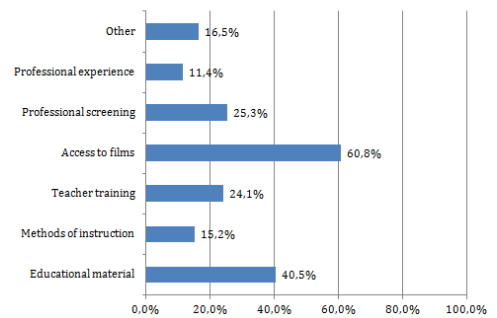
In which subjects is FL included?



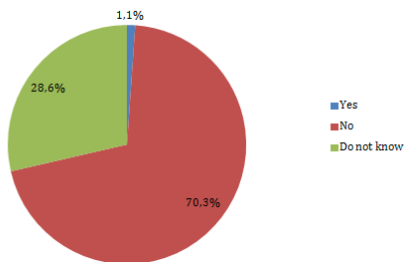
Collaboration with external parties with respect to provision of film education:



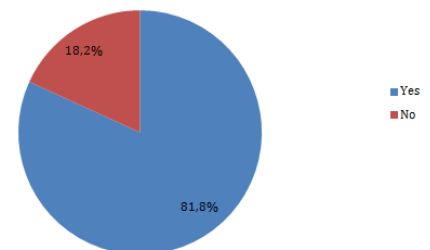
What do these institutions/organizations/individuals offer?



Does your school have any license agreements for the use of films?



Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?



## 1.5. CYPRUS

### INTRODUCTION

As is the case of Bulgaria, Cyprus has not developed any plans for media or film literacy. However, content specific to media literacy is implicitly found throughout the National Curriculum and the concept of media literacy itself does appear in the laws which regulate the Radio-Television Authority (1998). Furthermore, the authorities have developed the concept of “critical literacy”, under which all texts and forms of communication are studied.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

#### Cyprus

▪ **National Legislation:** Copyright and Related Rights (Amendment) Law of 2004 (Law n° 128(I)/2004, Official Gazette of the Republic of Cyprus, n° 3850, 30.04.2004). This law modified the basic law on copyright (Law n° 59 of 1976, as it has been modified by Law n°54 of 1999, Law n° 12(I) of 2001 and Law n° 128(I) of 2002).

▪ **Articles: Art. 7 (2) (18)**

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Art. 7 (2) (18) provides that use of works for the purpose of illustration for teaching or scientific research is permitted as long as the source, including the author’s name, is indicated, unless this turns out to be impossible and to the extent justified by the non-commercial purpose to be achieved. The wording therefore follows the wording of the Directive exactly and therefore arguably permits the screening of entire films. The exception concerns ‘use’ in general and consequently both acts of reproduction and communication to the public are covered. Also, no requirement for fair compensation is stipulated.

▪ **Comments on remuneration/ compensation:** No compensation required.

## CASE STUDIES

Film education in Cyprus is fostered by different national centres. The most important ones are the [Cyprus Community Media Centre](#), which pursues the empowerment of the citizenship through media literacy, and, specifically related to film literacy, the [ICFFCY Association](#) which organizes the [Children & Youth Film Festival of Cyprus](#) and the “[Cyprus Artefact Treasure](#)”. The festival brings training programs regarding the art of filmmaking closer to both child and teacher, whilst the Cyprus Artefact Treasure workshop uses film and history to create an intercultural dialogue between Greek and Turkish children otherwise on opposite sides of a border.

<b>Program/ Activity</b>	Cyprus Artifact Treasure – CAT Media Education
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.icffcy-cat.com/">http://www.icffcy-cat.com/</a> E-mail: info@icffcy.net</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary. "20 Children between 10 and 11 years old. A group of 10 professors and archaeologists from both communities".</li>   <li>▪ <b>Description</b> The “Cyprus Artifact Treasure” is a media education project that unites the Greek and Turkish community through media activities that handle their past history. The organization’s objective is to use media and a common culture to overcome barriers and stereotypes by working together and building a cross-cultural method of communication. During the last two years “CAT” has been set up and implemented for Greek and Turkish Cypriots as well as the international communities of the island. They have focused on archaeological Cypriot artifacts. The participants realize that they share a common culture because cultural heritage is a basic variable in conflict prevention, transformation, resolution and post-conflict action. The project brought together 20 children aged 10 and 11 from two opposite parts of the island: from the Greek Cypriot community of Paphos Antamosis and from the Turkish Cypriot community of Famagusta Mağusa Kültür Derneği. The children chose an archaeological artifact and they created a common story featuring their objects. This story was later used to support the development of a storyboard for their future short animation film. Five short films were made with the help of directors and presented to the public. Teachers from both communities met over 6 months, once a week in the buffer zone in Nicosia. They worked together in publishing two educational documents about Cypriot archaeological objects, which will promote intercultural dialogue and history and critical thinking (2011-2013).</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- “Creativity: the media education products: animations, films, radio broadcasts, photos, drama improvisation, medieval blogs and diaries etc.</li> <li>- Citizenship and Critical thinking: the CAT gave the opportunity to participants to become active citizens in their own communities as they were engaged together to create various media products illustrating the archeological artifacts and analyzing their actions, feelings, thoughts and choices.</li> <li>- Comprehension: to work, create media products illustrating the archaeological artifacts.</li> <li>- Cross-cultural communication and conflict resolution: discovering archaeological artifacts, studying them together, interpreting them, giving them life through various creations and media products allowed to each level of CAT, to enter into a true relationship, fostering sustainable relations and a permanent dialogue through a common archaeological heritage leading to the establishment of a true intercultural communication, a constructive approach to peace.”</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The Cyprus Artifact Treasure in action has enabled cross-cultural communication and promoted peace by implementing media and film education through the lens of archeological heritage.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Animation made by participants</a></li> <li>- <a href="#">CAT Video Trailer</a></li> <li>- <a href="#">Teacher Guide</a></li> <li>- <a href="#">CAT products</a></li> </ul> </li> </ul>	

- Pedagogical Documents
- Films & Videos
- Blogs
- Photos
- Books & Diaries
- Broadcasts
- [Publications about CAT](#)

▪ **Collaboration with other stakeholders**

The ICFFCY Association - Children & Youth Film Festival of Cyprus

Partners: Famagusta Cultural Centre, Antamosis, AHDR Association for Historical Dialogue and Research, CCMC Cyprus Community Media Centre, Sugar Foot.

**Essential elements**

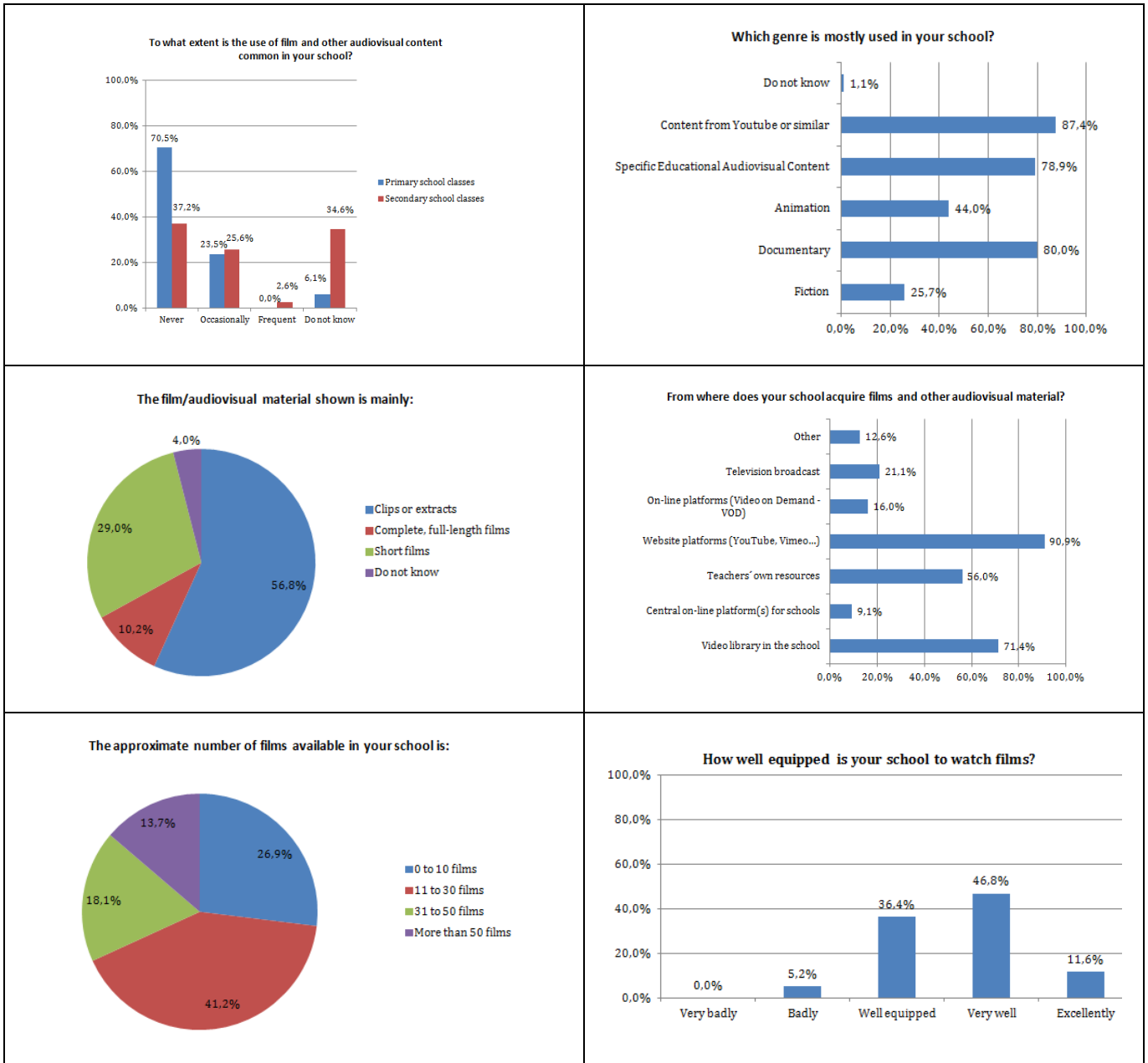
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	No	Free activity	No	2 to 5 years

<b>Program/ Activity</b>		Cyprus Community Media Centre					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cypruscommunitymedia.org/">http://www.cypruscommunitymedia.org/</a> E-mail: info@cypruscommunitymedia.org</li>   <li>▪ <b>Educational level or program the case is related to</b> Life-long learning. Adults: journalists, community media activists and citizen journalists.</li>   <li>▪ <b>Description</b> The "Cyprus Community Media Centre" (CCMC) works to 'Empower a media literate and active society.' Through training and dedicated production support (access, equipment, loans) the organization promotes the benefits of community-based media by giving people the skills and tools to communicate their message to a wider audience. Since 2009 the organization has been running workshops and running media programs for citizens in Cyprus, with special focus on civil society activists and media professionals. The Centre offers "tailor-made training and on-going support to civil society organizations working on specific campaigns and activities." In order to reach rural areas of the island, the centre has a van for their "CCMC Training - On the Road." (2009 until now).</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Promote community media in Cyprus.</li> <li>- Empower civil society with communications tools.</li> <li>- Facilitate media collaboration across the divide.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Media and Film Literacy training for Cypriot citizens through the community centre helps them acquire communication skills to be able to interact with the technological society that we live in, as well as empower democracy and freedom of expression by creating communication channels for the spreading of media produced content.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">"Member Made" videos</a></li> <li>- <a href="#">Database of videos produced</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> <a href="#">International organizations, media, local authorities, academic institutions.</a></li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	No	No	Free activity	No	6 to 10 years

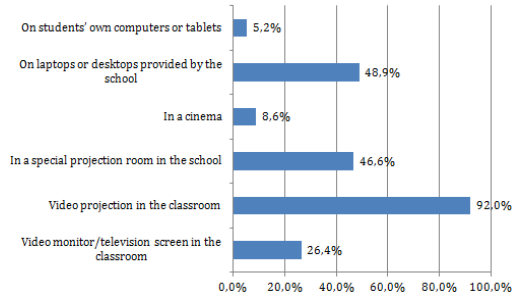


<b>Program/ Activity</b>		The International Children’s Film Festival of Cyprus					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.icffcy-filmfest.com/">http://www.icffcy-filmfest.com/</a> Contact sheet: <a href="http://www.icffcy-filmfest.com/contact-us/">http://www.icffcy-filmfest.com/contact-us/</a></li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary. Children and teenagers.</li> <li>▪ <b>Description</b> The festival is organized by the “ICCFY Association,” which, since 2004, has been working on research into Media Literacy in Cyprus, with a focus on cinema and education. It aims to “give children the opportunity to explore and use media in all its different forms, view and discuss films, starting at an early age and encouraging a lifelong interest.” Among their activities are teacher training programs; workshops conducted by cinema professionals and education specialists, developing pedagogical models for film literacy and a framework to incorporate film into the curriculum. The organization participates in many events, including the “Cyprus Artifact Treasure (CAT)” and the “Do It Yourself Media Education” book. Regarding film, the organization recognizes “the growing relevance of world cinema in Cypriot culture, the “ICFFCY” uses film to expose all the communities of this island to the art and lives of others.” The festival has been screening Cypriot film since 2005, ranging from local releases to international productions, with the aim of promoting national cinema. Workshops and conferences are held during the festival, in which educators and media specialists take part. Schools attend morning screenings with group discussions, coming together on the weekend for activities that foster communication between the two communities of the island (Greek and Turkish). “The program also includes workshops led by media and education professionals, filmmakers, and various artists, marathon weekends and evening screenings followed by discussions with directors, actors and other film specialists.” After the festival, teachers at schools continue working on the associated activities, including organizing classroom discussions, linking curriculum areas with screened films and exploring various relationships between art and cinema. The initiative also works on pedagogical materials in the Teacher Packs that it provides. These are linked to each of the films screened and are produced by Greek and Turkish teachers. These guides cover lesson plans generated around pedagogical themes linked with film literacy (From 2009).</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Educate, focusing on quality cinema and its role in the lives of children and young people.</li> <li>- Offer a platform for Greek and Turkish Cypriot children and youth, as well as for the international community of Cyprus, to share emotions and work together in activities and projects around the world of cinema.</li> <li>- Provide our audience with the opportunity to view and discuss a wide variety of films.</li> <li>- Inspire students from Film Universities to help younger generations in the festival.</li> </ul> </li> <li>▪ <b>Short evaluation</b> The organization promotes dialogue across the border between the Greek and Turkish communities through the medium of film. It develops strategies for conflict resolution and peace and film is used as a way to “expose all the communities of this island to the art and lives of others.”</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Teachers Pack</a> (accessible on the website with a password).</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- Ministry of Education and Culture of the Republic of Cyprus.</li> <li>- European Commission Representation in Cyprus.</li> <li>- UNDP-USAID.</li> <li>- Commissioner for Children’s rights, among others.</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	Yes	Free activity	No	6 to 10 years

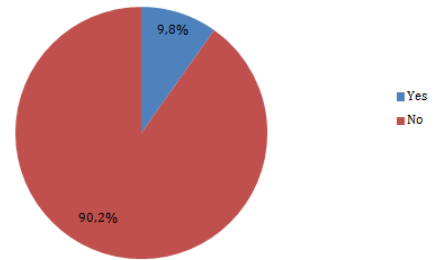
## DATA FROM SCHOOLS SURVEY



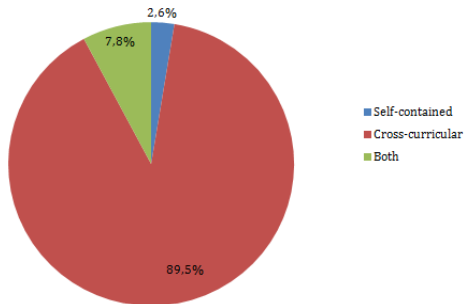
Where do students usually watch films/audiovisual content?



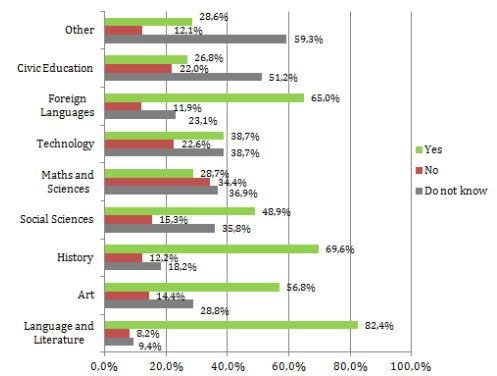
Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?



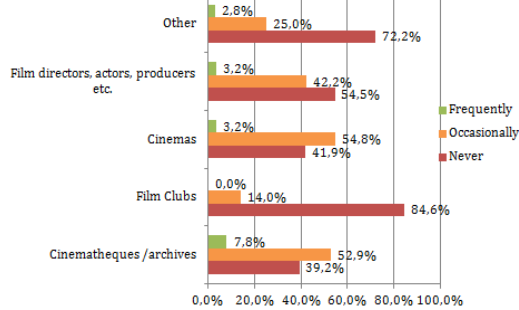
Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?



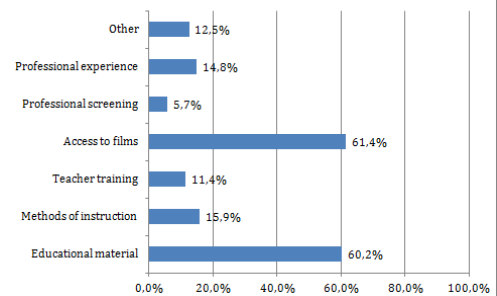
In which subjects is FL included?



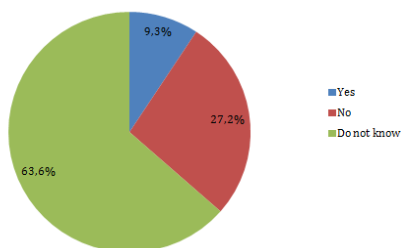
Collaboration with external parties with respect to provision of film education:



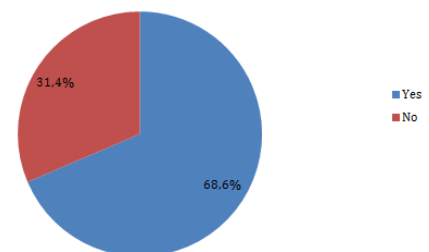
What do these institutions/organizations/individuals offer?



Does your school have any license agreements for the use of films?



Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?



## 1.6. CZECH REPUBLIC

### INTRODUCTION

The Czech Republic has a long tradition of film clubs; the [Association of Film Clubs](#) started in 1963 and nowadays unites 120 film clubs and 20,000 members. The Association works together with individual clubs, buys and distributes 10 Czech films each year, has an archive of over 100 titles and organises the “Summer Film School” in Uherské Hradiste. Regarding their relationship with schools, they run a Media Education project for secondary students. “One World in Schools”, a part of the “One World Filmclub” European initiative, also uses human rights documentaries and other audio-visual materials to foster film literacy and social awareness.

Different organisations also foster film education. “[Aertek](#)” focuses on the use of audio-visual media to perceive reality in different ways and children can make their own films, by working on social issues in an artistic way. “[Impulse Hradec Králové](#)” is a cultural centre, which uses film, among other media, as a means to promote the production and conservation of local culture. One of its main aims is to empower youth by encouraging film productions, clubs, seminars and competitions among children. <http://www.projekt100.cz/>

There is no specific subject for film literacy in the Czech Republic, but the concept is framed by the cross-curricular inclusion of media literacy: media education is considered a cross-curricular topic in elementary education, which is developed, mainly, in “Man and Society”, Language, Language Communication, ICT and Arts & Culture courses. Mention of film literacy is made within media education as a cross-curricular subject description. As for audio-visual and film productions, the programme states that pupils should attain the capacity to understand the function and influence of media and cultural products: recognising “*the role of film and television in the life of the individual, the family and society*” (FEPBE, 2007: 105).

### Czech Republic

- **National Legislation:** Act No. 121/2000 Coll., on Copyright and Rights Related to Copyright and on Amendment to Certain Acts (the Copyright Act), as amended by Act No. 81/2005 Coll., Act No. 61/2006 Coll. and Act No. 216/2006 Coll.

**Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Schools may use a published film in a “lecture exclusively for scientific, teaching or other instructive or educational purposes” under a limitation privileging quotations. The author and the source have to be indicated. The amount of the work used shall not exceed the amount necessary for meeting the objective of the use.

- **Comments on remuneration/ compensation:** No remuneration required for such uses.

## CASE STUDIES

Nationally funded, the [Film Archive](#) stands out for its film literacy activities, in particular its work with schools, as it provides programmes for schools, students and families alike at the Ponrepo Film Theatre as part of their “Open Education Programme”. [The Zlín Film Festival](#) provides specific sections for youth film and organises student-made competitions. The [Juniorfest](#) Festival also offers films created for children and youth, along with complementary activities.

<b>Programme/ Activity</b>	Jeden svet na školách / One World in Schools
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="https://www.jsns.cz/">https://www.jsns.cz/</a> E-mail: schools@oneworld.cz / jsns@jsns.cz karel.strachota @ jsns.cz (Karel Strachota)</li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary. School students (ages 7-19) and their teachers.</li> <li>▪ <b>Description</b> “One World in Schools” is an educational programme that aims to educate Czech students through the use of human rights documentary films and other audio-visual materials. It is part of the One World Film Club Programme and the People in Need Association. The main aim of the project is to address the lack of teacher-training in film literacy and provide teachers with audio-visual tools for educating students about current global and human rights issues. The project facilitates student discussions on the following topics: human rights, tolerance, democratic values, global development education, social issues, civic engagement, media training, and environment. Over 260 documentary films and audio-visual materials are available for nearly 2,600 schools in the Czech Republic. Some of the productions do not belong to the national industry, but the films are dubbed and subtitled in Czech (depending on the age). The website offers guides and handbooks on how to use the documentary as a genre in various educational contexts providing different methodologies. The programme features modern Czech Cinema and provides training seminars. It also provides screenings for children in isolation (e.g. diagnostic institutions, prisons, hospitals, treatment centres, excluded localities, refugee facilities) with the direct involvement of student Film Club leaders.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To help teachers educate students about the importance of tolerance and respect for the rights of others through the screening of documentaries and other audio-visual materials.</li> <li>- To use documentaries in order to foster the development of the audience, to engage participatory citizenship and initiate critical thinking through debates.</li> <li>- To help students find answers to difficult questions and encourage them to form their own opinions and attitudes.</li> <li>- To promote modern Czech cinema.</li> </ul> </li> <li>▪ <b>Short evaluation</b> This project illustrates the concept of using documentary films for educational purposes. The proposed methodology and model is designed to be replicated in various countries. Film literacy in this context is fostered through the use of the documentary as a tool for critical thinking and citizenship participation, making children more aware about world issues.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Methodological materials</a></li> <li>- <a href="#">User's Guide</a></li> <li>- <a href="#">Research Publication on film consumption by students</a></li> <li>- <a href="#">Special video session with recommendations for teachers</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> An educational programme that forms part of One World in Schools, a project launched by the People in Need program, a Czech non-profit non-governmental organization that implements human rights education in crisis regions all over the world. Stakeholders include: Česká televize, Český rozhlas, Casopis Respekt, Lidovky.cz, (Czech television and broadcasters) and Government institutions such as the Ministry of Defense, Ministry of Culture, the Fund for Czech Cinematography, the Ministry of Foreign Affairs and the European Union.</li> </ul>	
<b>Essential elements</b>	

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	Free activity	Yes	More than 10 years

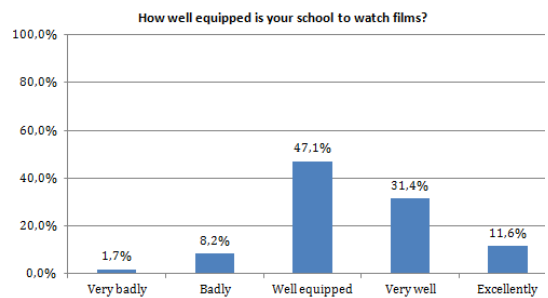
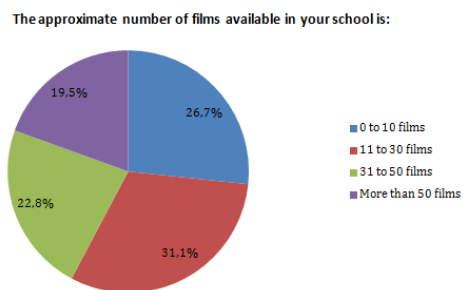
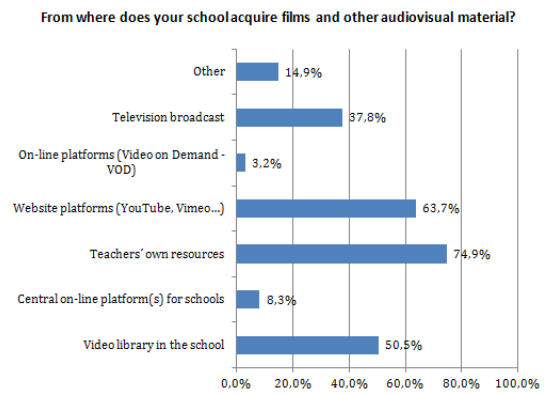
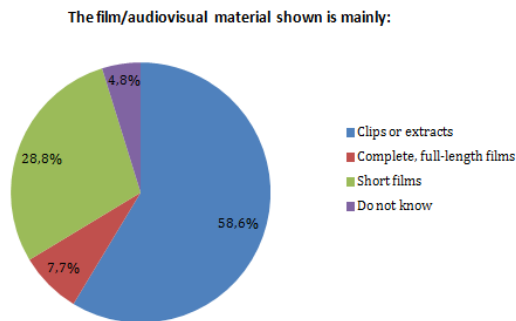
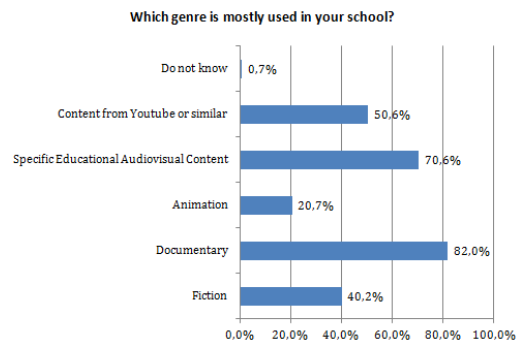
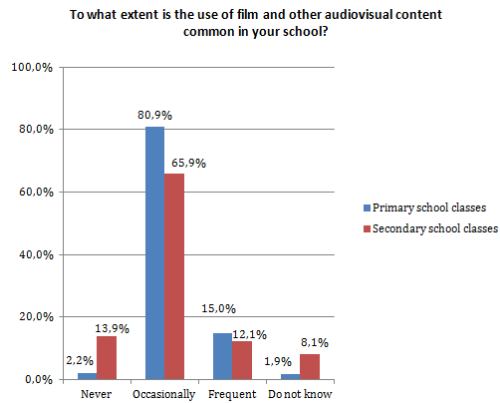
<b>Programme/ Activity</b>	National Film Archive in Prague (The Open Education's Film Program)
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.nfa.cz/program-otevreneho-filmoveho-vzdelavani.html">http://www.nfa.cz/program-otevreneho-filmoveho-vzdelavani.html</a>  E-mail: jiri.forejt@nfa.cz (George Forejt, Coordinator for film education), filmova-vychova@nfa (Alexandra F. Lipovská, Communication with schools, children Ponrepo).</li>   <li>▪ <b>Educational level or program the case is related to</b>  Pre-school, primary, secondary school and higher education. Students, teachers, parents and children, or the whole school.</li>   <li>▪ <b>Description</b>  The "Open Education Film Program (otevřeného filmového vzdělávání)", part of the National Film Archive in Prague, focuses on the education of young viewers and provides a variety of activities for students, teachers, schools and parents, all of which take place at the Ponrepo film theatre.  The programme consists of several initiatives: <ul style="list-style-type: none"> <li>- Chapters from the history of film / film workshop: a film-based educational course that guides students through the production of a short film. The workshop is called "Filmové dílny na FAMU". It mixes both practical and theoretical aspects.</li> <li>- Screenings in the mornings for schools (pre-school, primary and secondary schools). The screenings have been available since March 2014 and promote the cultural heritage of Czech productions (old and new). The sessions are enriched by lectures, workshops, and the use of live music for silent films, alongside discussions with children, etc. The screening takes place at Ponrepo, the Archive's theatre hall.</li> <li>- Project day for high schools: an intensive one-day course for 50 students which lasts 6 hours. The program is divided into two parts: theoretical training takes place during the morning and the creative and practical part of the program is carried out in the afternoon.</li> <li>- Ponrepo children (Ponrepo dětem): pedagogical screenings are organised during the weekend for families with children. Films are screened according to age group every Sunday from 15:00 and are divided into three categories: Ponrepo for children (short animated films for pre-school), Ponrepo for small cinephiles (longer films moderated by animators with workshops and competitions), Different Ponrepo (discussing films that are not primarily intended for children, but could be enriched through moderation).</li> <li>- Workshops at film festivals: the educational program participates at the "Festivalu Ostrava Kamera". 2012 (for the practical film workshop) to the present.</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To foster the film cultural heritage of the Czech Republic.</li> <li>- To organise cinema courses for young people under 26 years of age and their educators.</li> <li>- To implement practical exercises and film lectures for high schools.</li> <li>- To organise workshops on film and education at film festivals.</li> <li>- To create pedagogical film materials.</li> </ul> </li>   <li>▪ <b>Short evaluation</b>  The National Film Archive fosters film literacy in order to preserve the cultural heritage of the Czech Republic and create young audiences who learn to value the efforts of the film industry from an early age.  The platform brings together experts from stakeholders to the academic and civic sectors who share a common goal: the dissemination of film education.  It gathers the theoretical and practical dimension of film literacy, ranging from workshops to screenings, from theory to practice, from editorial work to the spectrum of film festivals.  Another aspect is the theatre space where the activities take place. To preserve the experience of going to the cinema, some of the events are held at the facilities of the National Film Archive, which adds value to the experience.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Film-course programme. Didactic guides online</a></li> <li>- <a href="#">Principles of a movie (pdf in Czech)</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b>  The Ministry of Culture. The platform freely cooperates with other partners across the public and private sectors, and is open to further cooperation.</li> </ul>	
<b>Essential elements</b>	



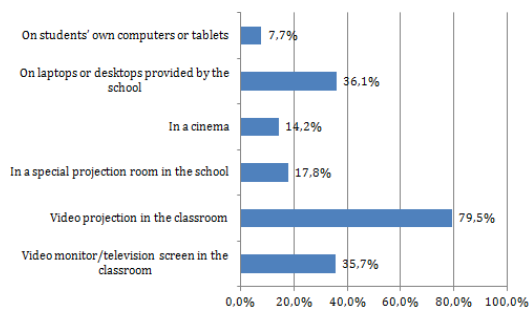
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	No	Yes	Free activity	No	2 to 5 years

<b>Programme/ Activity</b>		ZLÍN Film Festival - International Film Festival for Children and Youth					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.zlinfest.cz">http://www.zlinfest.cz</a> E-mail: zlinsky.pes@zlinfest.cz</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and Secondary Children and youth, families.</li>   <li>▪ <b>Description</b> The “ZLÍN Film Festival” is an International Film Festival for Children and Youth, which was established in 1961 and since then has been an annual event that takes place in the city of Zlín, as well as other areas of the country. The programme of European feature films and animated shorts (for children and youths) are dedicated to high-quality entertainment, but also devote time to issues pertaining to various social contexts, with the objective of reflecting upon the contemporary world of young people. The film festival prepares multiple projects for its audience (for example, “The Bedtime Story Cinema”, animation workshops for schools and the public, Czech TV News Studio, photography corner with costumes, among others). The screenings are complemented with activities such as concerts, exhibitions, fundraisers, educational programs, workshops, and competitions. The “Zlín Dog” section is specifically for student film productions and is the follow-up to the previous “Professional Film School Festival.” Short films from all over the world compete in three categories: live-action, animated and documentary films, all of which are evaluated by a three-member expert jury. The “Student Trailer Competition” is a new part of the festival in which screenings take place before the main festival week and the winner is chosen through public online voting. During the whole festival, around 300 films from 50 countries are shown. In 2013 the festival was attended by 95,000 visitors. 1961 to the present.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote feature, documentaries and animation films among youths.</li> <li>- To promote creativity and education through the screenings and workshops.</li> <li>- To present current trends in global film productions, specifically for children in the animated genre, in order to support the industry.</li> <li>- To analyse contemporary issues affecting the younger generations.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Fosters the creation of films among the youth as well as raising awareness of the social contexts included in the films.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Educational Program</a></li> <li>- <a href="#">Film Program 2014</a></li> <li>- <a href="#">“The Zlín Chateau will be ruled by children during the Zlín Film Festival”</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- Organiser: Filmfest, s.r.o.</li> <li>- Co-organiser: Statutory City of Zlín, Tomas Bata University in Zlín</li> <li>- General partner: Enapo</li> </ul> </li> </ul> <p>The Zlín Film Festival is an active member of the European Children's Film Association and the International Centre of Films for Children and Young People – CIFEJ.</p>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	No	No	No	Free activity	No	More than 10 years

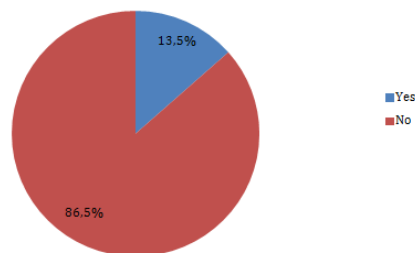
## DATA FROM SCHOOLS SURVEY



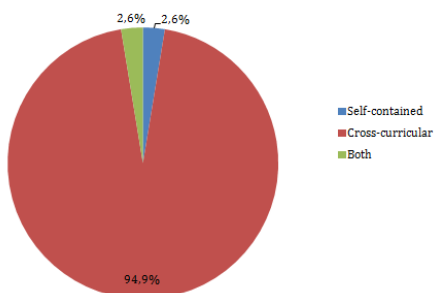
**Where do students usually watch films/audiovisual content?**



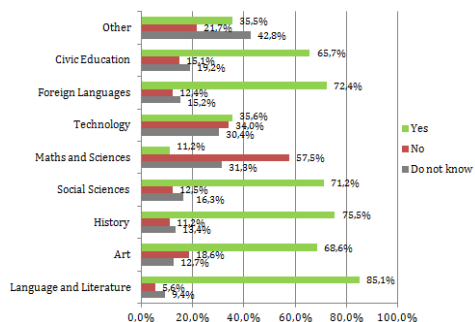
**Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?**



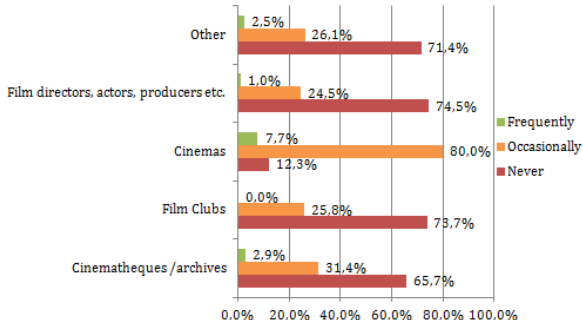
**Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**



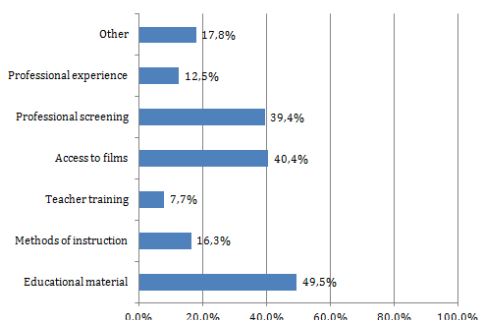
**In which subjects is FL included?**



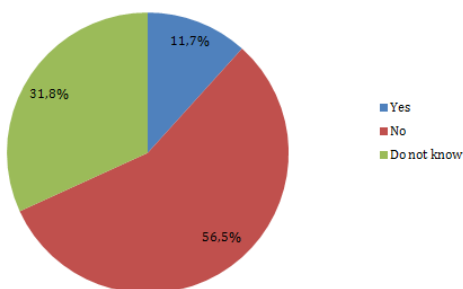
**Collaboration with external parties with respect to provision of film education:**



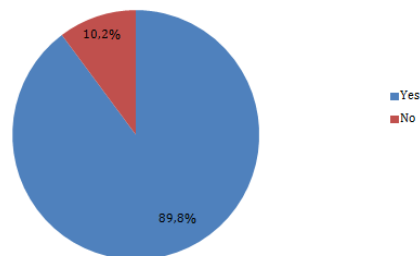
**What do these institutions/organizations/individuals offer?**



**Does your school have any license agreements for the use of films?**



**Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**



## 1.7. DENMARK

### INTRODUCTION

Danish schools have a long-standing tradition of film use in the classroom. *Statens Filmcentral* (The National Film Board) has provided educational and cultural films to schools since 1938. All public film policy was amalgamated under the Danish Film Institute (DFI) in 1998. In the same year the institute established the “DFI Children & Youth Unit” to consolidate film culture for children and school students. Since 1982, the Danish Film Act has allocated 25% of all government film subsidies to films for children and youth. This has had a significant impact on output, consistency and quality.

The task of the “DFI Children & Youth Unit” is to provide film education, teacher training, distribution, regional screening programs for schools and pre-school children, and an on-going dialogue with the professional film industry as well as the Danish school system.

In addition, Denmark has had a national strategy regarding media literacy in place since 2009, framed by the *Vejledningsmateriale: It- og mediekompetencer i folkeskolen* plan (“IT and Media Skills in Primary School”). The inclusion of media literacy in the National Curriculum is cross-curricular, both in primary and secondary schools, whereas it is an optional, self-contained subject in senior secondary. In terms of film literacy, the Danish Film Institute (DFI) runs different activities and provides resources and materials that can be used in schools. Within the institute itself, there also exists a department in charge of distributing films throughout schools. Components of media and audio-visual literacy can be found in compulsory and optional subjects such as Language and Visual Arts, and in the optional Media Studies course. Denmark is a country that sponsors cultural production through a large variety of informal activities (Dunas, 2013).

Film literacy, as a single subject, is not a compulsory part of the curriculum in Danish schools. However, the syllabus defines film as an examination subject by choice for students of 8<sup>th</sup> and 9<sup>th</sup> grades in high school. The Centre for Educational Materials (CFU), set up by the Ministry of Education, provides a large collection of films and TV programs for teaching purposes as well as related teaching materials, all of which are available online. The activities of the CFU and DFI are fully coordinated and virtually all schools in Denmark subscribe to these services and, therefore, have unlimited access to audio-visual content and teaching aids.

## Denmark

▪ **National Legislation:** Consolidated Act on Copyright 2010, (Consolidated Act No. 202 of February 27th, 2010)

▪ **Articles:** Art. 11 (2), 13, 18, 21, 23 (1)

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 21 governs public performances. A published work may *inter alia* be performed in public where the performance occurs in the case of educational activities. To implement the Directive, this subsection was limited to non-commercial use as set forth in the Directive, Section 21 (2) of the CAC 2010. Commercial use of such works is governed by Section 23 (2) Section 13 of the CAC 2010 governs reproduction within educational activities. Subsections 1-3 of this provision are subject to the extended collective license governed by Sections 50-52 of the CAC 2010, which is not deemed a limitation of copyright, cf. Recital 18 of the Directive. These subsections were not amended in connection with implementation of the Directive and subject to the extended collective license governed by Sections 50-52 of the CAC 2010.

▪ **Comments on remuneration/ compensation:** Both extended licensing scheme and direct remuneration apply, depending on the exception. For films, specific framework agreements are in place.

## CASE STUDIES

There are numerous initiatives at local and regional levels, which offer access to film and filmmaking. The “BUSTER Film Festival” for children and youth primarily shows films that young audiences would not have the opportunity to experience in Danish cinemas, owing to the fact that many films rarely achieve mainstream distribution in Denmark. “BUSTER” aspires to contribute to the development of young people's creativity and critical awareness of film and media in a world where we are constantly bombarded with moving images. The “BUSTER Film Festival” is supported by public and private funds. “BUSTER's Media Academy” offers a wide range of workshops, which give children and youngsters a chance to explore different aspects of filmmaking and to experiment with online activities.

“Station NEXT” is a non-profit organization with public support which functions like a film school for young people, between the ages of 13 and 18, from all over Denmark. Students get hands-on experience and responsibility for their own productions in a professional production environment. Teachers at this school are professional filmmakers and courses range from one day to one week “Film-camps” while special courses are available for schoolteachers who want to improve their teaching skills. “Station NEXT” is based at three strategic locations in Denmark. “FILM-X” is a computer-based, interactive film studio for children situated at the DFI (Danish Film Institute) in Copenhagen. “FILM-Y” is the mobile film studio equivalent.

The studied cases for Denmark are CFU Centre for Undervisningsmidler, *Filmcentralen / Undervisning* (The Film Centre / Learning site, a part of the DFI), *Filmaftalen* and *Med Skolen i Biografen* (MSIB) (The School Cinema, a part of the DFI).

<b>Program/ Activity</b>	CFU Centre for Undervisningsmidler / Centre for Educational Materials
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://filmogtv.mitcfu.dk">http://filmogtv.mitcfu.dk</a> E-mail: <a href="mailto:sgj@ucc.dk">sgj@ucc.dk</a> (Susanne Gjessing, Consultant IT and media); <a href="mailto:bjl@ucc.dk">bjl@ucc.dk</a> (Bjørn Ilsøe, Director CFU)</li> <li>▪ <b>Educational level or program the case is related to</b> Primary, secondary school pupils and teachers.</li> <li>▪ <b>Description</b> CFU - Centre for Educational Materials provides a large collection of TV programs and films for teaching. The collection is constantly being expanded with both Danish and foreign films and TV series. CFU records all education-related programs from a number of Danish and foreign TV channels. 100 fiction films can be screened online in schools and 160 fiction films can be borrowed on DVDs from the local CFU centers. Pedagogical material relating to more than 150 TV programs prepared by the CFUs is available to schools. To access the material, schools need a subscription for both CFU and Copydan AVU-media (see sep. AVU case study) plus a UNI-login. The annual subscription fee is €0.6 per student per school (minimum €135).</li> <li>▪ <b>Main objectives</b> CFU focuses on disseminating pedagogical use of media in primary and secondary schools, university colleges and other educational establishments. The organization's aim is to function as a value-adding partner and central access point for the use and knowledge of teaching cinema.</li> <li>▪ <b>Short evaluation</b> <ul style="list-style-type: none"> <li>- 2536 primary and secondary schools subscribe to CFU.</li> <li>- In the school year of 2013/14, 33,063 TV-programs were sent on DVDs to schools – primary and secondary. No statistics showing how many of the TV-programs have been watched on-line but the assumption is a higher proportion than DVD viewings. During the same period 1,955 fiction film DVDs from Nordisk Film were lent out.</li> </ul> </li> </ul>	

- The agreement on the streaming of fiction films (100 titles) and lending of MPLC fiction films (approx. 150 titles) is so new that there are no statistics yet, but there has been a significant rise in the number of loans and streamings.

- **Related resources / Didactic materials / Videos / Links**

<http://filmogtv.mitcfu.dk> - a platform that offers teachers a menu of pedagogical guidelines where all teaching material is collected. By using a UNI-login teachers automatically gain access to teaching material, home-loans of DVDs and Blu-rays from the local CFU and the streaming of films and TV programs. Teachers are also offered the possibility to save and share the search with colleagues.

- **Collaboration with other stakeholders**

COPYDAN AVU-media, The Danish Ministry of Education, The Ministry of Higher Education and Science, Filmcentralen, Med Skolen i Biografen (see sep. case studies)

- COPYDAN AVU-media - a non-profit collection organization that gives access to the use of TV transmissions and film for the use in schools.
- Filmcentralen - an on-line film and teaching material service provided by the Danish Film Institute.
- Med Skolen i Biografen – a school and cinema initiative using the local cinema as a classroom.
- Nordisk Film and MPLC.

#### Essential elements

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public Orly	Country-wide	Yes	Yes	Yes	School subscription cost	Yes	More than 10 years

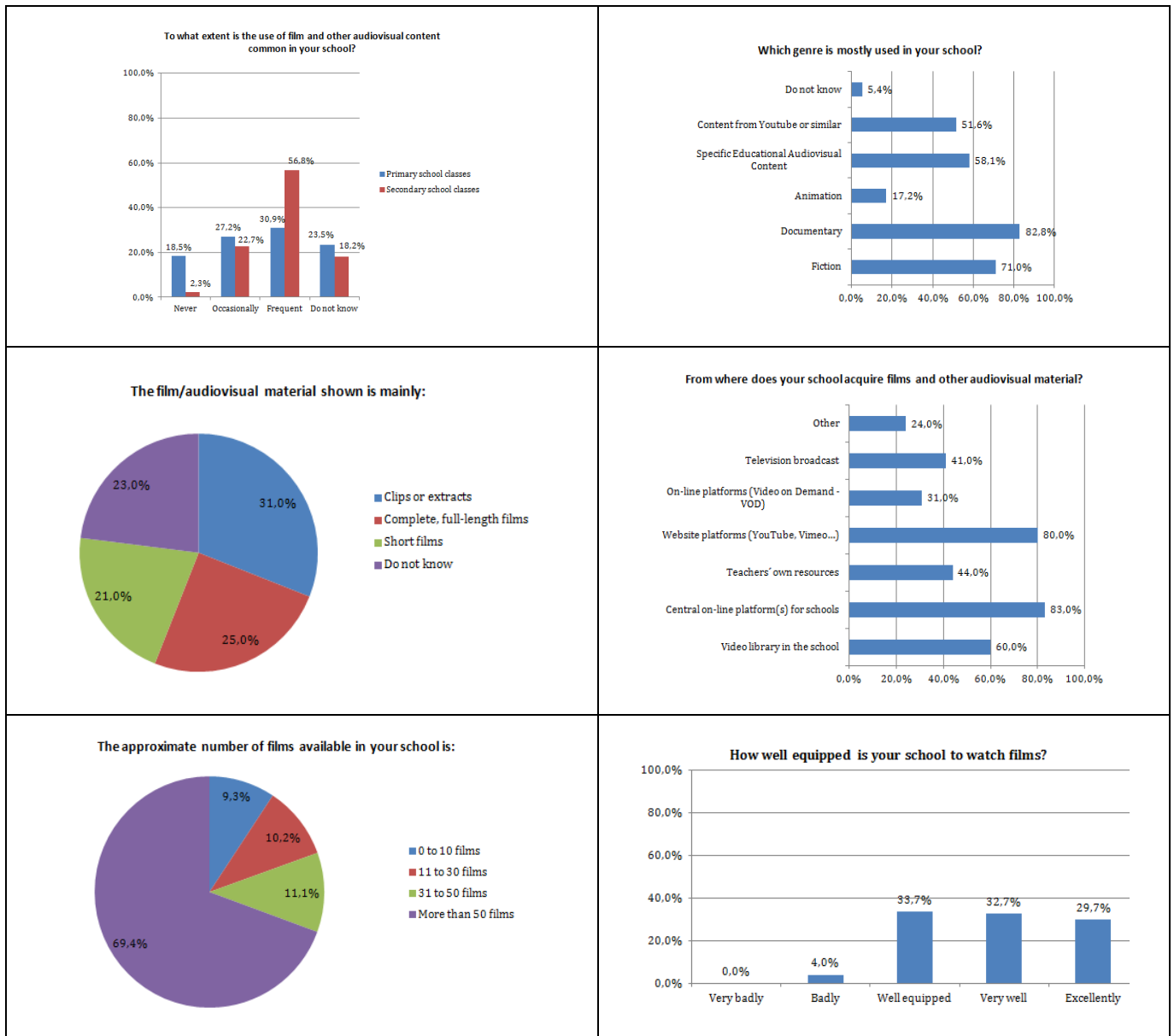


Program/ Activity		Filmaftalen and Copydan AVU-Medier / The Film Agreement and AVU-Media					
Description							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.avumedier.dk">www.avumedier.dk</a> E-mail: <a href="mailto:avumedier@avumedier.dk">avumedier@avumedier.dk</a>; <a href="mailto:ddu@copydan.dk">ddu@copydan.dk</a> (Dicle Duran, Chief Consultant)</li> <li>▪ <b>Educational level or program the case is related to</b> Teachers who teach primary and secondary.</li> <li>▪ <b>Description</b> The Film Agreement gives access to national and international films in the classroom. The AVU-media association, founded by artists and cultural producers, ensures that Danish schools and educational institutions have legal access to audiovisual material -fiction films and TV series-either by streaming or acquisition of DVDs against an annual subscription fee. Physical access to films and TV-programs is provided for by the CFU (Centre for Educational Material) against an annual subscription fee. Schools need to subscribe to both systems (AVU-media and CFU) to be able to screen or stream films. Annual cost per student for a basis agreement, including Danish TV channels DR1, DR2 and TV2: 2.50 EUR and 5 EUR for a "plus agreement" including more than 60 national and international TV channels. A fiction film subscription costs 2.72 EUR per student per year.</li> <li>▪ <b>Main objectives</b> AVU-Media is a non-profit association in the Copydan-house. The association was founded by artists and the culture industry and seeks to ensure that Danish schools and educational institutions have access to audiovisual material (TV, films, etc.) that can make teaching lively and contemporary. An essential element of AVU-media's job is to strike a balance between ensuring producers' and artists' rights and so fulfill our common interest in being able to enjoy cultural diversity; particularly in teaching, there is a special obligation to make culture and knowledge accessible in a way that is perceived as efficient and flexible.</li> <li>▪ <b>Short evaluation</b> <ul style="list-style-type: none"> <li>- About 65% of teachers use fiction films in class.</li> <li>- 69% of teachers use 1-3 fiction films per semester and 26% use 4-7 fiction films per semester.</li> <li>- Approx. 99% of primary schools in Denmark have an agreement regarding the use of TV-programs in teaching.</li> <li>- Approx. 68% of Danish primary schools have an agreement regarding the use of fiction films. Approx. 2,000 different Danish institutions have an agreement regarding the use of fiction films.</li> </ul> </li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <a href="http://www.avumedier.dk/Fagligtforum/Download.aspx">http://www.avumedier.dk/Fagligtforum/Download.aspx</a> No general educational programs, but guidelines are provided in the book <i>Læring med levende billeder (Learning by Moving Images)</i>. The book is available for free download as an e-book. It is one of the most predominantly used books on learning about audiovisual work in Denmark. In collaboration with CFU, AVU-media also hosts training courses on media and media didactics for teachers and provides a large amount of "Best Practices" sheets and teaching guides.</li> <li>▪ <b>Collaboration with other stakeholders</b> AVU-media is owned by 30 different rights organizations, representing the culture industry in Denmark. AVU-media is supported by the Danish Ministry for Culture. Filmret (Film Rights) is a member of Copydan AVU-medier. FILMRET is an association that represents all members of the producers' association and the producers who have received remuneration from the CAB, FILM COPY and / or AVU-media. Filmret, (together with other right holders), entered into a framework agreement with Local Government Denmark ('Kommunernes Landsforening') in 2007, which is managed by Copydan AVU-medier. As to the use of audiovisual material in schools, Filmret has entered into several framework agreements through Copydan AVU-). AVU-media collaborates with CFU (Centre for Educational Materials). CFU provides access to their films and TV-programs against a subscription fee and access is given via a UNI-login.</li> </ul>							
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private Only	Country-wide	Yes	N/A	N/A	School subscription cost	Yes	More than 10 years

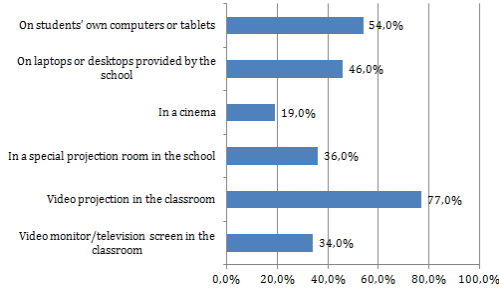
<b>Program/ Activity</b>	Filmcentralen/Undervisning / The Film Centre / Learning site, a part of the DFI						
<b>Description</b>							
<ul style="list-style-type: none"> <li>• <b>Web and contact</b>  Website: <a href="http://www.filmcentralen.dk">www.filmcentralen.dk</a>  E-mail: <a href="mailto:martinb@dfi.dk">martinb@dfi.dk</a> (Martin Brandt-Pedersen, Consultant film-education)</li> <li>▪ <b>Educational level or program the case is related to</b>  All school levels.</li> <li>▪ <b>Description</b>  In the fall of 2013 the Danish Film Institute introduced the on-line service Filmcentralen/Undervisning (The Film Central /Learning site). Filmcentralen replaced DFI's previous streaming service Filmstriben/Learning, which had existed since 2007. <ul style="list-style-type: none"> <li>- 1,400 short fiction and documentaries have been made available to schools.</li> <li>- More than 400 different teaching materials and other learning resources focusing on shorts, documentaries, fiction films, special themes, film analysis as well as interactive material can be accessed for free. Materials from Filmcentralen can be downloaded to pc and Mac, tablets and cell phones. More than 90% of all Danish schools subscribe to the service.</li> <li>- Subscription fee for films: approximately €1.3 per student per year.</li> </ul> </li> <li>▪ <b>Main objectives</b>  Filmcentralen is the Danish Film Institutes' online film service aimed directly at education. The purpose of the service is to promote the use of film in the classroom and to raise the quality of film literacy and film education in schools at all age levels.</li> <li>▪ <b>Short evaluation</b> <ul style="list-style-type: none"> <li>- Filmcentralen is used country-wide. 90% of all primary schools hold a subscription and 93% of secondary schools.</li> <li>- Status for Filmstriben/Filmcentralen Undervisning (Learning) as of 1 January 2014: No. of films: 1,368. No. of primary and secondary school subscribers: 1,308.</li> </ul> </li> </ul>							
<b>Filmstriben 2008-2013 Films and subscribers</b>						<b>2013</b>	
<b>Film titles</b>		655	907	1.118	1.214	1.368	
<b>School subscribers</b>		1.605	1.601	1.624	1.928	2.129	
<b>Screenings</b>	61.006	164.818	239.890	417.056	635.506	685.915	
<ul style="list-style-type: none"> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b>  Filmcentralen/Learning offers: Teaching material for shorts and documentaries; fiction films, special themes, film analysis, interactive material. Film Encyclopedia - an online encyclopedia of film language; a personal section where it is possible to create and save one's own lists of films and film clips. The lists can be shared with other students and colleagues. 1,400 short, documentary and fiction films available on-line.  A UNI-login is necessary to access the service.</li> <li>▪ <b>Collaboration with other stakeholders</b>  AVU-media, CFU and MSIB (sep. case sheets).  When funding shorts and documentaries, the DFI acquires the non-commercial rights for schools and libraries.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	No	Yes	N/A	School subscription cost	Yes	6 to 10 years

<b>Program/ Activity</b>		Med Skolen i Biografen (MSIB) / (School Cinema) - Danish Film Institute					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.dfi.dk/msib">http://www.dfi.dk/msib</a>  E-mail: <a href="mailto:jacobb@dfi.dk">jacobb@dfi.dk</a> (Jacob Breuning , Cinema Consultant)  Phone: + 45 2010 0206</li>   <li>▪ <b>Educational level or program the case is related to</b>  The scheme covers primary and secondary schools.</li>   <li>▪ <b>Description</b>  A wide range of quality films, domestic and foreign, can be seen at the schools' local cinemas during school hours. The films are aimed at students from kindergarten to secondary schools. The DFI has prepared teaching materials for films from all over the world. Teaching materials are free and can be downloaded from Filmcentralen's site using a UNI-login. A program of 10 different films changes every 12 months, the cost is DKK 15 / 2 Euros per pupil per film screening. Schools book screenings online at their local cinema via their CFU (Centre for teaching materials) user UNI-login. Apart from the MSIB website, a printed folder is sent out by the CFUs to all schools.</li>   <li>▪ <b>Main objectives</b>  MSIB is a school cinema program where entertainment meets education. The ambition is to give the schools the best conditions for the use of a cinema as a classroom and thus qualify film literacy education.</li>   <li>▪ <b>Short evaluation</b>  The School Cinema has been in existence since 2000 and currently includes approx. 120 cinemas, 80% of the country's municipalities and has 250,000 annual participants (*MSIB / School in Cinema Survey 2012/2013)</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b>  <a href="#">MSIB</a> explains about the system and links to the <a href="#">Danish Film Institute education website</a> that provides teaching material for free.</li>   <li>▪ <b>Collaboration with other stakeholders</b>  The School Cinema is a collaboration between Filmcentralen, the Danish Film Institute, CFU (Centers for educational materials) Ministry of Education and distributors, cinemas and municipalities in Denmark. (see sep. case sheets)</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	No	Yes	Yes	School subscription cost	No	More than 10 years

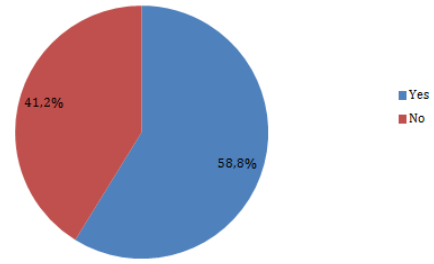
## DATA FROM SCHOOLS SURVEY



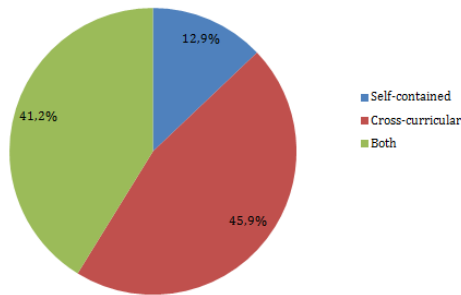
Where do students usually watch films/audiovisual content?



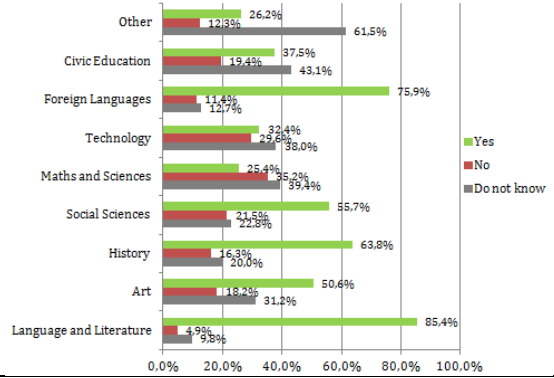
Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?



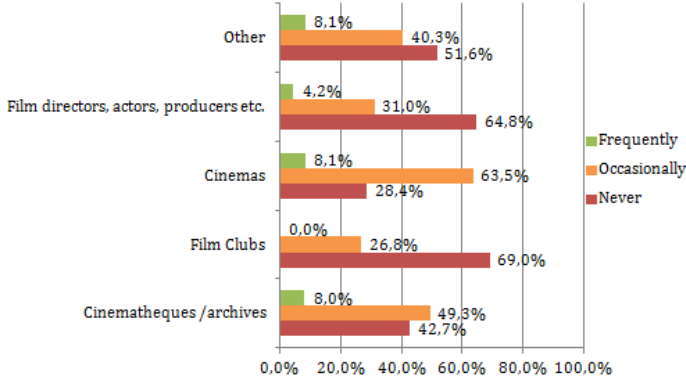
Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?



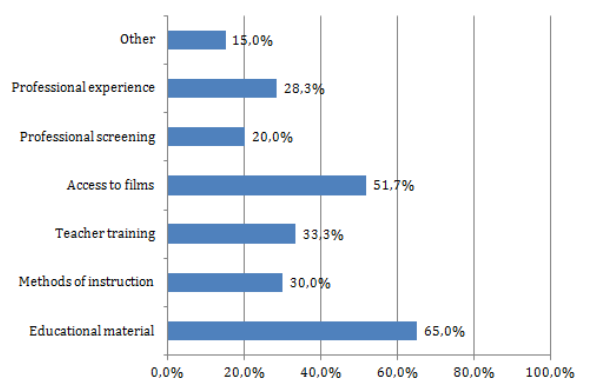
In which subjects is FL included?



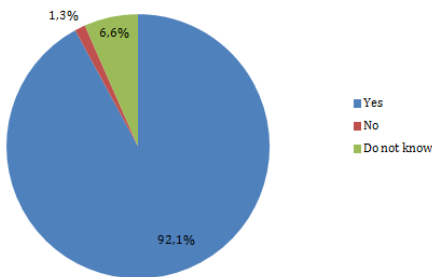
Collaboration with external parties with respect to provision of film education:



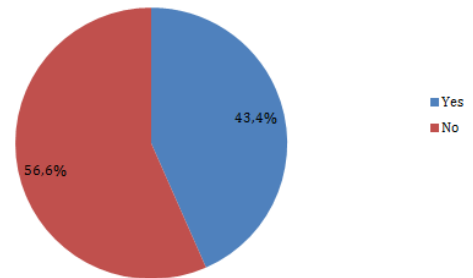
What do these institutions/organizations/individuals offer?



Does your school have any license agreements for the use of films?



Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?



## 1.8. ESTONIA

### INTRODUCTION

There is no specific plan on media literacy or film education in Estonia. Media literacy inclusion in the National Curriculum is coordinated by the “INNOVE Foundation” and is brought about through the teaching of the Estonian language. The cross-curricular inclusion of the subject is developed by the “Centre for Educational Research and Curriculum Development” (managed by the University of Tartu). Components of film education can be found both in the subjects of Language and Visual Arts, and also in “Media and Its Influence,” a special compulsory module taught in secondary schools.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Estonia
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Copyright Act adopted in 1992 as last amended in 2012.</u></li></ul>
<b>Articles: Art. 19(2), 19(3), 20, 22, 23 (exceptions), Art. 27 (remuneration)</b>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b></li></ul> <p><u>Article 22</u> allows public performance of works “in a direct teaching process” in educational institutions by the teaching staff and students.</p> <p>The Copyright Act also allows reprographic reproduction of disclosed works “for the purpose of teaching” in educational institutions whose activities are not carried out for commercial purposes (Art.19.3) and public performance of works “in a direct teaching process” in educational institutions by the teaching staff and students (Art.22).</p> <p>Reprography exempted under Art.19.3 is subject to compensation of authors and publishers, under a legal license subject to compulsory collective management (Art.27 (1)).</p>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> No remuneration or payment required except for reprography.</li></ul>

## CASE STUDIES

Owing to the fact that film and media education are not mentioned in the curriculum, there are few film literacy initiatives present in Estonia. The [Just Film Festival](#) runs activities that stress the importance of teacher training and seeks active youth involvement in the filmmaking process. Activities which foster their critical analysis competences include the “Film Jury” and “Critic Groups”.

“[Kinobus Tuleb](#)” (It Should Be a Cinema Bus) is an organisation that brings films to schools through a mobile cinema. The project was created to bring film and media together with education and innovation and provides workshops and courses to schools. Their activities are based on the use of film for social inclusion, the promotion of culture and the construction of regional sustainability.

“[Vaata ja Muuda](#)” (Watch and Change) is an initiative that promotes social activism through film literacy. The Estonian NGO “*Mondo*” organizes film clubs and discussions to better study the genre of the documentary through critical analysis of messages and languages present in films.

<b>Program/ Activity</b>	Just Film on Tallinna Pimedate Ööde Filmifestivali – PÖFF / Just Film - Children and Youth Film Festival
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://2014.poff.ee/est/festival">http://2014.poff.ee/est/festival</a>, <a href="http://www.justfilm.ee/">http://www.justfilm.ee/</a> E-mail: mikk@poff.ee (Mikk Granström, Festival CEO)</li> <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary, Teacher Training. Children 7-19, Teachers.</li> <li>▪ <b>Description</b> “Just Film - Children and Youth Film Festival” forms part of the Black Nights Film Festival, also known as PÖFF. It is held in Tallin and takes place in cinemas across the city. Film Literacy activities are divided into two. Juries of local youngsters select the best films, while others post their daily reviews about the films in the festival blog. <ul style="list-style-type: none"> <li>- Young Critics: Every year “Just Film” searches for enthusiastic teenagers aged 14-19 to write about the films shown at the festival, reflecting on them and writing critically about them. They enjoy the privilege of going to all screenings, but at the same time they are charged with the responsibility of sharing with others their thoughts about the films they have seen. The best reviews are published on the “Just Film” website.</li> <li>- Young Jury is divided into three sections of five. The Children’s Jury (age 7 to 13), the Youth Jury (age 14 to 19) and the International jury, composed of 5 children (aged 7-19). Their task during the festival is to watch all of the films in the children’s program and select a winner.</li> <li>- Teacher’s Club: was created for teachers interested in the art of movie-making who are willing to incorporate screening literacy in their classes. Members receive a pass that allows them to see any of the films and they can also obtain tickets for their students at a discounted price.</li> <li>- Video competition: “Just Film” and the Estonian Ministry of Agriculture are launching the video competition ‘Once upon a time in our village...’ which has as a main objective the documentation of rural life in Estonia. Around 50 films are screened each year. In terms of audience numbers the festival has become one of the most popular children’s and youth events in Estonia, with around 12,000 movie lovers attending screenings every year. Children’s and Youth Film Festival Just Film was created in 2001 and happens every November.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- International competition of feature films for children.</li> <li>- International competition of feature films for young people.</li> <li>- Non-competitive, informative, retrospectives and special presentations.</li> </ul> </li> <li>▪ <b>Short evaluation</b> The festival is one of the most important film festivals in Northern Europe. In terms of audience, in 2012 for example, the festival attained more than 67,000 visitors, with 540 films and 730 screenings, 475 film industry guests and journalists. It was recognized by the “FIAPFi” (International Federation of Film Producers). The festival allows the youth of Estonia to be exposed to film media and film literacy. It is a great opportunity for children and schools to work on and produce short films.</li> </ul>	

Its website includes a 'Teachers Club', where teachers can see any and all of the films showing at the festival free of charge. They can also obtain tickets for their students at a discounted price.

The festival also offers the opportunity to become a "Young Critic", whereby children from 14 to 19 years old can write about the films shown at the festival. To this end, they have access to all the screenings. The best reviews are published on the project's website.

▪ **Collaboration with other stakeholders**

It is organized by the non-profit association "Black Nights Film Festival" (MTÜ Pimedate Ööde Filmifestival). The festival gets financial aid from different public and private enterprises.

**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	Special school cost	No	More than 10 years

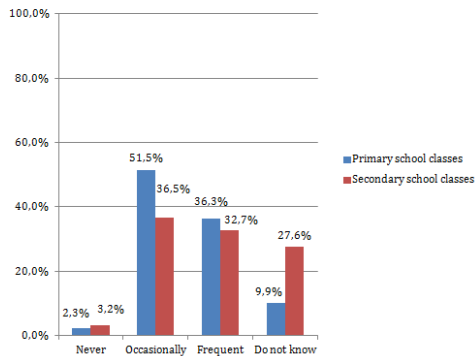


<b>Program/ Activity</b>		Vaata ja Muuda - DOKFILMIKLUBI (DFK)					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://1maailm.ee/dfk/dfk/">http://1maailm.ee/dfk/dfk/</a> and <a href="http://www.mondo.org.ee">www.mondo.org.ee</a> E-mail: dfk@mondo.org.ee</li>   <li>▪ <b>Educational level or program the case is related to</b> Secondary, University. Students (16-25).</li>   <li>▪ <b>Description</b> "Vaata ja Muuda" – (Watch and Change) is an initiative based on the use of the documentary as a tool for social activism. The Estonian NGO non-governmental organization "Mondo" organizes film clubs that use the documentary genre as a critical object of study in order to make the young audience reflect on social change. The documentaries are mainly related to global education in order to raise awareness on development and co-operation. Films can be borrowed with no cost to teachers or students, who therefore create film clubs, hold screenings and run campaigns about their social concerns. The main aim is to achieve empowerment of young audiences with the competences necessary to be active citizens. The selected films can be borrowed for one month from a total of 170 documentaries, which are available on DVD (each of them is copied around 12-24 times) and some of them are available online through a private "Vimeo" link. It also organizes the International Summer School on an annual basis, where the more active youth have the opportunity to learn how to make their own films. The community also fosters the creation of documentaries with the experimentation of film language, and the creation of documentaries thanks to their participation in the EU project: "One World in Schools". 2011-2014.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Teach about global education.</li> <li>- Make people more active citizens.</li> <li>- Raise awareness of democratic values.</li> <li>- Equip young people with the skills, interests and values to shape their future, and to actively express and implement change in society.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Citizenship empowerment is achieved with film literacy. Documentaries allow reflection through critical analysis. The Summer School allows the creation of film productions with these two concepts in mind.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Promo Vimeo</a></li> <li>- <a href="#">Database of available films</a></li> <li>- <a href="#">Book with description of documentaries</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Mondo NGO, Youth in Action; Estonian Open Society Foundation, "Maailmakool".</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	No	Yes	Yes	Free activity	No	2 to 5 years

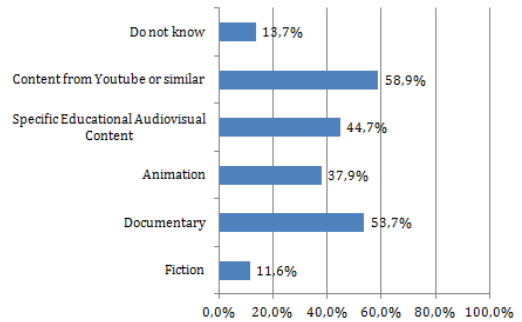
<b>Program/ Activity</b>	Kinobuss Tuleb						
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://kinobuss.ee/">http://kinobuss.ee/</a> E-mail: info@kinobuss.ee</li>   <li>▪ <b>Educational level or program the case is related to</b> Formal and non-formal education. Children, youth and teachers.</li> <li>▪ <b>Description</b> This project was created to connect film and media with education and innovation, in order to develop and distribute film literacy throughout Estonia, in both formal and non-formal scenarios. The organization has the specific aim of working with schools by offering them workshops and courses on film education and making learning materials available. The project is a result of the modern importance of media literacy when we consider the amount of information and visual images that surround children. Its activities are based on the use of film for social inclusion, promotion of film culture and the construction of regional sustainability through the development of film culture. "Kinobuss Tuleb" has different projects: <ul style="list-style-type: none"> <li>- Workshops in schools with Mobile Cinema: teacher training, pedagogical activities with film, cinema screenings. The workshops cover animation, filmmaking, and specific debates around the audiovisual language.</li> <li>- Themed events: among others, advanced courses and even birthday parties.</li> <li>- "Kinokoda: "social inclusion for the development of film culture." This project was born out of a business plan to create a network of national cinemas whose focus spanned over several regions of Estonia, with the aid of cultural and educational actors and film professionals. It is a network of 11 NGOs (non-governmental organizations) and local governments. Since 2001.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Develop and distribute film and media education in cinema and culture through Estonia in general, in formal and non-formal environments.</li> <li>- Develop educational materials.</li> <li>- Bring film culture to villages and rural populations.</li> <li>- Distribution of Estonian cinema abroad.</li> <li>- The modernization of the educational system, for the implementation in all areas of audiovisual materials and teaching methodologies.</li> <li>- Ensuring sustainability for cinema culture in Estonia with cooperation of Estonian and foreign film producers and distributors to disseminate European productions.</li> <li>- Social inclusion and education to promote film culture.</li> <li>- Ensure regional sustainability through the development of film culture.</li> <li>- International cooperation in the development of networking organizations with similar objectives.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Film literacy is fostered by "Kinobuss" through the workshops of filmmaking and critical screenings in schools. It seeks to teach both through film and about film.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Work Methodology</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- Estonian Film Institute.</li> <li>- Baltic Film and Media School.</li> <li>- Eesti Kunstiakadeemia (Arts Department).</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Private with public funding	Regional	No	Yes	Yes	School subscription cost	No	2 to 5 years

## DATA FROM SCHOOLS SURVEY

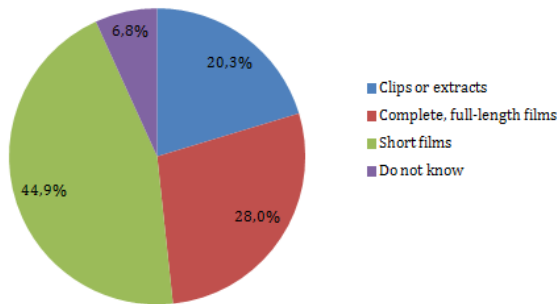
To what extent is the use of film and other audiovisual content common in your school?



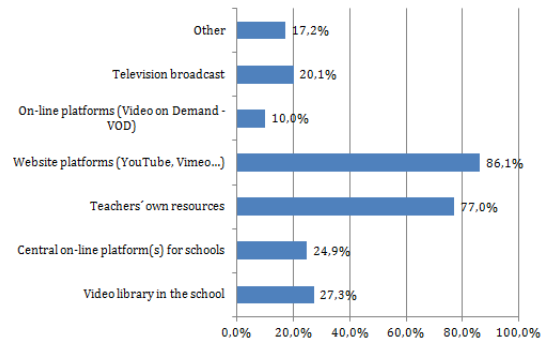
Which genre is mostly used in your school?



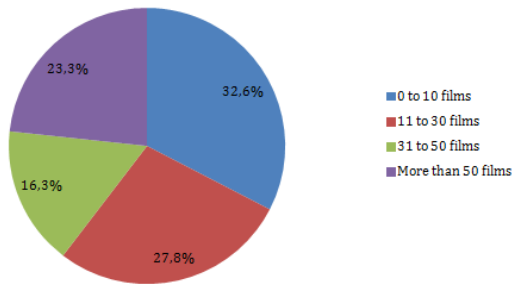
The film/audiovisual material shown is mainly:



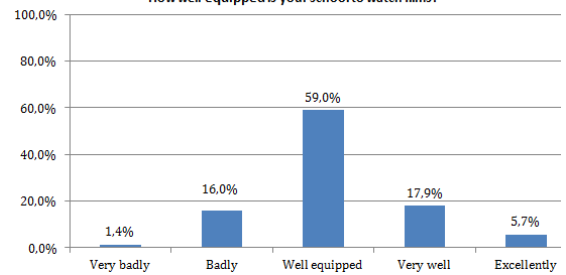
From where does your school acquire films and other audiovisual material?

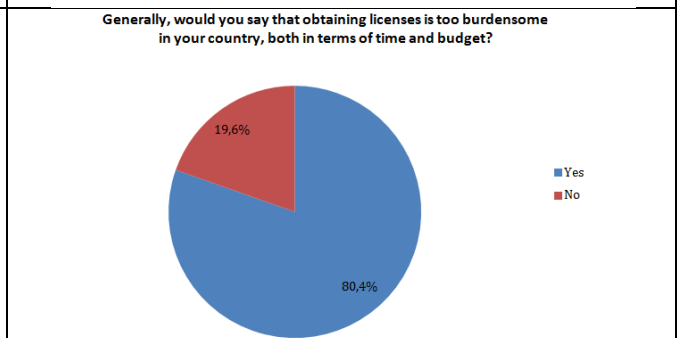
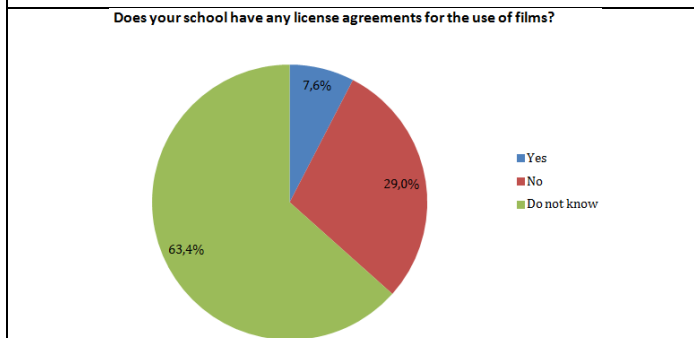
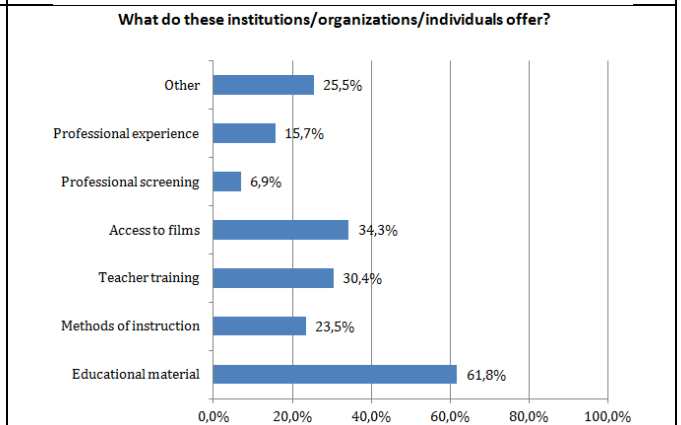
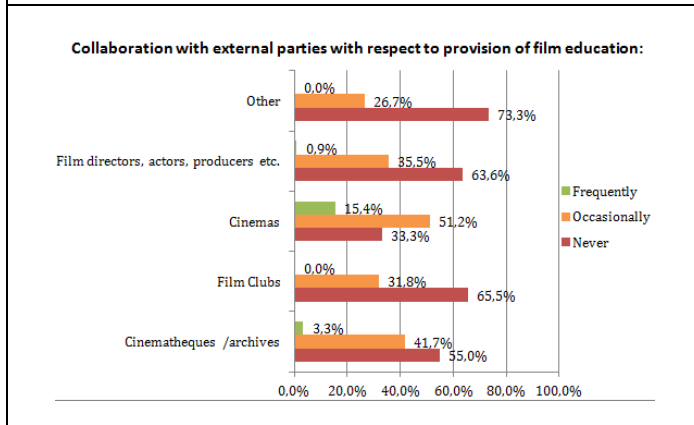
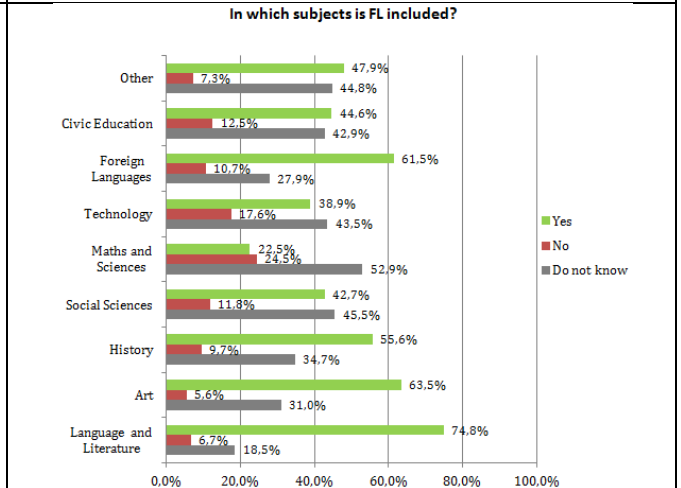
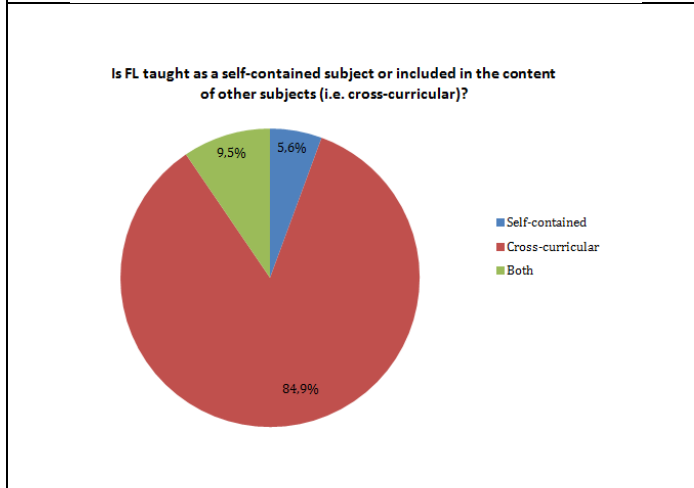
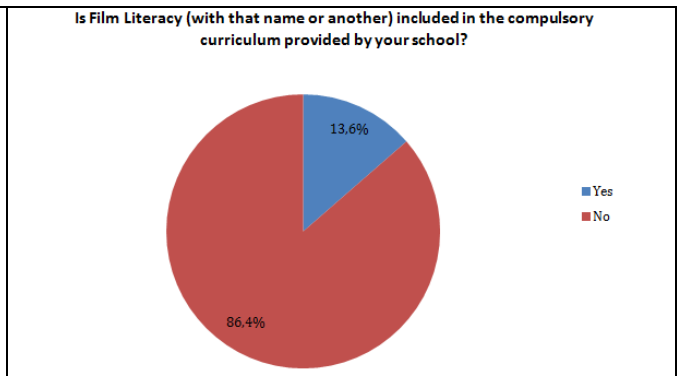
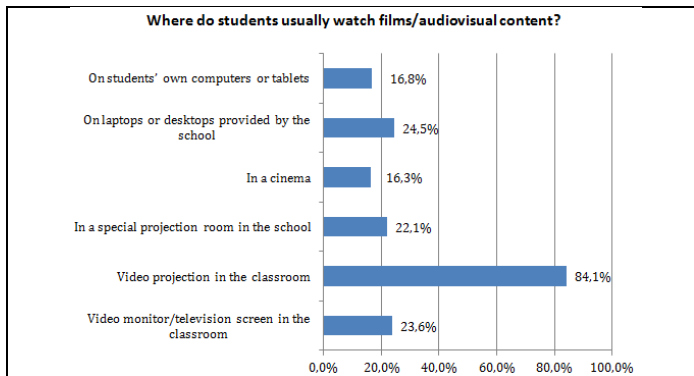


The approximate number of films available in your school is:



How well equipped is your school to watch films?





## 1.9. FINLAND

### INTRODUCTION

Finland is a highly developed country in terms of media education. Recently, the “Good Media Literacy National Policy Guidelines” (2013-2016) were implemented on a national scale. The Guidelines draw on the objectives set out in the Government Program, and they refer to the growing number of media education actors, the constantly evolving media environment and the field of media education. One of the Ministry’s strategic cultural policy priorities is to strengthen the position of media education. The Ministry’s audiovisual culture policies have set good media literacy as one of its priorities. These media literacy guidelines examine media education from various angles, especially in terms of social inclusion, active citizenship, critical thinking, creativity and self-expression.

The curricular inclusion of media literacy is cross-curricular, which means concepts related to media education appear throughout subjects within the national curriculum. Content related to film education is specifically developed in Visual Arts and Languages. In addition to the public efforts to raise media and film literacy levels among citizens, several networks, collectives and general third parties work on different areas of film education. These types of organizations also work on legal subjects such as copyright and collective and individual licensing.

Aladdin’s Lamp Network (*Taikalamppu*) is a Finnish network of regional art centers for children and young people. The network provides children and young people with an opportunity to express their ideas using versatile educational methods with respect to the arts. Eleven art centers throughout Finland develop cultural activities for children and young people and each center has its own development tasks from the children’s cultural fields.

[Tuotos](#) (Output) is a collective society for audiovisual producers in Finland and represents over 200 independent Finnish film and audiovisual producers. Through contracts made with [AGICOA](#), [Tuotos](#) represents foreign right-holders of audiovisual works in Finland and, correspondingly, AGICOA represents Finnish right-holders worldwide. AGICOA operates mainly in the area of cable TV and similar retransmission means. Licenses for educational use of Finnish films and documentaries are also granted by [Tuotos](#).

[Elokuvalisenssi](#) (Film licenses) is also in charge of licenses for public display of DVD and Blu-ray movies (non-theatrical). The Film Licensing ‘general license’ gives the right to publicly display the DVD and Blu-ray discs which are meant for home use. The license from film-holders (studios and producers) covers thousands of videos and DVD movies from the U.S. as well as European and Nordic film importers and producers.

Finland

▪ **National Legislation:** Copyright Act (Act No. 404 of July 8, 1961, as amended up to April 30, 2010)

▪ **Articles: Art. 14 (1), 16(a)-16(d), 18, 21**

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 14 states that copies of published works may be (on the basis of an extended collective license) used for education or scientific research and may be used for this purpose by communication to the public through other means than dissemination through radio or television broadcasting. According to Article 21, cinematographic works may not be used by way of a public performance in schools.

Specific agreements entered into between collecting societies and municipalities are in place governing screenings of films in schools.

▪ **Comments on remuneration/ compensation:** Required for use of cinematographic or dramatic works, if publicly performed for educational purposes in connection with university level cinematographic education.

## CASE STUDIES

There are several institutions working on film and media literacy in the country. "KAVI" (the Finnish National Audio-Visual Institute) has a Media Education and Audio-Visual Department (MEKU) which develops initiatives covering film education and general media training. There are, however, lots of other agencies working on this field: the "Finnish Film Contact", the "School Cinema Association", the "Media Education Centre" (*Metka Koulukino*) and the "Finnish Film Foundation".

<b>Program/ Activity</b>	KAVI / The Finnish National Audiovisual Institute
<b>Description</b>	
<p>▪ <b>Web and contact</b>            Website: <a href="http://www.kavi.fi">www.kavi.fi</a>            E-mail: <a href="mailto:kirsi.raitaranta@kavi.fi">kirsi.raitaranta@kavi.fi</a></p> <p>▪ <b>Educational level or program the case is related to</b>            Primary and secondary levels.</p> <p>▪ <b>Description</b>            The Department of Audiovisual Culture (KAVI) organizes special screenings on classics as well as contemporary films for both primary and secondary school classes. Visiting the local cinema is also regarded as an important part of learning about film and cultural heritage.            Teaching aids and workshops form an essential part of the institute's screenings, which are prepared in close co-operation with other film education organizations such as the Koulukino – School Cinema Association (see separate fact sheet) and Media Education Centre Metka.            Screenings, learning materials and workshops are available for both school levels.            The <a href="#">website Film Path</a> offers free-of-charge film excerpts and materials. No passwords are needed to use the excerpts - only feature length films require a password. KAVI's school screenings at the Cinema Orion or other archive theaters are also free of charge.            Film education or film literacy is part of the national audiovisual policy guidelines - <a href="http://www.minedu.fi/OPM/Julkaisut/2012/av_linjaukset.html?lang=fi&amp;extra_locale=en">http://www.minedu.fi/OPM/Julkaisut/2012/av_linjaukset.html?lang=fi&amp;extra_locale=en</a></p> <p>▪ <b>Main objectives</b>            Quote from the media policy guidelines: "The four goals of media education in Finland 2013-2016:            - Everyday media education is child and adolescent-centered and of high quality.            - Sustainable structures promoting media literacy are achieved through legislation, financial resources, and national and local level steering.            - Activities and various stakeholders in media education profile themselves.            Networks are reinforced and new partnerships are created."</p> <p>▪ <b>Short evaluation</b>            Plans are underway to improve the Film Path's services so that it will be the main avenue to Film education in Finland and will combine all the film education organizations under one umbrella.</p> <p>▪ <b>Related resources / Didactic materials / Videos / Links</b>            The <a href="#">website "Film path"</a> offers free film excerpts and materials for teaching and examining cinema in schools – without passwords.            "Film path" is an educational film portal on narration and aesthetics in cinema. Teachers can choose from which angle they use and approach the material: film as an art form, typical film narration or critical film literacy. The basis for the path is formed by the National Audiovisual Institute's (formerly Finnish Film Archive) own film collection and digital material (Suomi-Filmi &amp; Suomen Filmitoimintakeskus). The portal intends to solve a key problem concerning film education in schools: how to use films for educational purposes legally and without having to pay screening fees.  <a href="#">'Finnish Media Education' – best practices</a></p> <p>▪ <b>Collaboration with other stakeholders</b>            - Koulukino; Metka - Finnish Society on Media Education; Aladdin's Lamp network            - <a href="http://www.koulukino.fi">www.koulukino.fi</a>            - <a href="http://www.mediakasvatus.fi">www.mediakasvatus.fi</a>            - <a href="http://www.taikalamppu.fi">www.taikalamppu.fi</a></p>	

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public Only	Country-wide	Yes	Yes	Yes	Free activity	No	2 to 5 years

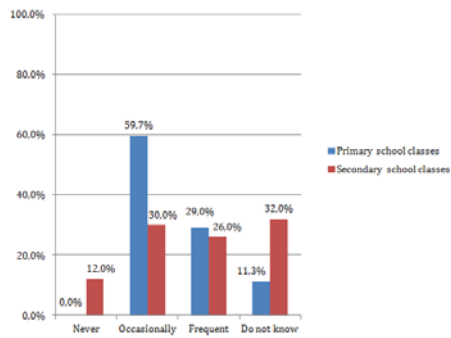


<b>Program/ Activity</b>		Koulukino / Skolbio (School Cinema Association)					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.koulukino.fi">www.koulukino.fi</a>; <a href="http://www.kelaamo.fi">www.kelaamo.fi</a> E-mail: <a href="mailto:outi.freese@koulukino.fi">outi.freese@koulukino.fi</a> (Outi Freese, Executive Director)</li> <li>▪ <b>Educational level or program the case is related to</b> Pre-school, primary and secondary school levels.</li> <li>▪ <b>Description</b> The association has been set up in order to encourage the integration of media education into basic education. The Koulukino association generates learning materials related to big screen films for all educational levels from pre-school to upper secondary education. The film-related learning materials are available on the Koulukino website, free of charge for non-commercial use. The purpose of the learning materials is to encourage more in-depth discussion of the themes of the films and to enhance film literacy and the film experience. The methods of treating the films vary considerably depending on the target group and the themes of the learning material. Discussion exercises encourage students to think and argue. The learning materials also include plenty of writing and analysis exercises, as well as various exercises related to arts, music and sports. The learning materials additionally cover the basics of film narrative and film culture, from viewing angles to film critique. Class teachers, kindergarten teachers, subject teachers and experts in various fields have created the learning materials. The Finnish Ministry of Education and Culture financially supports the Koulukino association in order to encourage the integration of media education into basic education. Moreover, all cinemas in Finland have committed to organising Koulukino screenings at reduced cost. Koulukino maintains a website Kelaamo) for young Finnish filmmakers and film educators. On the site they can publish their films, network, read the articles, ask experts for help and discuss and comment films. In 2014 collaboration has been set up with Finnish universities' departments on teacher education and an extensive project on promoting positive media content.</li> <li>▪ <b>Main objectives</b> Koulukino (School Cinema Association) has a simple and clear principle: as many pupils as possible should see a film during the school day, in a real cinema, and have the opportunity to discuss what they saw afterwards. A film is a brilliant pedagogical tool. It provides various topics for discussion, introduces foreign cultures, offers the watcher powerful experiences and the chance to identify with the characters, and enhances one's understanding of oneself and the surrounding world. All this while enjoying the film. The important thing is to share the film experience. Teachers become media educators by encouraging discussion and sharing their own insights and feelings about the film.</li> <li>▪ <b>Short evaluation</b> Koulukino has about 20.000 users per month and indicate that 6000 are active users.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> The film-related learning materials are available for printing on the <a href="http://www.koulukino.fi">Koulukino website</a>, free of charge for non-commercial use. The purpose of the learning materials is to encourage more in-depth discussion of the themes of the films and to enhance film literacy and the film experience.</li> <li>▪ <b>Collaboration with other stakeholders</b> The Finnish Ministry of Education and Culture financially supports the Koulukino association. <a href="#">The member organisations</a> of the Koulukino association include production companies, distributors, film centers and film-related associations. Founders: The Finnish Chamber of Films; The Finnish Cinema Exhibitors' Association; The Finnish Film Distributors' Association. Koulukino association promotes film education as part of the large media education field. Ministry of Education and Culture; Good Media Literacy; National Policy Guidelines 2013–2016 <a href="http://www.minedu.fi/OPM/Julkaisut/2013/Hyva_medialukutaito.html?lang=fi&amp;extra_locale=en">http://www.minedu.fi/OPM/Julkaisut/2013/Hyva_medialukutaito.html?lang=fi&amp;extra_locale=en</a></li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	Yes	Yes	Yes	Free activity	Yes	More than 10 years

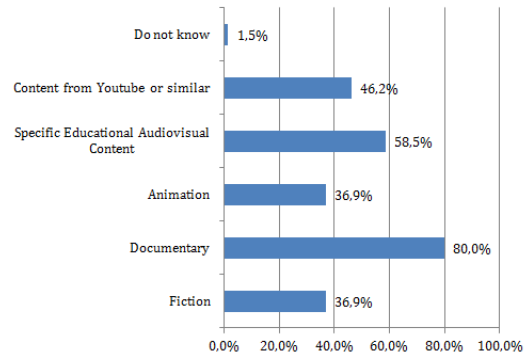
<b>Program/ Activity</b>		VALVE FILM SCHOOL					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.kulttuurivalve.fi/sivu/fi/elokuvakoulu/english/">www.kulttuurivalve.fi/sivu/fi/elokuvakoulu/english/</a>  E-mail: <a href="mailto:kulttuurivalve@ouka.fi">kulttuurivalve@ouka.fi</a> </li> <li>▪ <b>Educational level or program the case is related to</b>  All ages. Regional. </li> <li>▪ <b>Description</b>  <u>Film Education in Schools</u>  Each year over 1 000 pupils experience the art of cinema in Valve Film School's workshops. As a result there are over 200 films made by children. In many cases school workshops are organized as part of the school's basic education syllabus. However, the workshops can be arranged for example to immigrant pupils or children with special needs. Film is a flexible and user-friendly tool for self-expression for many target groups.    <u>Film Education at Film Clubs</u>  Valve Film School has over 80 film enthusiasts participating in weekly film clubs. <i>Film Club Elina</i> is for 7-13 year old children and their adult companions. During Elina participants watch and analyze films. They also have a chance to make their own short film. <i>Film Club Pikseli</i> (10-13 year old children) and <i>Film Club MegaPikseli</i> (11-13 year old children) as well as <i>Film Club Kolina</i> (14-18 year old youth) are clubs for making their own films. During summer Valve Film School organizes popular <i>Animoil!</i>-workshops and horror film courses. Over 100 kids participate in summer courses in every June. Some of the workshop results are available on Valve's website. Besides the festivals in Finland, some of the films have reached the screens around the world. The pedagogical methods and guidebooks have also been distributed to collaborators worldwide. The Magic Lamp Film Workshops have even been organized in Senegal and Venezuela. Valve Film School is a non-profit organization. </li> <li>▪ <b>Main objectives</b>  Valve Film School is a film education specialized unit of Cultural Centre Valve, developing new methods and producing resources for integrating film into school environment. Clubs, courses and workshops for children, youth and adults are also organized all over Finland. Valve Film School encourages children to express their own thoughts creatively through language of cinema. Therefore film education should include lots of practical work, which guarantees many memorable experiences. One of the pedagogical goals is to inspire children's curiosity towards art and culture. </li> <li>▪ <b>Short evaluation</b>  The courses are organized in collaboration with schools that have included film education in their basic syllabus. Courses may also be offered out of school. Over 1000 pupils experience the art of cinema in Valve School's workshops. </li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- 'Guide to the Magic Lamp Method', for download at website.</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-Wide	Yes	Yes	Yes	Free activity	Yes	More than 10 years

## DATA FROM SCHOOLS SURVEY

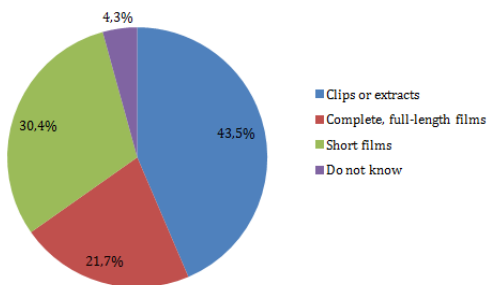
**To what extent is the use of film and other audiovisual content common in your school?**



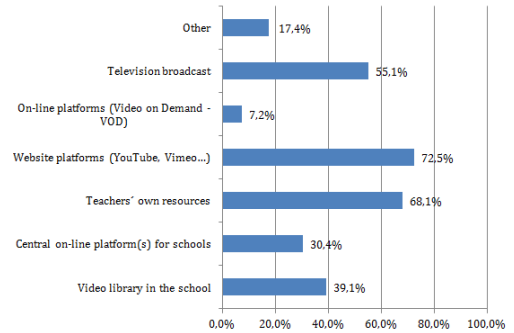
**Which genre is mostly used in your school?**



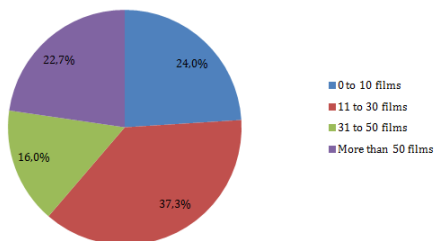
**The film/audiovisual material shown is mainly:**



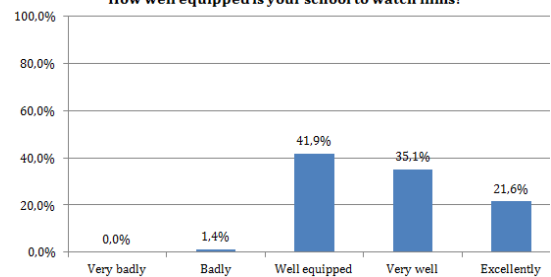
**From where does your school acquire films and other audiovisual material?**

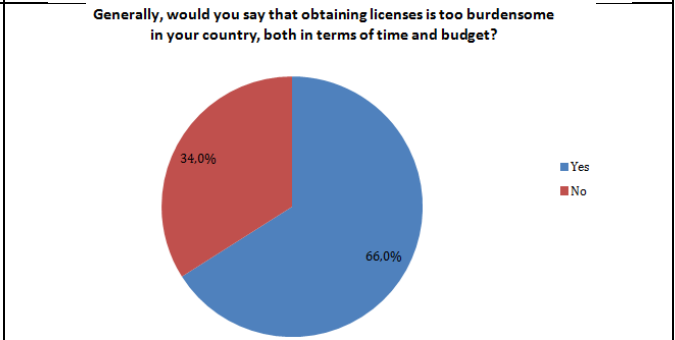
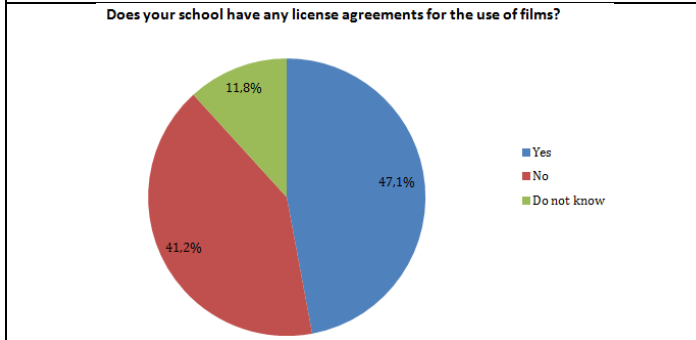
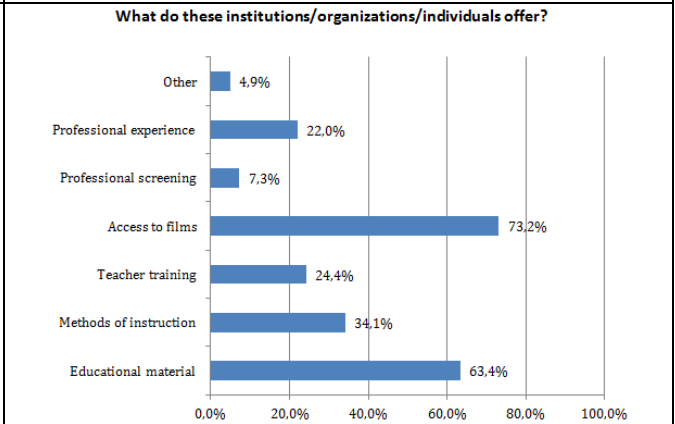
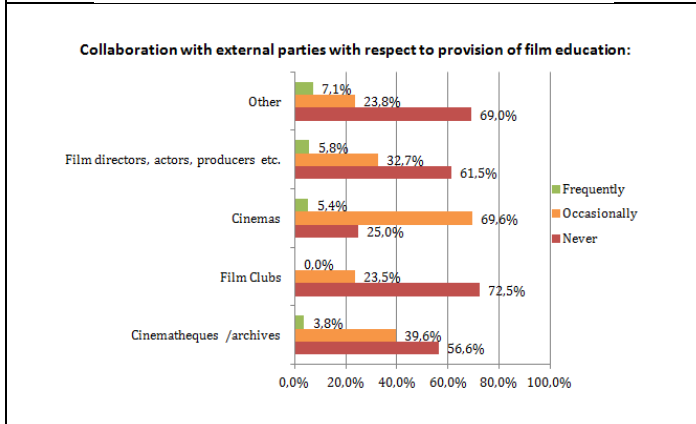
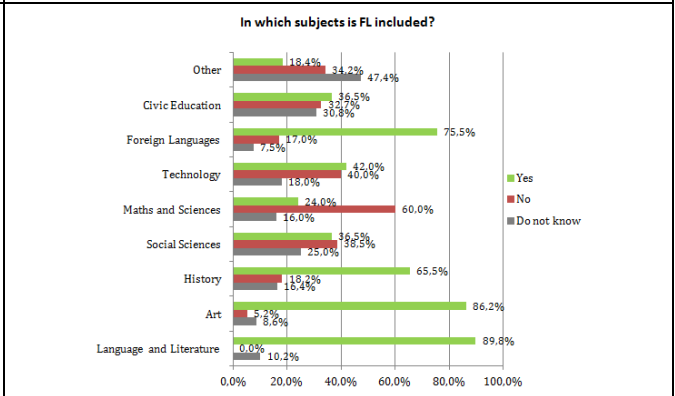
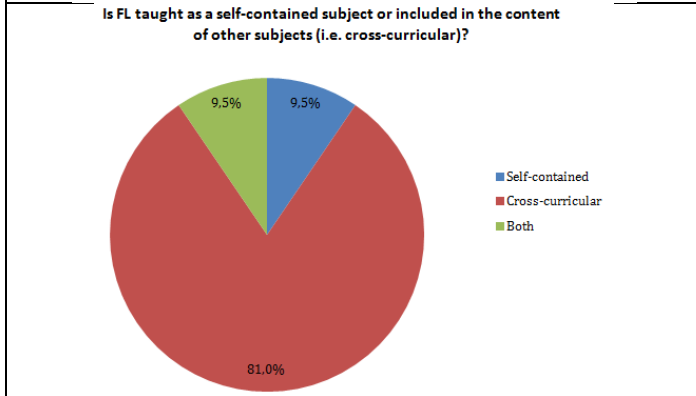
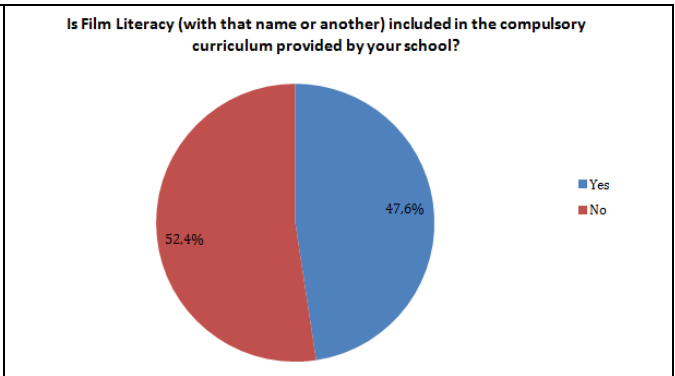
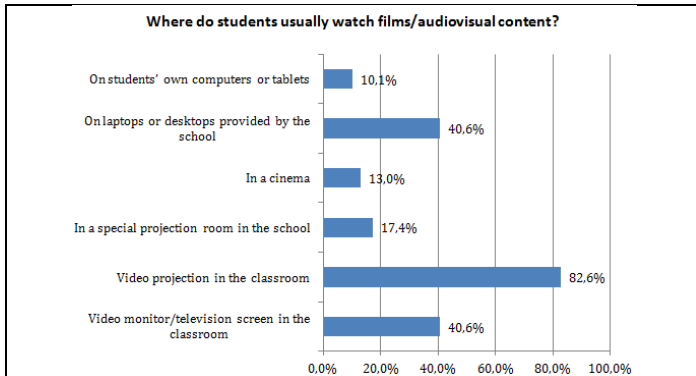


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**





## 1.10. FRANCE

### INTRODUCTION

The French National Film Education strategy is centralised under the joint responsibility of the Ministry of National Education and the National Film Agency (*Centre National du Cinéma et de l'Image Animée*, The National Centre of Film and Animated Images - CNC). The full scheme collaborates with local authorities, teachers and film professionals. Each year around 700,000 primary school children, 450,000 secondary school pupils and 280,000 sixth form students and apprentices see at least one film at a cinema thanks to one of the three national programs: *Ecole et Cinéma* (School and Cinema), *Collège au Cinéma* (Secondary School at the Cinema) and *Lycéens et Apprentis au Cinéma* (High School Students and Apprentices at the Cinema).

In total, approximately 10.5% of French school children benefit from this scheme every year and it forms the major initiative for French schools, with screenings taking place in cinemas and teachers giving their time to the cause for free. 94 areas and 26 regions have taken part in the programs. The film education schemes promote the development of film literacy skills, the discovery of film culture in movie theatres, the development of artistic expression and offer didactic materials and training for teachers.

The "School and Cinema" program, created in 1994, is aimed at 5-10 year-old children. The scheme is coordinated at the national level by the non-profit association *Enfants de Cinéma* and "Youth of Cinema," with support from local authorities. The "Secondary School at the Cinema" program, created in 1989, is coordinated by the CNC, with funding from regional government, Regional Directorates of Cultural Affairs (DRAC), local authorities and school inspectorates. "High School Students and Apprentices at the Cinema" is co-ordinated at the Regional level and was created in 1998. To accompany these programs, the CNC has created the website "transmettrelecinema.com."

Other Government initiatives can also be mentioned, such as the [\*Prix Jean Renoir des lycéens\*](#), an award for high-school pupils organised each year by the French National Education Ministry, in partnership with the CNC and the *Fédération Nationale des Cinémas Français* (The National Federation of French Cinemas).

France has a long-standing tradition in the field of media and film education; it can be considered one of the pioneers of this discipline. Within the "*Loi pour la refondation de l'école de la République*" ("Re-building of the School of the Republic Act"), issued in 2013, special attention is given to media and information literacy. Media literacy is specifically both a cross-curricular topic and an optional, self-contained subject in some senior secondary school classes. Film literacy, however, is developed within French Language studies and extended through the optional courses/activities known as "*Cinéma au lycée*" ("Film in Secondary Schools").

Several organizations work in the field of media literacy and film education at a national level. The *Centre de liaison de l'enseignement et des médias d'information* (Teaching and Media Information Centre, CLEMI), which is linked to the Ministry of Education, has developed these subjects for more than 30 years. Similarly, the *Conseil Supérieur de l'Audiovisuel* (the Audio-Visual Board, CSA) and the *Institut National de l'Audiovisuel* (National Audio-Visual Institute, INA) have developed film archives and different training and educational materials.

## France

▪ **National Legislation:** Intellectual Property Code 1992 (consolidated as of January 1, 2014)

▪ **Articles:** Art. L-122-5, 3° (e)

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article L122-5 3° e) provides that an author cannot oppose the representation or reproduction of excerpts of his work for the purpose of illustration. The work must have been disclosed and legally acquired. Works made specifically for pedagogic purposes are not included in this exception. The identity of the author and of the work must always be mentioned, unless finding them is part of the exercise. The work must be used only in a pedagogic or research setting, intended for an audience composed of pupils, students, teachers or researchers. This audience must be directly concerned by the subject.

The exception is further concretised under a collective agreement. The audio-visual sector is covered by the sector agreement n°5 published in the February, 4<sup>th</sup> 2010 Official Bulletin. This agreement was concluded for three years following January 1<sup>st</sup>, 2010, and was renewed by tacit agreement. According to this, the length of the use for audiovisual works is set to 6 minutes, without exceeding 1/10 of the work. If many excerpts of the same work are used, they must not exceed 15% of its length. The agreement specifies that works can be used for symposiums, conventions or seminar, and excerpts can be put on the intranet or the extranet of the school. Audiovisual works can be viewed whole only if the diffusion is done by a free channel by Hertzian, analogue or numeric mode. For showing films from DVDs, a different scheme operates under licenses granted by L'ADAV.

▪ **Comments on remuneration/ compensation: required for all uses of audio-visual works in schools under agreement**

## CASE STUDIES

The most important public initiatives are actually implemented with the help of private organizations, as is the case with the “Jean Vigo Institute,” an example of the implementation of national schemes at a local level. And there is still room for more initiatives at a local level, as shown by the “Festival Plein la Bobine,” which interacts with schools and through which pupils become actors and integrate themselves as part of the organizing team through different projects. Another example is *Cinéma pour Tous* (Cinema for All), a relevant initiative in Paris which collaborates with the national initiative *Passeurs d’images* (Image Movers), and shows how cinema can teach film and be a school tool to promote social Integration.

<b>Program/ Activity</b>	Institut Jean Vigo
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Arsenal – 1 rue Jean Vielledent 66000 Perpignan Phone: 04 68 34 09 39</li> <li>▪ <b>Educational level or program the case is related to</b> Students and teachers of primary and secondary schools; leisure centres and social centres.</li> <li>▪ <b>Description</b> The “Jean Vigo Institute” is one of several associations contributing to the implementation of the French National Film Education programs. Founded in 1980, it is the product of an original evolution: that of a traditional film club, founded in 1962 by Marcel Oms, aimed at bringing entertainment and popular education together. The Institute has created a festival, an editorial policy, a scientific symposium and a unique cultural reflection focused on the relationship between Cinema and History. Participating in all major National Education programs mentioned above, and other educational activities, the <i>Institut Jean Vigo</i>, as it is known, puts film literacy at the core of its activities. Educational panels and activities are also organized throughout the year. With regards to the National Film Educational Projects implemented in the Department of <i>Pyrénées-Orientales</i>, the Institut Jean Vigo coordinates the program <i>Cinéma à l’école</i> (Cinema at School) with <i>Cinémaginaire</i> and <i>Ciné-Rencontres de Prades</i>; whereas in the middle high school level (<i>collègue au cinéma</i>), and the high school level itself (<i>lycéens et apprentis au cinéma</i>), they are coordinated by <i>Cinémaginaire</i> in partnership with the Institut Jean Vigo.</li> <li>▪ <b>Main objectives</b> The main objectives of <i>Institut Jean Vigo</i> are the preservation and promotion of film heritage as well as training and film education in all its forms. The educational service is the permanent and privileged link within the cultural institution. Participating in the development of the cultural development program of the institution, the educational service works: <ul style="list-style-type: none"> <li>- Informing schools, directly or through the channel of the academic authorities or by those of the regional and departmental centres of educational documentation (CRDP and CDDP);</li> <li>- The implementation of a program of activities including, in particular, working with pupils, advising schools and project assistance;</li> <li>- The design of documents and teaching materials for schools, which can sometimes be carried out in collaboration with the regional and departmental educational documentation centres: educational materials to complement the National Film Education Programs or the design of materials for specific projects;</li> <li>- Teacher training, under the responsibility of educational activities;</li> <li>- Training and interdisciplinary activities with teachers and other sectors.</li> </ul> Concerning the film literacy activities, they are part of the priorities of the Ministry of Education for the training of young citizens: <ul style="list-style-type: none"> <li>- Introduce youngsters to discover quality works, film heritage and contemporary cinema in Film Theater.</li> <li>- Embed this action within a project.</li> <li>- Train the child as a spectator to have an active and critical approach to the image.</li> <li>- Train the child to approach cinematic language, to explore the aesthetics of films, and form an understanding of the real and the imagined.</li> <li>- Provide training opportunities for teachers participating in the programs.</li> </ul> </li> <li>▪ <b>Short evaluation</b></li> </ul>	

The *Institut Jean Vigo*, and its panel of activities, is a good example of a combination of public and private initiative. Indeed, on the one side, its activities represent the practical implementation in a particular area of France's public film literacy scheme. It is indeed a well-funded mechanism fulfilling its goals throughout the country in accordance with a centralized plan and common national objectives. But at the same time, the Institute proves to what extent such national schemes need to be implemented through local structures in order to be effective. The commitment of its staff and the quality of its activities go beyond what could otherwise have been a soulless national program. It is not; structures such as this one, with their own personal character, history and personality, make France's film literacy scheme a most effective instrument.

▪ **Related resources / Didactic materials / Videos / Links**

Didactic materials.

Within the framework of the National Film Education program, the teacher receives a booklet for each film and students themselves receive an illustrated record with information of the film screened.

*The Institut Jean Vigo* works with teachers to identify their needs and produces didactic materials in accordance with those needs.

Concerning the implementation of the National Film Educational projects, the Institute provides the following activities and support:

- A preview and a specific discussion with teachers before the screening with children, following on from the didactic materials previously distributed.
- Film Presentation and introduction for the children in the Film Theatres.
- Pedagogical support with Experts from the *Institut Jean Vigo*. In school, the experts present a different range of content (Cinematographic language; cinema techniques, etc.)

▪ **Collaboration with other stakeholders**

- La Ville de Perpignan la Catalane: [www.mairie-perpignan.fr](http://www.mairie-perpignan.fr)
- Le Conseil Général des Pyrénées-Orientales: [www.cg66.fr](http://www.cg66.fr)
- La Région Languedoc-Roussillon: [www.cr-languedocroussillon.fr](http://www.cr-languedocroussillon.fr)
- Ministère de la Culture et D.R.A.C. Languedoc-Roussillon: [www.culturecommunication.gouv.fr/Regions/Drac-Languedoc-Roussillon](http://www.culturecommunication.gouv.fr/Regions/Drac-Languedoc-Roussillon)
- Centre National de la Cinématographie: [www.cnc.fr](http://www.cnc.fr)
- Les Archives Française du Film: [www.cnc-aff.fr](http://www.cnc-aff.fr)
- Le site du catalogue collectif des bibliothèques et archives de cinéma: [www.cineressources.net](http://www.cineressources.net)
- Le site de Mémoire Filmique du Sud: [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu)
- La Fédération International des Archives du Film: [www.fiafnet.org](http://www.fiafnet.org)
- La Cinémathèque Française: [www.cinematheque.fr](http://www.cinematheque.fr)
- La Cinémathèque de Toulouse: [www.lacinemathequedetoulouse.com](http://www.lacinemathequedetoulouse.com)
- Le site de Languedoc Roussillon Cinéma: [www.languedoc-roussillon-cinema.fr](http://www.languedoc-roussillon-cinema.fr)
- Le site d'Ecole et cinéma: [www.enfants-de-cinema.com](http://www.enfants-de-cinema.com)
- Le site de Lycéens et apprentis au cinéma: [www.lyceensaucinema.org](http://www.lyceensaucinema.org)
- Le site de passeurs d'images: [www.passeursdimages.fr](http://www.passeursdimages.fr)
- Le site/blog de Cinéma, cent ans de jeunesse: [100ans.cinematheque.fr](http://100ans.cinematheque.fr)
- La Fédération des Cinémathèques Archives de Films de France
- Le Museu del cinema: [www.museudelcinema.cat](http://www.museudelcinema.cat)
- La Filmoteca de Catalunya: [www.filmoteca.cat](http://www.filmoteca.cat)
- Conservatoire régional de l'image – Nancy: [www.imagesdelorraine.org](http://www.imagesdelorraine.org)
- Cinémathèque de Bretagne: [www.cinematheque-bretagne.fr](http://www.cinematheque-bretagne.fr)
- Cinémathèque de Corse: [www.casadilume.com](http://www.casadilume.com)
- Les Archives Audiovisuelles – Monaco: [www.monacochannel.mc/Chaines/Archives-Audiovisuelles-de-Monaco](http://www.monacochannel.mc/Chaines/Archives-Audiovisuelles-de-Monaco)
- Cinémathèque de Nice: [www.cinematheque-nice.com](http://www.cinematheque-nice.com)
- La Cinémathèque de Saint-Etienne: <http://www.bm-st-etienne.fr/medias/medias.aspx?INSTANCE>
- Le pôle image Haute Normandie: [www.poleimagehn.com](http://www.poleimagehn.com)
- Institut Lumière: [www.institut-lumiere.org](http://www.institut-lumiere.org)
- L'Association Française de Recherche sur l'Histoire du Cinéma: [www.afrhc.fr](http://www.afrhc.fr)
- L'Alliance Française de Sabadell (Barcelone): [www.afsabadell.org](http://www.afsabadell.org)
- Archivo Cine Lluís Benejam – Material Cinematográfico: [www.archivocine.com](http://www.archivocine.com)
- Le Palais des Congrès de Perpignan: [www.congres-perpignan.com](http://www.congres-perpignan.com)
- L'Université de Perpignan: [www.univ-perp.fr](http://www.univ-perp.fr)
- Le site sur Julien Pappé: [julienpappe.free.fr](http://julienpappe.free.fr)
- Le site ressource de l'accessibilité culturelle en Languedoc-Roussillon: [www.culture-hors-limites-lr.fr](http://www.culture-hors-limites-lr.fr)

**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screening	Cost of activity for schools	Relates to/includes an	Years of implementation to this day



				s in schools		online platform	
Private with public funding	Regional	Yes	Yes	Yes	Free activity	Yes	More than 10 years

<b>Program/ Activity</b>	Festival Plein la Bobine / Full Reel Festival Association pour un Festival du Film pour l'Enfance (AFFE) / The Youth Film Festival Association
<b>Description</b>	
<p>▪ <b>Web and contact</b> Website: <a href="http://www.pleinlabobine.com/">www.pleinlabobine.com/</a> E-mail: <a href="mailto:g.bonhomme@pleinlabobine.com">g.bonhomme@pleinlabobine.com</a> (Guillaume Bonhomme, Administrator)</p> <p>▪ <b>Educational level or program the case is related to</b> Full Reel Festival is aimed at pupils from primary and secondary schools. The class work before the festival includes two components:</p> <ul style="list-style-type: none"> <li>- Awareness is raised of the roles within and techniques employed by cinema, as well as of the programming, ensured by external actors (film professionals, teachers detached to the digital school, the festival team, for example).</li> <li>- The teacher conducts a work of analysis, reflection and awareness throughout the school year.</li> </ul> <p>They have different activities for different age ranges:</p> <ul style="list-style-type: none"> <li>- The jury classes: Divided into three groups (3+, 7+ and 12+) according to the three film competitions taking place during the festival. Students will be tasked with seeing a number of films and selecting from them.</li> <li>- The press class (Age 13): students write articles, give interviews and write critical pieces about films. This is an essential role in the festival which provides coverage of the events of the week.</li> <li>- The video workshop (Age 12-14): Young students are taught how to give interviews, either as young journalists or as filmmakers.</li> </ul> <p>Regarding school curricula, it is to be noted that <i>Plein la Bobine</i> is not included as a school subject per se, but it is considered a valuable plus. In the 2014 festival, 8 leisure centers participated, 10 classes in residence, 46 school establishments were present, and the festival hosted 2,123 children and 271 accompanying adults.</p> <p>▪ <b>Description</b> Founded in 2002 under the leadership of the local communities from <i>le Massif de Sancy</i>, the Youth Film Festival Association has as a main objective the organization of <i>Plein la Bobine / Full Reel Festival</i>, a film festival for young audiences in the heart of the <i>Massif de Sancy</i>, and a range of activities in schools throughout the year. The AFFE works with the aim of fostering the artistic curiosity of children and young adults, while working towards an artistic and cultural education, particularly a film literacy one. Therefore, AFFE offers an alternative to the passive consumption of images, through film literacy activities carried out during the school year and throughout the festival. Several classes are held during the festival; a group of pupils become actors and integrate themselves as part of the organizing team through different projects. The students prepare themselves from the beginning of the school year to become the juries, the press journalists and television reporters, which they then put into practice during the week of the festival. During the festival, the role of the programming class is essential. The students participate in the entire festival and take part in various pedagogical and cultural activities during the festival. They can also present the session they have programmed. Full Reel Festival has a quite close affinity with the film industry. Their programmer is always in contact with distributors, and some distributors come to them to suggest film previews. They also have discussions with other film festivals. Regarding licenses and copyright, they work with the right-holder and are non-commercial. They do not work under a CNC directive. The festival costs 6 Euros for kids and is free for the teachers accompanying them.</p> <p>▪ <b>Main objectives</b> During the school year, AFFE implements film literacy policies aiming to:</p> <ul style="list-style-type: none"> <li>- Educate child to improve their critical thinking and to become familiar with film language, understand the mechanisms and appreciate the filmmaking process.</li> <li>- Familiarize young students with the decrypting of audio-visual codes, so that they can analyze and understand the screened images, and make this language their own.</li> <li>- Provide practical workshops so that children can test and practice; play with sound or images, texts or spaces.</li> <li>- Propose meetings, interventions and screenings for a comprehensive approach to a popular art form: animated image</li> </ul> <p>▪ <b>Short evaluation</b> This is an example of a particular festival, an event with limited time to have an impact, influencing schools and young people throughout the region where the festival is based. This is a role, which goes beyond film literacy, and includes a dimension of talent discovery.</p>	

- **Related resources / Didactic materials / Videos / Links**
- <http://www.pleinlabobine.com/documents-pedagogiques-edition-2014/>

- **Collaboration with other stakeholders**

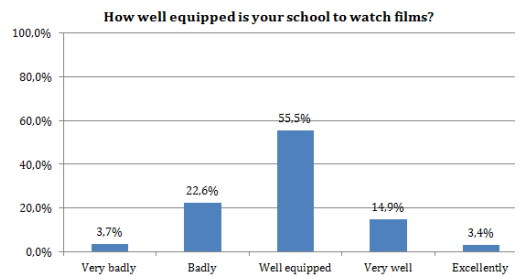
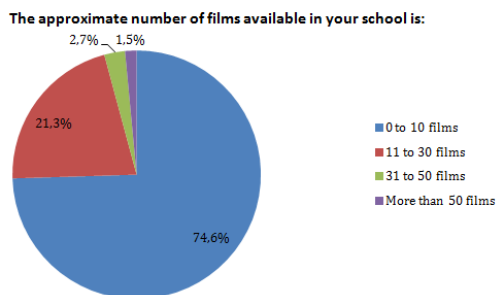
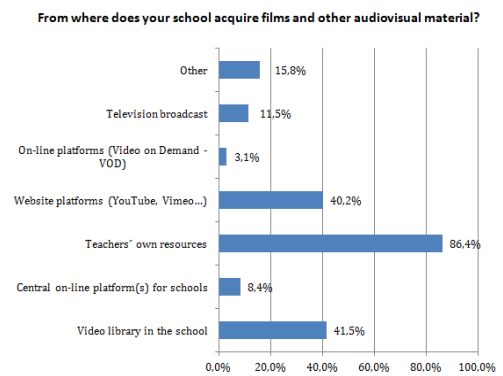
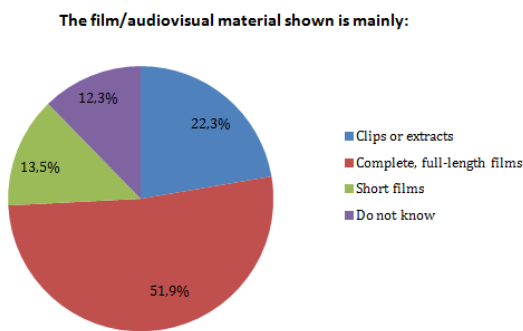
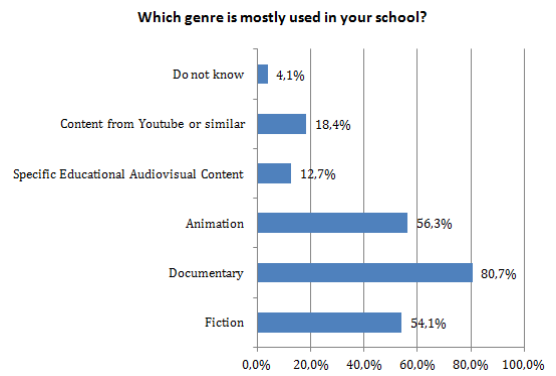
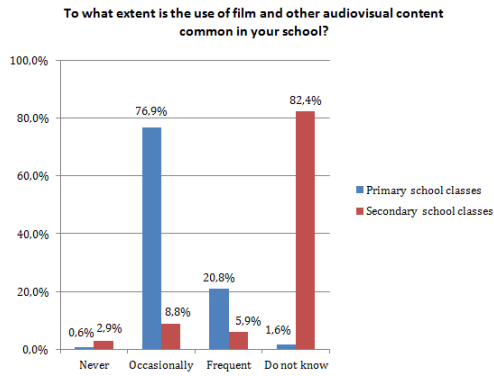
ECFA ; La Direction Régionale des Affaires Culturelles d’Auvergne et le service d’éducation artistique et culturelle ; Le Rectorat de l’Académie de Clermont-Ferrand ; La Délégation Académique à l’Action Culturelle ; L’Inspection Académique du Puy-de-Dôme ; L’Inspection Académique du Cantal ; Le Conseil Général du Puy-de-Dôme ; La Mission Art et Culture du Service Diocésain ; Le SCEREN-CRDP (Service Culture, Editions, Ressources pour l’Education Nationale –Centre Régionale de Documentation Pédagogique) ; L’Equipe Mobile Académique de Liaison et d’Animation du Puy-de-Dôme ; Le Centre de Liaison de l’Enseignement et des Médias d’Information ; L’atelier vidéo de l’Amicale laïque de Riom ; Le Corum Saint Jean ; L’association Alfred Bidouille ; L’association AVIA (AudioVisuel Inter Associatif) et le Système ressource audiovisuel communication, multimédia ; L’association du Festival de cinéma jeune public L’Enfant et le 7e art ; L’association Festival Cinéma d’Alès – Itinérances ; L’association Plein Champ ; L’association Sauve qui peut le court métrage et le Pôle d’éducation à l’image ; Les Rencontres du film documentaire Traces de Vie de Clermont-Ferrand ; La librairie jeunesse Papageno.

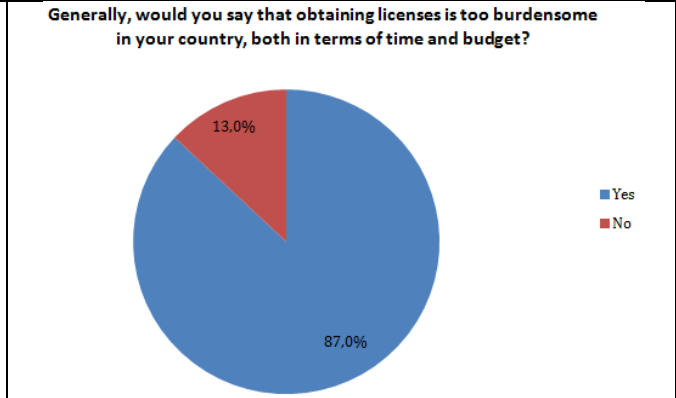
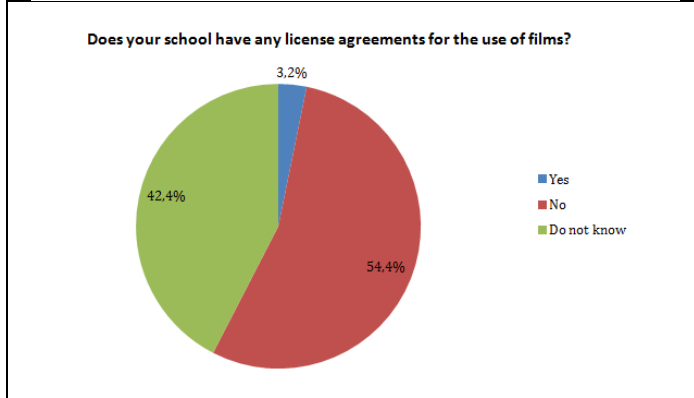
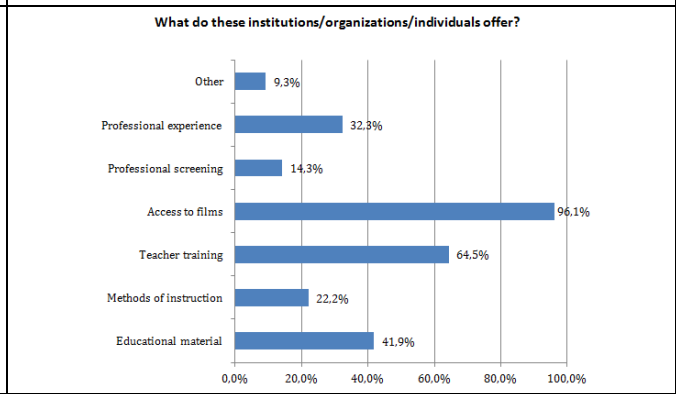
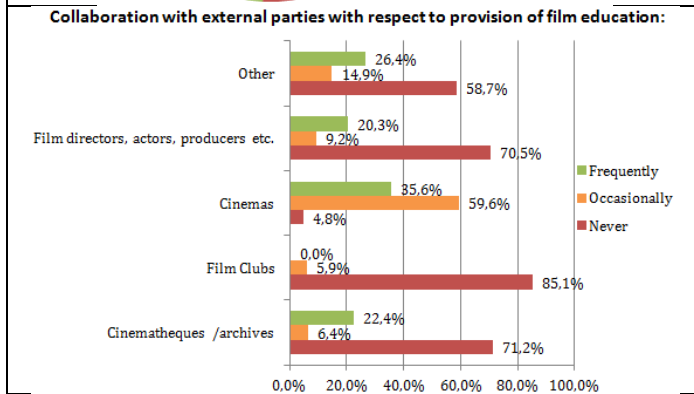
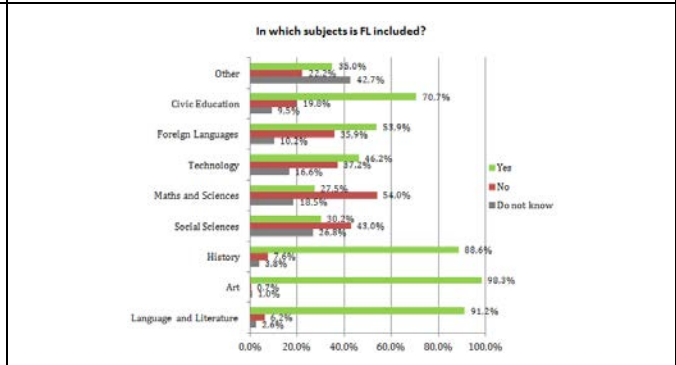
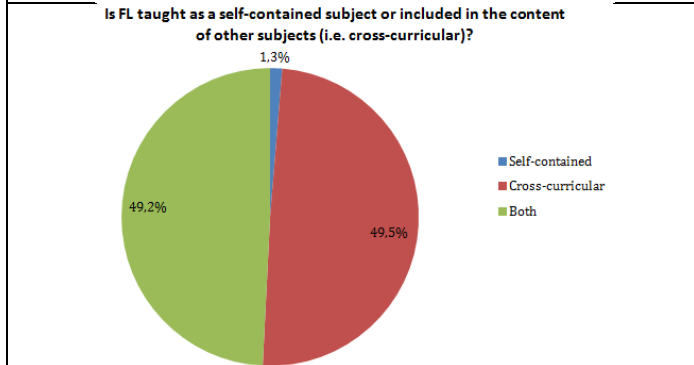
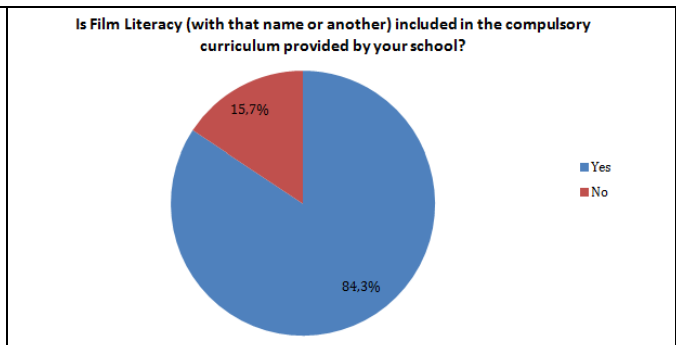
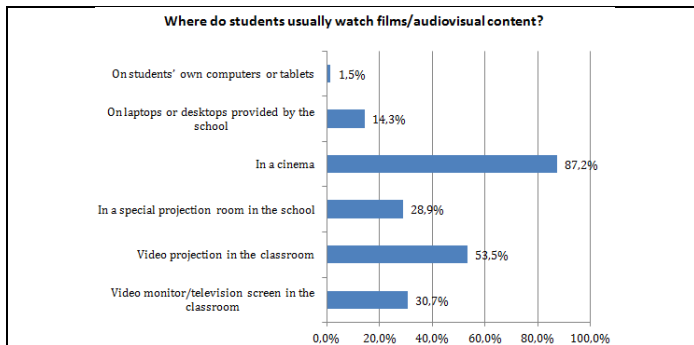
**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	No	Yes	Yes	School subscription cost	No	More than 10 years

<b>Program/ Activity</b>		Cinéma pour tous / Cinema for All					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cinemapourtous.fr/">http://www.cinemapourtous.fr/</a> E-mail: <a href="mailto:cinemapourtous@wanadoo.fr">cinemapourtous@wanadoo.fr</a> (Isabelle Giordano, Brigitte Aknin)</li> <li>▪ <b>Educational level or program the case is related to</b> In 2013, 1,800 teenagers from <i>Île –de-France</i> were present at the screenings and participated in the debate with their professors and animators. <i>Cinema pour tous</i> has built a partnership with 12 schools and colleges and with 20 other associations. Though the screenings of <i>Cinéma pour tous</i> are not included in the school curricula, since they are mainly done on Wednesday afternoons (no classes in France), or on Saturdays, there is still a vivid connection and teachers find that these screenings have a very positive influence on their pedagogical objectives. <i>Cinéma pour tous</i> does go to schools during class time to screen films but this is on a limited basis.</li> <li>▪ <b>Description</b> The <i>Cinéma pour tous</i> association seeks to bring cinema to the heart of adolescent culture. It offers screenings and debate on a monthly basis in various theatres in Paris and its suburbs, all of which are free. To achieve a significant level of attendance, the screenings are mostly organized on Wednesdays and Saturday afternoon and in order to overcome economic or mobility barriers, the association proposes to organize additional screenings in more convenient locations. All screenings are always followed by an animated debate with experts or the film crew to discuss the movie itself and this conversation covers a wide range of social topics. The screened films can be feature films or short films and may either be more historical or contemporary. Once the screening is over children are given a leaflet of 6-8 pages containing further information and education materials. On an annual basis and alongside the screenings, <i>Cinéma pour tous</i> organizes a writing contest with the support of partners to encourage youngsters to give their opinions regarding films. The topic changes every year but always revolves around cinema and there are numerous prizes to be won (24h dream hours at Cannes Film Festival, Go Pro Cameras, DVDs). To amplify the experience, and for those who cannot attend the screenings, <i>Cinéma pour tous</i> has created a DVD. Having consulted with the representative in charge of the children, the association picks out films and educated the youths with tips and tricks for debates. <i>Cinéma pour tous</i> has established some collaboration with the film industry. They invite the film crew to the debates and they have special agreements with film theatres to rent their spaces. Regarding licenses, they have reached special agreements with the respective parties. Regarding the cost, all <i>Cinéma pour tous</i> activities are free.</li> <li>▪ <b>Main objectives</b> <i>Cinéma pour tous</i> promotes cinema as a tool for social cohesion to allow people and particularly youngsters who are perhaps excluded from the social mainstream to open up, to develop their curiosity, to discover other cultures, to help build and acquire human and social values and to resume dialogue between generations and between communities. The debates after the screenings help facilitate this goal and this part of the performance is actually a focal point of the organization, as it seeks to give a voice to the youth and help them develop their opinions and to become more film literate in particular. Discussions after the screenings raise questions around a diversity of social themes: respect for others, respect to authority, male-female relationships and interaction, the representation and portrayal of women, family, gender equality, sport, tradition and modernity. The aim is to allow individuals to reflect and consider. As a result, <i>Cinéma pour tous</i> is fundamental in engaging film as part of civic and cultural engagement.</li> <li>▪ <b>Short evaluation</b> This is a purely private initiative, very much related to the personality of its founder, which has gained its respect in the very precise geographical context in which it operates: France's central Region of <i>Ile-de-France</i>. It uses film literacy and film related activities as a tool for social integration, and has a proven record of quality even with its limited resources.</li> <li>▪ <b>Collaboration with other stakeholders</b> The partners: The region of Ile-de-France ; the Municipality of Paris; Foundation-group RATP; L'Oréal Paris; Fondation HSBC for Education; Orange Foundation.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	No	Yes	Yes	Free activity	No	6 to 10 years

## DATA FROM SCHOOLS SURVEY





## 1.11. GERMANY

### INTRODUCTION

Germany has a long-standing film literacy tradition and each state has its own relevant media literacy institutions and organizations. The [Bundeszentrale für Politische Bildung](#) (State Agency for Civic Education), an organisation which manages the political education of the population, has been working on the development of pedagogical materials and film licensing for schools since 2001.

Considering the film industry itself, "[Kids Regio](#)" ("Regional Kids") presents a lobby initiative for high quality European Children's Films, whilst "[Kidsfilm](#)" organises screenings and with "[Kinder machen Kino](#)" ("Children Make Cinema") students learn how to make films. The distribution company [Matthias Films](#) has a series of audio-visual products with great pedagogical value that are accompanied by film literacy guides, and ultimately, "[Kinomobil](#)" (Mobile Cinema) takes screenings on the road in Baden-Württemberg.

Film festivals: the "[Berlinale](#)" festival runs an educational programme in collaboration with other partners, featuring two projects: the "Berlinale School Project" brings together teachers and schools with film using participative screenings, and the second project is based on the work of the film critique (students collaborate with the youth magazine "[fluter.de](#)", created by the State Agency for Civic Education). The [Dok Leipzig](#) festival brings the genre of documentaries to schools and there are other important events: "[Deutscher Kinder Medienstiftung Goldener Spatz](#)", ("The German Youth Media Festival, Golden Sparrow") organized by the regional institution "[Sächsischer Kinder- und Jugendfilmdienst e.V.](#)", ("Saxon Children and Youth Film Service Association"), "[KUKI Internationales Kinder](#)" (KUKI Children's International) and "[Jugend Kurzfilmfestival Berlin](#)" (Youth Short Film Festival) among many others.

Germany has several educational laws at both national and regional levels. Two examples of those covering media literacy are "[Digitale Medien in der beruflichen Bildung](#)" (Digital Media in Vocational and Education Training, 2013) and "[Medienbildung in der Schule](#)" (Media Education in Schools, 2012). Media education is a cross-curricular subject throughout the whole German schooling system. With regards to the national or regional agencies covering media and film literacy, every state has developed its own department; there are 14 State Media Authorities (*Landesmedienanstalten*). In the field of film literacy, there is a very influential non-profit organization called "Vision Kino" which develops several initiatives and provides certain training courses for teachers and children. Within the National Curriculum, it is possible to identify elements of film education within several subjects but mostly in Visual and Fine Arts and in German language.

Germany

- **National Legislation:** Law on Copyright and Related Rights (as amended December 17, 2008)

**Articles:** 52a

- **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 52a permits any making available to the public under the following conditions: for published small, limited parts of a work for illustration in teaching at (inter alia) schools, for a circle of those taking part in the instruction or exclusively for a specifically limited circle of persons for their personal scientific research to be made available to the public, to the extent that this is necessary for the respective purpose and is justified for the pursuit of non-commercial aims. A two year time limitations for film works applies (after first act of exploitation).

Otherwise, class room uses (by way of performasmnce/showing a film) are not considered to be public and therefore these uses do not affect any rights under copyright law.

- **Comments on remuneration/ compensation:** Equitable remuneration for authors required. Claims must be made through a collecting society. A collective agreement is in place.



## CASE STUDIES

The “[Vision Kino](#)” organization is also active in all regions (at a national level), creating pedagogical resources on a weekly basis and organising the “Cinema Weeks” with the support of different film industry institutions. “[Film und Schule NRW](#)” (“Film and School”) is an initiative of the Ministry of Education and Training of North Rhine-Westphalia province, which aims to support teachers in their practical difficulties in order to implement greater film education in classes. “[Filmernst](#)” (Serious Film) functions as a centre for film and cinema in schools in the Brandenburg province and, with national funding, the “[Deutsches Filmmuseum](#)” (“German Film Museum”) also has a section dedicated to the younger generations, promoting film literacy through museum-based activities, interactive tours and workshops. The “[Bundes Verband Jugend und Film e.V.](#)” (“Federal Association of Youth and Film”) has been working on film literacy programmes since 1970 and has a long tradition of activities at a national level.

<b>Program/ Activity</b>	DOK Leipzig
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.dok-leipzig">www.dok-leipzig</a> E-mail: <a href="mailto:info@dok-leipzig">info@dok-leipzig</a></li> <li>▪ <b>Educational level or program the case is related to</b> Pre-school, Primary, Secondary, University. Kids from ages 3-18, Teachers, Parents, Students.</li> <li>▪ <b>Description</b> “DOK Leipzig” is the International Leipzig Festival for Documentary and Animated Film. It was founded in 1955 and is one of the oldest in the world. “DOK Leipzig’s” film literacy program is divided into: <ul style="list-style-type: none"> <li>- Screenings: Three regular school screenings of selected documentaries on the big cinema screen. Each reaches up to 200 young students who are 12 years of age. For each film the organization creates extensive didactic material to enable teachers to develop individual activities for viewing prior to the show, which explore the content and formal dimensions of the films. The initiative performs a lesson at the school in order to give an introduction to the documentary genre and the topic of the film. The film directors are usually invited for an extensive discussion with the students after the screening.</li> <li>- DOK Spotters: 15 pupils between 14 and 18 years of age are trained as young journalists for seven days during the DOK Festival. They conduct interviews, produce radio features and video reports for several Newspapers, Radio Stations and Magazines. As members of the editorial team the youngsters get first-hand experience of how journalism works.</li> <li>- Workshops: Students have the opportunity to get a first practical experience in filmmaking (animation and documentary). Due to the lack of funding, however, it is not offered annually.</li> <li>- Kids DOK: All the Kids DOK screenings are introduced by children / young presenters. They are divided into the following sessions: <ul style="list-style-type: none"> <li>- “Anima for Kids”: 2 short film programs for kids.</li> <li>- “Young Guns”: a program with short animation films made by pupils at schools in Saxony.</li> <li>- “Documentaries for Kids”: a selection of documentaries for teenagers, mostly in the German language.</li> </ul> </li> <li>- Youth Jury: for many years, “DOK Leipzig” has also included a youth jury as part of each festival, whose members watch documentaries from the different competitions and evaluate them. 2009.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To make young people, teachers and families aware of the great potential and quality of documentary film as a cinematic genre, and opening new perspectives and conveying a deeper understanding of the world.</li> <li>- To help to prevent prejudices and motivate participants to actively take part in a democratic society.</li> <li>- To share the experience that film and media cannot only be consumed but can also be produced by the individuals who watch it.</li> </ul> </li> <li>▪ <b>Short evaluation</b> “DOK Education” works with the documentary genre as an optimal pedagogical tool for the transfer of knowledge concerning specific film topics.</li> </ul>	

The organization has become an important part in the development of film programs related to documentaries.

- **Related resources / Didactic materials / Videos / Links**

- [Screening Programming](#)
- [Dok Spotters](#)
- [Education materials](#)

- **Collaboration with other stakeholders**

Federal Agency for Civic Education, [www.bpb.de](http://www.bpb.de), Saxon State Institute for Private Broadcasting and New Media (SLM), Saxon State Ministry for Education.

Currently collaborating with "Vision Kino", a federal initiative that promotes film literacy in Germany, and "SchulKinoWoche Sachsen" (School Cinema Week Saxony) which organizes a condensed week of school screenings in cinemas all over Saxony.

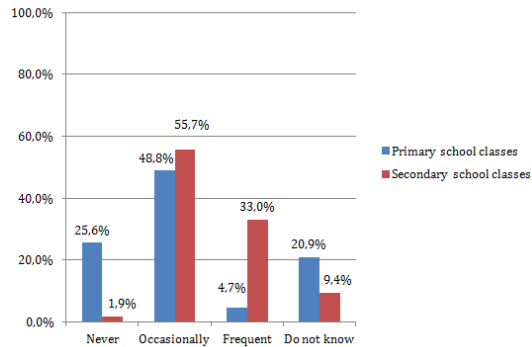
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	No	Yes	Free activity	No	2 to 5 years

<b>Program/ Activity</b>		VISION KINO / Cinema Vision					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.visionkino.de">http://www.visionkino.de</a> E-mail: info@visionkino.de</li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary. Pupils, teachers, media and film literacy experts, professionals.</li> <li>▪ <b>Description</b> "VISION KINO" is an organization aiming at providing services and activities related to education in film at both formal and informal educational levels, both inside and outside the classroom. Its sphere of influence is nationwide, in each of the sixteen Bundesländer or federal states in Germany. "VISION KINO" works to help develop the concept of cinema as a cultural asset, especially among young audiences, and also as a discipline of the visual arts sector. Experiential and educational levels are present in most of their activities. "VISION KINO" contributes to the transfer of specific knowledge to the young public, so that they can develop the ability to decipher the moving image and get to know different cinematographic traditions. 2005 to the present.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote educational film.</li> <li>- To organize the Schul Kino Wochen (Film Weeks at School).</li> <li>- To network and coordinate initiatives related to film education all over Germany.</li> <li>- To provide useful information for students of all ages, teachers and film directors.</li> <li>- To develop initiatives and model projects about film as an educational tool.</li> <li>- To provide footage for educational purposes.</li> <li>- To organize training for teachers at different levels.</li> <li>- To organize regular congresses on educational film.</li> <li>- To monitor the database kinofenster.de, containing addresses and information about events and activities, film studies, experts and materials.</li> </ul> </li> <li>▪ <b>Short evaluation</b> "VISION KINO" represents a key part of film education in Germany. The initiative was born in 2005 with institutional support and the aim of creating a film culture among young audiences in Germany. Today, almost a decade later, "VISION KINO" has become an essential platform for anyone involved in education in cinema in any of the 16 federal states. Its powerful database, its programs and services, its teaching materials and initiatives (such as the Film Weeks at School) have made "VISION KINO" an effective and essential tool in the field of film education. Consequently, the initiatives of "VISION KINO" reach over 600,000 students per year in Germany. In a country where education policies depend on each federal state, the reach of this project throughout the entire country is a marked achievement for film literacy. Not surprisingly, the organization is supported by important public and private institutions, ranging from the governmental to film and industrial sectors. As a result, "VISION KINO" shows that a collective responsibility of public and private partners can have a great impact in terms of media literacy.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <a href="http://www.visionkino.de/WebObjects/VisionKino.woa/wa/CMSshow/117414">http://www.visionkino.de/WebObjects/VisionKino.woa/wa/CMSshow/117414</a> Access to: <ul style="list-style-type: none"> <li>- Erklärung der Kultusministerkonferenz: "Medienbildung in der Schule". In German. (Declaration of Competencies to Guide Media and Film Literacy). A document labeling common tasks in the use of cinema in schools.</li> <li>- Filmbildungskonzept der Länderkonferenz Medienbildung (Federal Conference for the Media Education). In German.</li> <li>- <a href="#">Publications</a>. (With a lot of leaflets and pedagogical materials). Also in German.</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> Bundesregierung für Kultur und Medien (Federal Commissioner for Cultural and Media Affairs), Filmförderungsanstalt (German Federal Film Board), FFA, The foundation Deutsche Kinemathek (German Cinema) and Kino macht Schule GbR (a stakeholder and distributor association).</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	Free activity	No	6 to 10 years

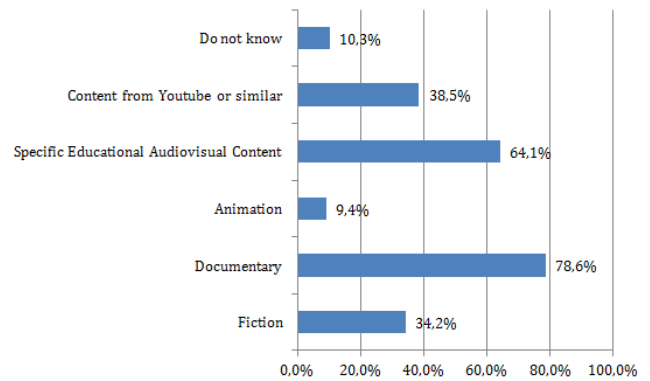
<b>Program/ Activity</b>		Bundesverband Jugend und Film (BJF) / The Federal Association of Youth and Film					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.bjf.info/">http://www.bjf.info/</a> E-mail: <a href="mailto:mail@bjf.info">mail@bjf.info</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary. Pupils, teachers, media and film literacy experts, professionals.</li>   <li>▪ <b>Description</b> The "Federal Association of Youth and Film" has been developing film literacy since 1970 and has a long tradition of multiple activities: <ul style="list-style-type: none"> <li>- "BJF-Clubfilmothek": Film distribution and the renting for schools and cinemas of about 500 selected films suitable for children and adolescents. From blockbusters to small independent film, from documentaries to programs for children. The selection takes into account the cultural significance of the artistic quality of the film and it includes current productions as well as true classics of film history.</li> <li>- DVD edition of "Perspective": with particularly outstanding films, seminars and conferences.</li> <li>- "BJF Young Film Scene": social network for the younger scene of school students interested in film.</li> <li>- Workshop, "Youth Scene": takes place in the Wilhelm-Kempff House in Wiesbaden and is available to all filmmakers under 27 years. The artists live together for four days in the cultural centre where they watch and discuss films, as well as producing them. 1970 to the present.</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Promote film education at a national level.</li> <li>- Prepare a selection of proper movies to be screened within educational environments and to create relevant didactic guides.</li> <li>- Conduct research and studies regarding film, industry, children, schools and audiences.</li> <li>- Foster the critical and creative aspects of the medium of film.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The organization has been established for a long time and maintains a great tradition. It participates in all film-related events at a national level in Germany. Their activities approach the concept of film literacy with a broad perspective, since the critical and creative dimensions are reflected in their initiatives.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Film education conference</a></li> <li>- <a href="#">Publications (didactic guides, catalogue of recommended films, research studies...)</a></li> <li>- <a href="#">Youth film scene</a></li> <li>- <a href="#">Filmfestivals4u</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Federal Association of Youth and Film. Some activities of the Federal Association of Youth and Film are sponsored by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Child and Youth Plan of the Federation).</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	Free activity	No	More than 10 years

## DATA FROM SCHOOLS SURVEY

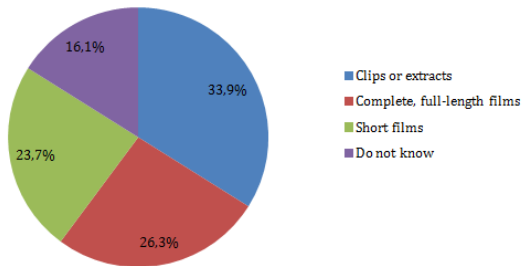
**To what extent is the use of film and other audiovisual content common in your school?**



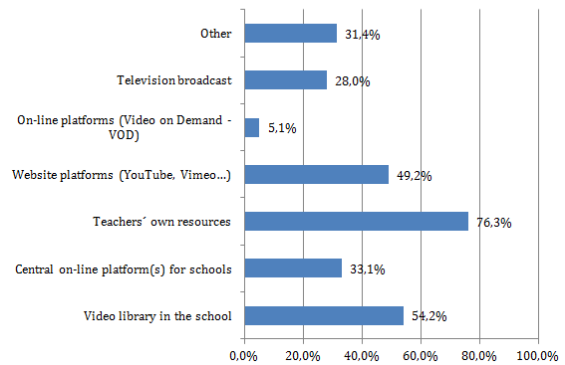
**Which genre is mostly used in your school?**



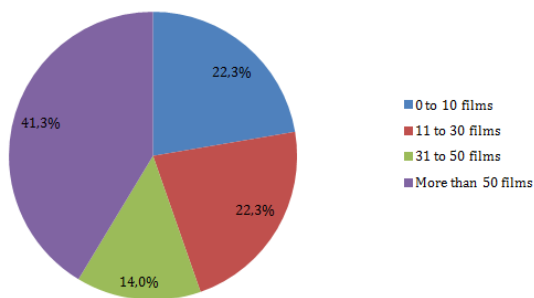
**The film/audiovisual material shown is mainly:**



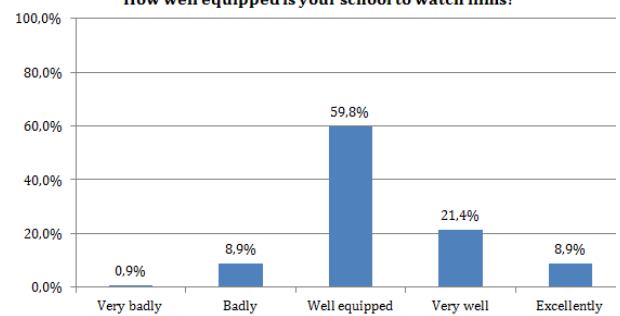
**From where does your school acquire films and other audiovisual material?**

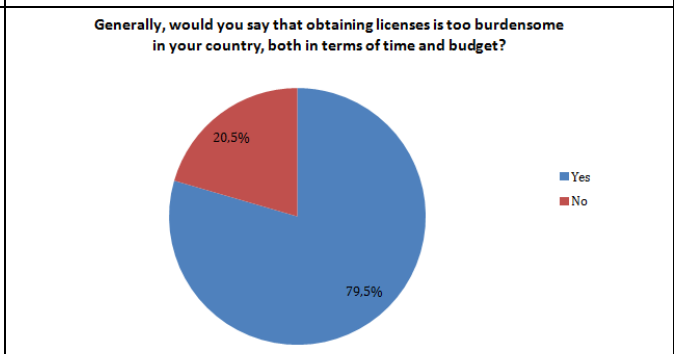
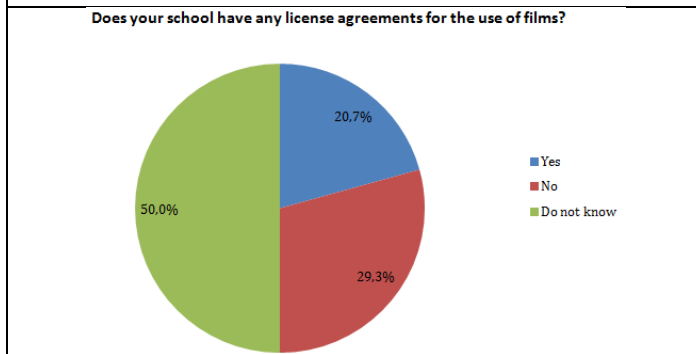
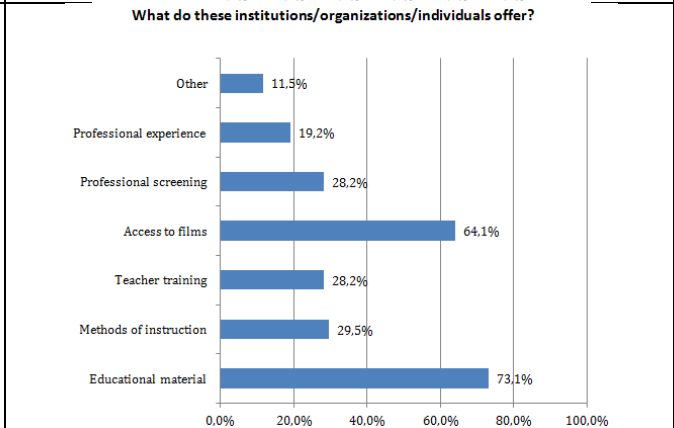
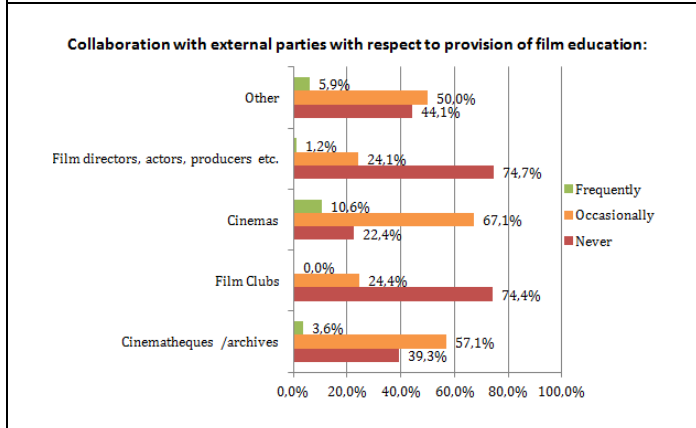
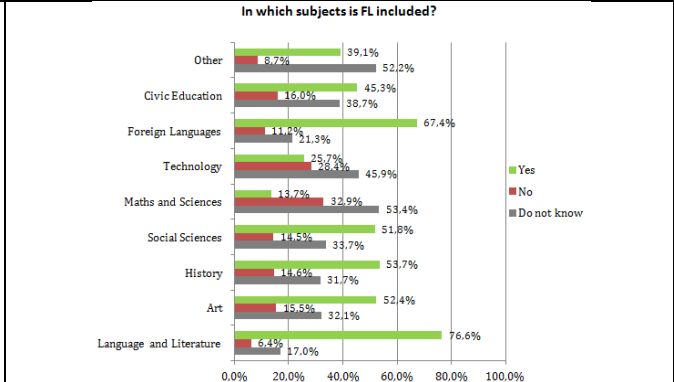
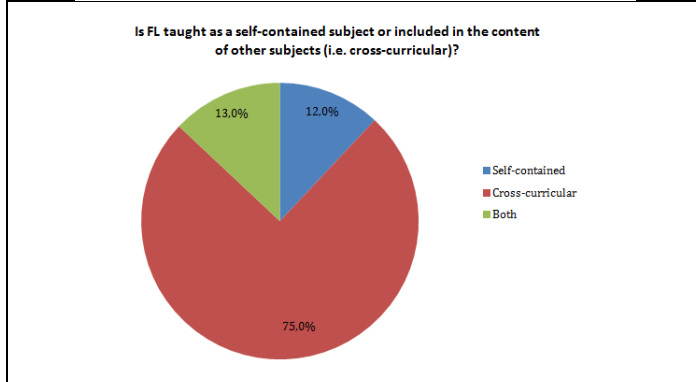
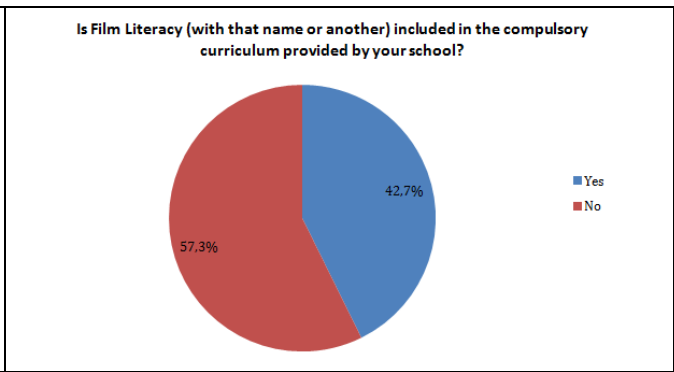
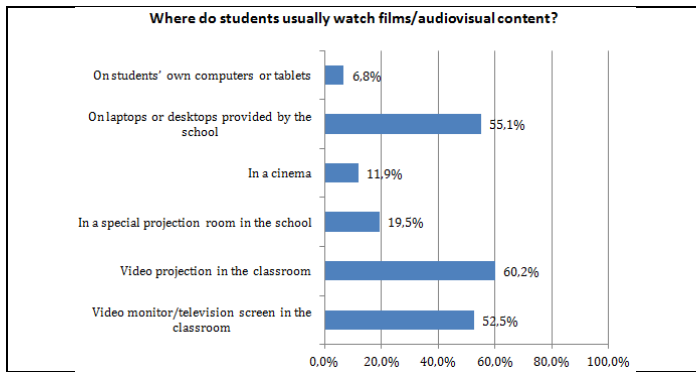


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**





## 1.12. GREECE

### INTRODUCTION

Greece has not adopted any specific plans on media literacy but a national plan within “NERIT” (New Hellenic Radio Internet Television) is supposed to have been in place as of the end of 2014. Other sources containing information about media and film literacy developments in the country are the “Guide for Audio-Visual Expression in Compulsory Education” and the European recommendation “Communication on Media Literacy in the Digital Environment.” Media and film literacy are developed inside a separate and optional subject called “Audio-Visual Expression” (a part of Visual Arts) and as a cross-curricular topic.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Greece
▪ <b>National Legislation:</b> <u>Law No. 2121/1993 on Copyright, Related Rights and Cultural Matters as last amended in 2010</u>
▪ <b>Articles:</b> Art. 21, 27
▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b> <u>Article 27</u> allows public performances and display of any works “within the framework of staff and pupil or student activities”.
▪ <b>Comments on remuneration/ compensation:</b> No compensation required.

## CASE STUDIES

Greece has few film literacy initiatives in place despite a longstanding tradition of its implementation. One of the oldest film festivals developing student filmmaking - "[Camera Zizanio](#)" - gathers teachers and students from all over the world each year, who then celebrate the art of filmmaking in schools. This also provides an opportunity for teachers to exchange their views and experiences. The [Thessaloniki International Film Festival](#) also provides seminars for teachers and screenings for schools. Another such event is the [Mikropolis Festival](#), dedicated to children with activities all-year-round. The "[Karpos](#)" Centre of Education and Intercultural Dialogue fosters the teaching of media as a way of empowering citizens, including some film-related activities. For final consideration there is the nationally funded [Thessaloniki Filmmuseum](#) which offers pedagogical tours and workshops.

<b>Program/ Activity</b>	Karpos - Centre of Education and Intercultural Communication
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.karposontheweb.org">http://www.karposontheweb.org</a> E-mail: <a href="mailto:info@karposontheweb.org">info@karposontheweb.org</a></li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary schools. Young people and adults.</li> <li>▪ <b>Description</b> The centre fosters the usage of media in educational environments with the aim of encouraging and strengthening citizen participation. Young and adult generations exchange views, increase their collaborative capability of creating new ideas and share different ways of style. Experienced professionals founded the organization based on the premise that audio-visual media and new technologies can help citizens become more conscious and active. <ul style="list-style-type: none"> <li>- "The 5 points of view": handles visual literacy and how single pictures create meaning.</li> <li>- "One book... three filmmakers!": Students learn the language of cinema as well as the basic tools of cinematic storytelling. The activity is based on the watching of three different versions of the same audio-visual story, which is broken down in order to understand the different narrative approaches (textual and visual). Then the same story is recorded in three different ways by the students following a simple setup.</li> <li>- "Materials come to life: an introduction to animation": The making of a stop motion movie with the use of different materials (3D objects, plasticine, papers etc).</li> <li>- "Photo-comic": build a storyboard out of fixed images.</li> <li>- "Teacher Training": The project offers courses for teachers and educators with different levels of knowledge in media. Their main objective is to familiarize them with audio-visual language and to encourage the use of this methodology in class.</li> <li>- "Sunday Coffee with Image and Sound": One Sunday per month teachers gather and enjoy seminars about cinematic language and media literacy. The interest lies in the exchange of ideas between the theories and the practices brought into the classroom of film as a pedagogical tool.</li> <li>- "Wetlands: A story about my island": "Karpos" collaborates with WWF (World Wildlife Fund) Hellas for the student contest of tales. During the last two years the organization has trained 110 teachers from various schools in Crete, Paros and Lesvos, who guide their students in the creation of their own videos and participation in this competition.</li> <li>- "Filmmakers in schools": The seminars address secondary education teachers and young filmmakers aiming at creating a network of schools where student groups create short videos. Fruit of this seminar is the project "VideoMuseums: recording traces of our subjective culture", which was a "Comenius-Regio" program (2010-2012) that created a link between Eastern Attica (Greece) and Frankfurt (Germany). Students were invited to explore in the form of short video "items" they believed should be preserved from their cultural and social environment, and which were meant to be exchanged initially between schools in order to facilitate awareness, understanding and knowledge of the different cultures participating in the European community. From 2007 until now.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To foster the use of media, image and sound to develop narratives in educational environments.</li> <li>- To empower young and adult citizens to participate and bring forward their own voices.</li> </ul> </li> </ul>	



- To use audio-visual media in order to encourage creativity and the exchange of ideas.
- To familiarize teachers with audio-visual language and support them to use this form in class.
- To develop a European society that respects cultural diversity and promotes creativity and citizen participation.

▪ **Short evaluation**

“Karpos” offers workshops for even the youngest by aiming to help them support critical use of media and transfer them into active citizens. It also fosters teacher training in the field of media literacy in the projects.

“Film literacy”: in order to cultivate a cultural diverse society with its own voice through the creation of movies so that students can participate as active citizens in society.

▪ **Related resources / Didactic materials / Videos / Links**

- [Text Publications](#)
- [Videos produced by the “Karpos Centre”](#)
- [“Video-museum European Project”](#)

▪ **Collaboration with other stakeholders**

Partners:

- Games School.
- Centre for Research and Action on Peace (KEDE).
- SOM-Society&Organizations&Management.
- MODE Istanbul (European media makers film festival).
- Mediterranean Centre of Environment.
- European Cultural Foundation.

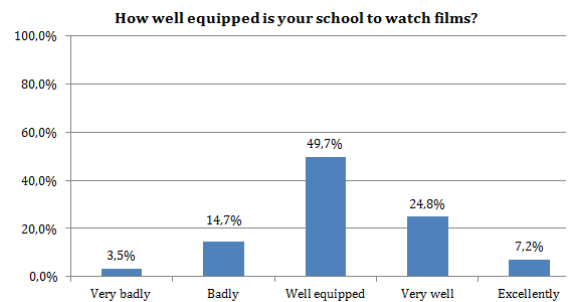
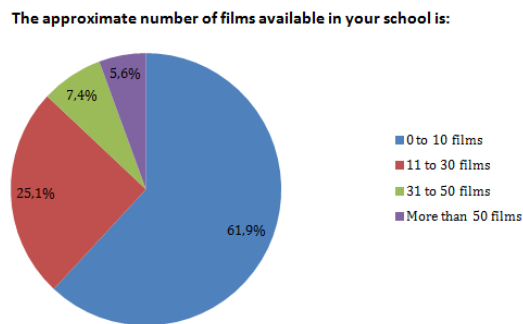
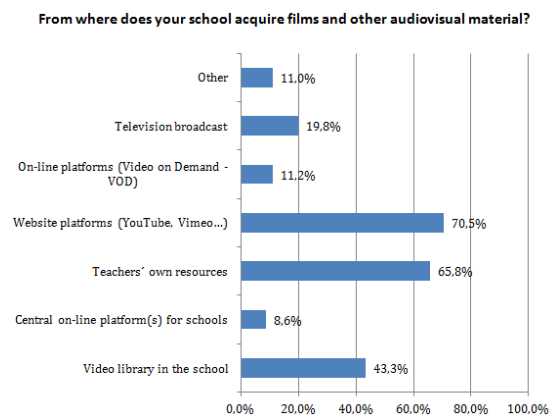
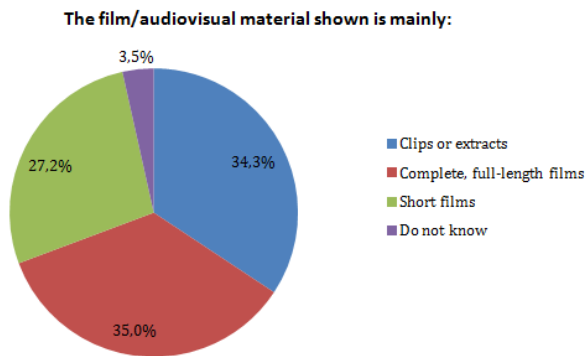
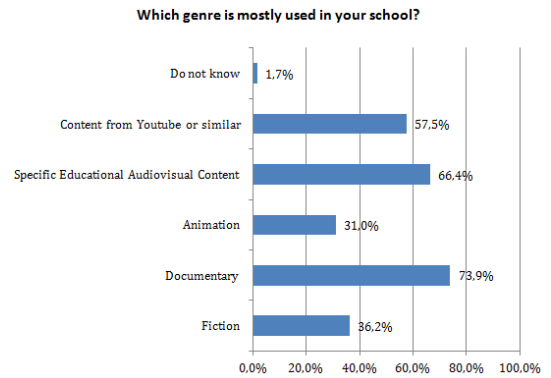
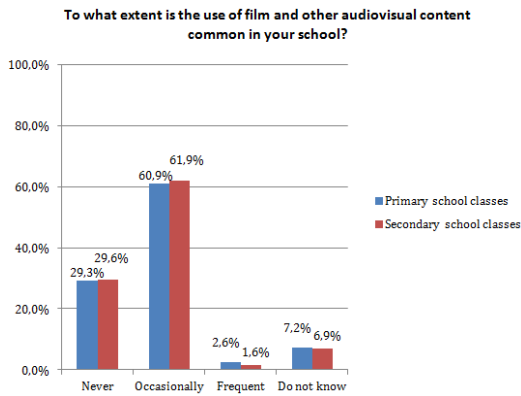
**Essential elements**

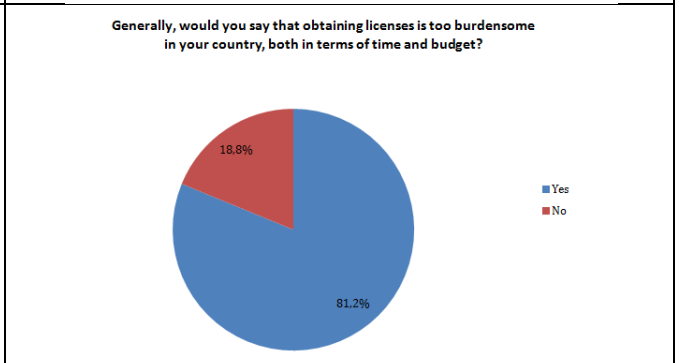
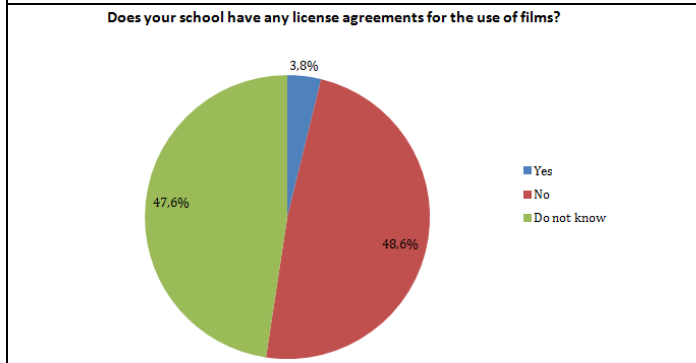
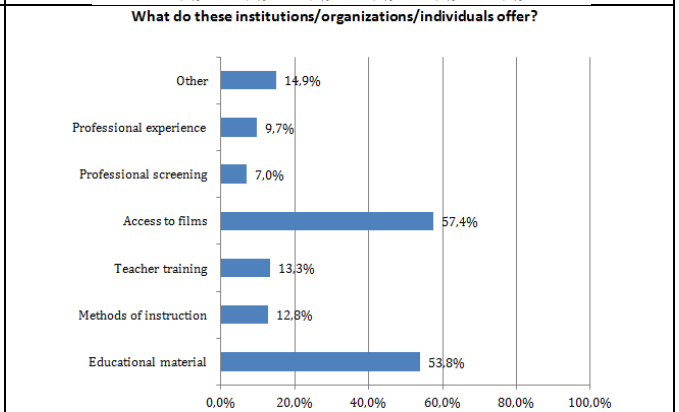
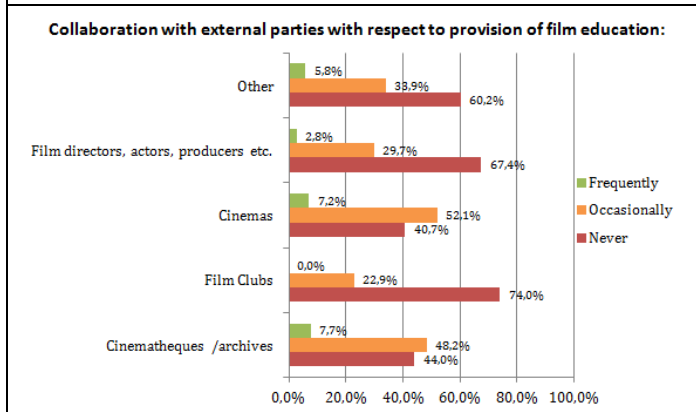
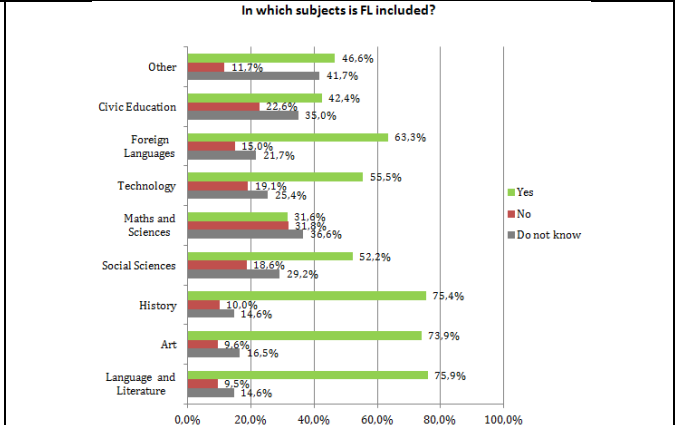
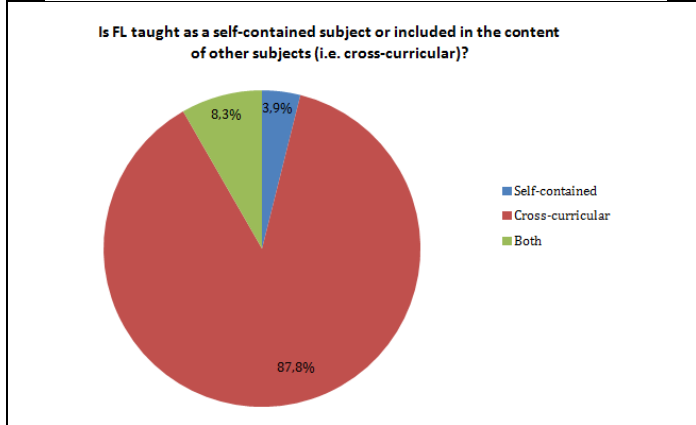
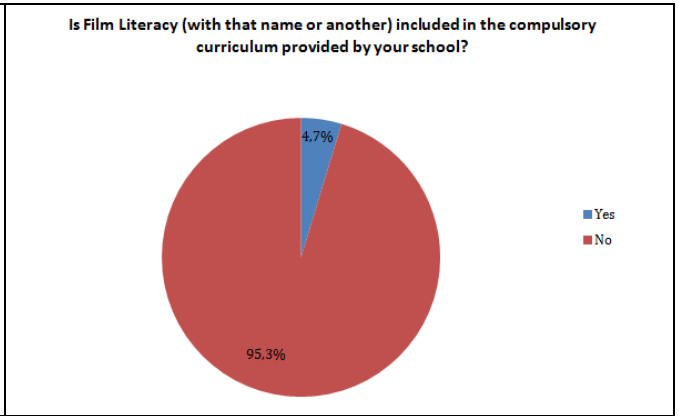
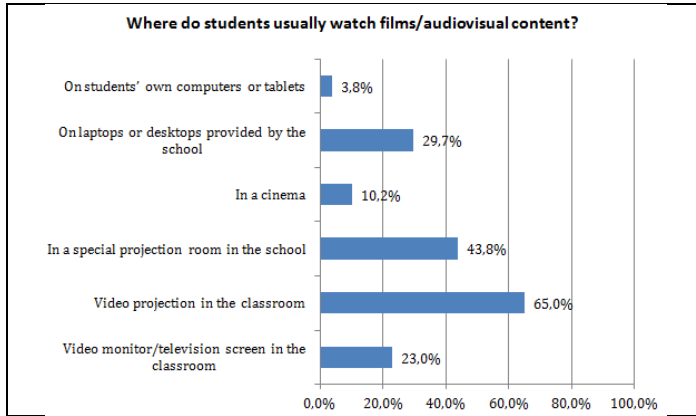
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	Yes	Free activity	No	6 to 10 years

<b>Program/ Activity</b>		Thessaloniki International Film Festival					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.filmfestival.gr/">http://www.filmfestival.gr/</a> E-mail: secretariat@filmfestival.gr</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary. Teachers, Schools.</li>   <li>▪ <b>Description</b> The Film Festival supports educational projects which include seminars and master-classes with international professionals who work in the field of cinema. Its main objective is to motivate the young as they approach the art of filmmaking. <ul style="list-style-type: none"> <li>- Schools go to the movies: This program has been implemented since 2001 for primary and secondary school students. Films are selected according to the educational level, quality aesthetics and theme of the film. The selection of movies is updated each year and can be seen in the links section.</li> <li>- Seminars for teachers: Courses with the aim of training teachers and creating educational "multipliers", which will cross-over to their schools, students and other teachers.</li> <li>- Master-classes: This program started in 2003 and has an open discussion format in order to familiarize students and young filmmakers with recognized personalities from the film industry. The festival makes it possible for the youth to meet with directors, screenwriters, actors, directors of photography, among others. Annual, first 10 days of November.</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To integrate the art of cinema in the learning process in terms of contemporary concepts for media literacy.</li> <li>- To develop a two-way, open and stable relationship between pupils, students and teachers, with all sectors and areas of cinema (theoretical, practical, productive, etc.) considered.</li> <li>- To provide workshops, master-classes and seminars, in which young people can acquire creative and critical skills in relation to film and the art of filmmaking.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> It is one of the most important festivals in south-eastern Europe and has a special section dedicated to fostering media literacy through film education activities for students and teachers.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">"Schools go to the Cinema"</a> curriculum for Primary Schools</li> <li>- <a href="#">"Schools go to the Cinema"</a> curriculum for Secondary Schools</li> <li>- <a href="#">General Information about the Education Programmes</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Supported by the Ministry of Culture and Education and the European Commission.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	Yes	Yes	Yes	Free activity	No	More than 10 years

<b>Program/ Activity</b>		Thessaloniki Cinema Museum					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cinemuseum.gr">http://www.cinemuseum.gr</a> E-mail: info@cinemuseum.gr</li>   <li>▪ <b>Educational level or program the case is related to</b> Pre-School, Primary, Secondary. Young people, children.</li>   <li>▪ <b>Description</b> The film museum has unique educational programs available for students of primary and secondary education during their visit. The design is based on three main concepts: <ul style="list-style-type: none"> <li>- Greek cinema</li> <li>- The art and technique of cinema in general, and</li> <li>- Cinema as an educational tool</li> </ul> The activities are divided into educational levels. For the youngest (pre-school to second grade) there are two activities: "the History of Animation", in which they participate in a theatrical game inside the museum revolving around the origins of the first film artifacts, and "Color and Sound", the viewing of old and new cartoons. A selective tour of the museum also takes place, allowing children the experience to transition from black and white to colour and silent to spoken cinema. Activities offered for those from third through to sixth grade include the History of Animation, as well as "The professions of cinema", a scavenger hunt with specific theatrical roles. The students are divided into three groups and will act as professional filmmakers. They learn how to experience the evolution of the sector. Other activities are related to the components of film art, film movements and the shooting of a short film (Since 2010).</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To learn about the history of cinema through the artifacts exhibited in the museum.</li> <li>- To teach about the national reality of the sector and the magic of Greek cinema.</li> <li>- To foster creativity and understanding of film language.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The institution adapts its programs to modern ways of thinking, changing the ways of viewing the museum according to modern film consumption, which will be a key element for the future of film education. The different activities place a special focus on the origins and history of film as a medium. Film literacy is fostered through the methodological approach of the exhibitions, whose activities rely on the creative and critical aspects related to film aesthetics, genres and language, but pay less attention to the content dimension of films.</li>   <li>▪ <b>Collaboration with other stakeholders</b> Ministry of Culture.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	No	No	Yes	Free activity	No	2 to 5 years

## DATA FROM SCHOOLS SURVEY





## 1.13. HUNGARY

### INTRODUCTION

There is no specific plan covering media literacy in Hungary but it is featured in the National Curriculum. Regarding film literacy in particular, there is a subject called “Audio-Visual Culture” which places a strong emphasis on the discipline. There is also an optional subject called Media Studies, which is offered in upper secondary school years. There are no national agencies in charge of media or film literacy but the National Media and Info-Communication Authority maintains the responsibility of bolstering ‘media awareness’ among citizens.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Hungary
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Act No. LXXVI of 1999 on Copyright consolidated in 2007 (as last amended in 2001)</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 33 (4) 34(2), 35 (4), 35 (5), 38(1)(b) (Reprography only).</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b>  <u>Article 33 (4)</u> of the Copyright Act stipulates that: “the use shall be taken to serve the purposes of illustration of teaching if it is implemented in accordance with the requirements of education and with the curriculum used in kindergarten, primary and secondary school, industrial school, vocational school education, primary education of arts, as well as in higher education falling within the scope of the act on higher education.” <u>Article 38(1)(b)</u> allows the performance of works “for purposes of school education or at celebrations held at school”. Since the making available (or communication to the public) is not mentioned, these uses are not covered.</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> no remuneration is required.</li></ul>

## CASE STUDIES

Hungary is a country in which film education is not a part of the curriculum and film literacy initiatives are almost non-existent. Different festivals have led the way, such as the [Children's View Festival](#), an NGO that offers filmmaking courses and organizes a film camp and film festival. The [Jameson Cinefest](#) organizes the "Children's Day", during which film screenings for children take place. During the [Titanic Film Festival](#) there is a special section that offers a selection of films, especially for teenagers. The [Mediawavefestival](#) also offers screenings and some workshops for students.

Throughout the country some cinemas offer cheaper tickets for pupils and students, or groups coming from schools, such as the [Urania Cinema](#). The [Petofi Cultural Centre](#) promotes film literacy through the creation of the "filmclub", much the same as other organizations in smaller towns and rural areas. The analytical activities provided take place after films are screened and are also practiced by some schools, like the [Gundel Károly School](#) or the [Török Béla School](#).

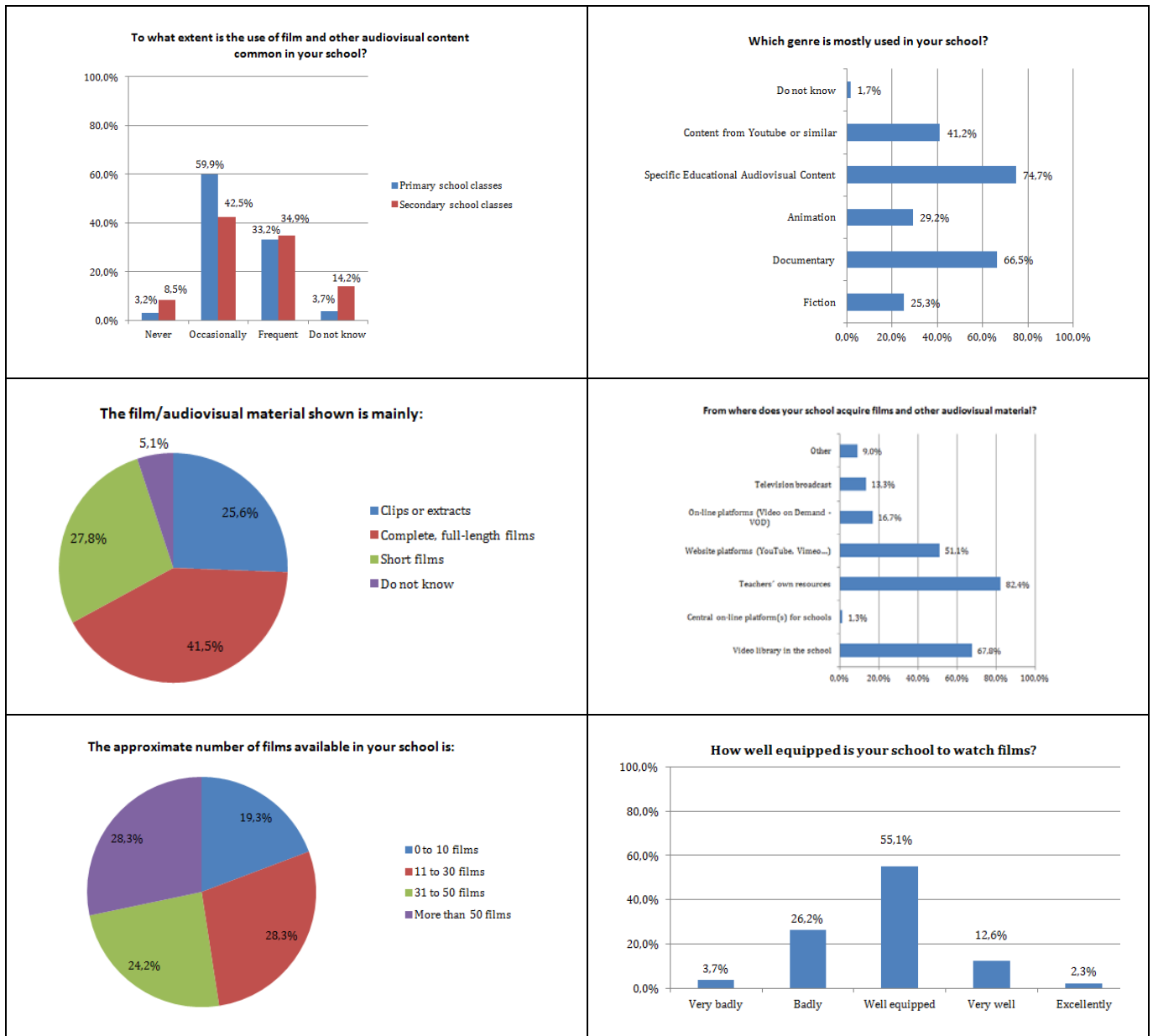
<b>Program/ Activity</b>		Gyerekszem Művészeti Egyesület / Kid's Eye Art Association					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.gyerekszemegyesulet.hu/">http://www.gyerekszemegyesulet.hu/</a> E-mail: gyerekszemfesztival@gmail.com</li> <li>▪ <b>Educational level or program the case is related to</b> Children between 4 and 19 years old as well as lifelong learning.</li> <li>▪ <b>Description</b> Since 2010 the association has been working to assist children to express their feelings and thoughts through the medium of film. Among the events organized are film workshops, film camps, courses for adults and a film festival. Children aged between 4 and 19 are invited to submit films that they have made in the following categories: <ul style="list-style-type: none"> <li>- "Big things in small packages" (4-12 years old)</li> <li>- "Young titans" (13-19 years old)</li> <li>- "Getting on in years" (filmmakers over 19 – this category is also open to young adults, amateur or professional filmmakers with films that they made in their childhood).</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Filmmaking creation.</li> <li>- To use the language of film to express messages and feelings.</li> <li>- To develop the idea of film as an artistic medium.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Not many such initiatives which promote film literacy among the youth exist in Hungary. The "Kid's Eye Art Association", as its name states, educates the visual senses and introduces children to the art of filmmaking. The main objective is to enable them to use film language as a tool to communicate with others. As a result they acquire creative competences and are somewhat prepared to become a participative audience.</li> <li>▪ <b>Collaboration with other stakeholders</b> Dom Dziecka Nr 2, Cesky Krumlov, CZ, Detský domov "Lienka".</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public funding	Country wide	No	No	No	Free activity	No	2 to 5 years

<b>Program/ Activity</b>		The Titanic Film Festival					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.titanicfilmfest.hu/">http://www.titanicfilmfest.hu/</a> E-mail: Cine@titanicfilmfest.en</li>   <li>▪ <b>Educational level or program the case is related to</b> ·The young generations.</li>   <li>▪ <b>Description</b> The “Titanic Film Festival” provides a section dedicated to films with educational value for children. Their aim is to develop a fresh outlook within students, knowing that films can change the point-of-view of spectators. The organization screens film media and organizes talks with the film creators, directors, editors, cinematographers, etc. It brings the world of the film industry into the lives of the youth. The film festival also organizes different conferences on themes related to the film industry and its surroundings, including specific events of an educational nature. The “99 Minute Rain-dance”: this is another interesting activity for students. The event is a workshop in which the participants are taught about screenwriting and gain in-depth insight into film.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Provide film screenings and talks for children.</li> <li>- Select high quality films.</li> <li>- Approach the world of filmmaking through workshops.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> <ul style="list-style-type: none"> <li>- Bring the film industry and its audiences closer in order to transmit the creative values of filmmaking. This is done primarily through the facilitation of meetings / talks with filmmaking protagonists.</li> <li>- Develop a fresh outlook in our young generations through the screening of other social realities represented in the audio-visual medium. Students can then acquire highly valuable techniques that can be applied to other areas of life.</li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Cinemax, the Goethe Institut.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	No	No	No	Free activity	No	6 to 10 years

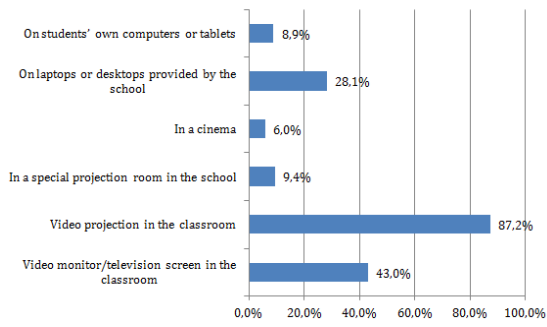


<b>Program/ Activity</b>		Petőfi Művelődési Központ / Petofi Cultural Centre					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.bicskemuvhaz.hu/filmklub-gyerekeknek">http://www.bicskemuvhaz.hu/filmklub-gyerekeknek</a> E-mail: bicspmk@bicskemuvhaz.hu</li>   <li>▪ <b>Educational level or program the case is related to</b> Children.</li>   <li>▪ <b>Description</b> The "Petofi Cultural Centre" has a film club which is divided into two: the first part is for adults whilst the second is for children, who meet once a month to watch films and, afterwards, discuss them.</li>   <li>▪ <b>Main objectives</b> Their primary goals are the renewal of national culture and the raising of awareness of the value of local art. This is done in part through hosting a series of events.</li>   <li>▪ <b>Short evaluation</b> The organization produces multiple art-related activities (theatre, conferences and art exhibitions for example) but the center has a special focus on film and the building is equipped with screening infrastructure. Film literacy is promoted through the dialogue of the film-club participants who discuss and debate the films they watch. The event helps audiences become more aware of elements of the film that wouldn't be noticed in other contexts. The event is very popular among children.</li>   <li>▪ <b>Collaboration with other stakeholders</b> Bicskén, Nemzeti Kulturális Alap, Vörösmarty Színház, Kultúrházak Éjjel-Nappal.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Regional	No	No	No	Market price	No	More than 10 years

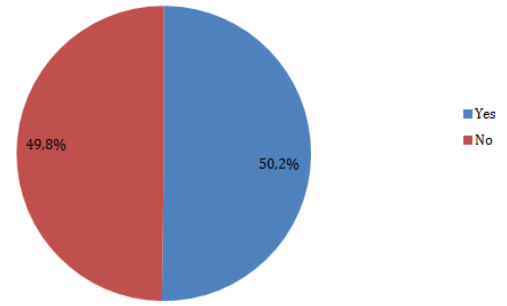
## DATA FROM SCHOOLS SURVEY



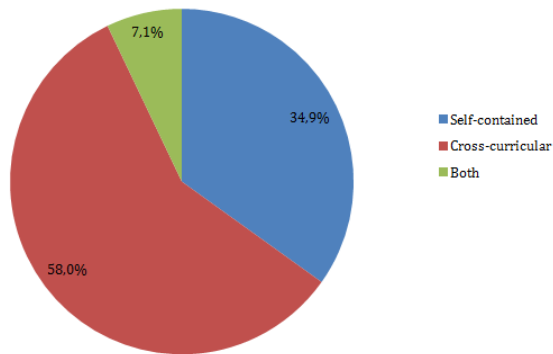
**Where do students usually watch films/audiovisual content?**



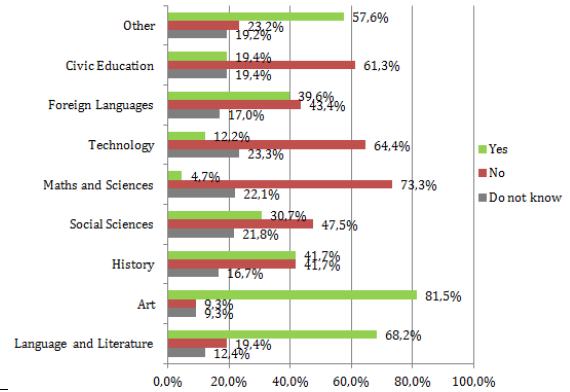
**Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?**



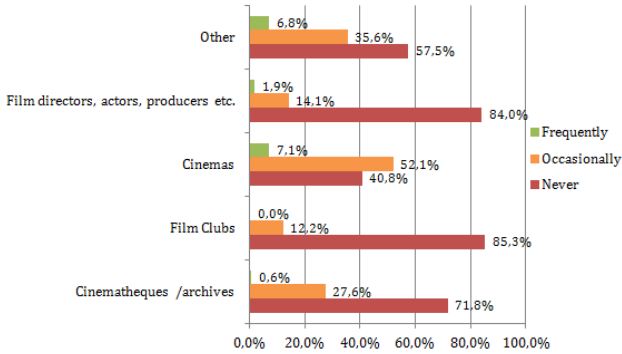
**Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**



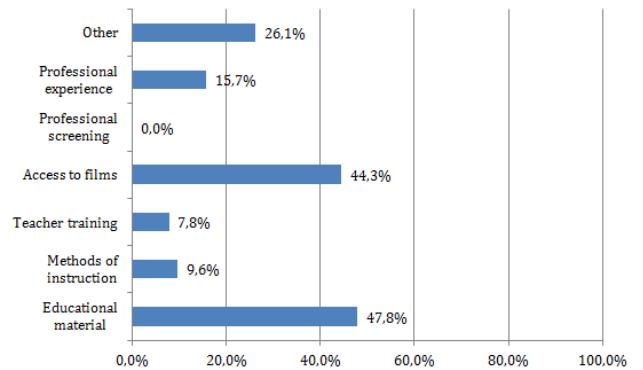
**In which subjects is FL included?**



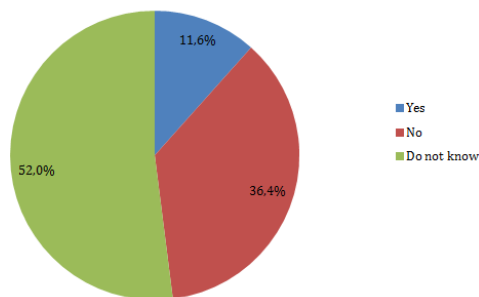
**Collaboration with external parties with respect to provision of film education:**



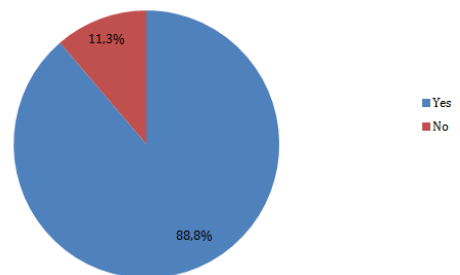
**What do these institutions/organizations/individuals offer?**



**Does your school have any license agreements for the use of films?**



**Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**



## 1.14. ICELAND

### INTRODUCTION

'Media Literacy' in Iceland is not recognised in the National Curriculum guides. 'Film Literacy' specifically is not mentioned separately, though a few schools offer studies in practical filmmaking.

Iceland has not issued a specific plan or law on media literacy and there is no agency specialised in the subject. The Ministry of Education, the Public Broadcasting Service and the Ministry of the Interior (which is in charge of communications and telecommunication) do however play a role (Dunas, 2013: 20). Media literacy is supposed to be present in several subjects within the National Curriculum and has been established as a fundamental aspect of education within national cultural policy. In addition, the Icelandic Film Institute (IFI) works for the promotion of European film heritage and develops programmes in the field of film education.

## CASE STUDIES

Iceland has a very significant feature film presence given that the population is only 300,000 people, with 3 major film festivals taking place inside its borders: “The Reykjavik International Film Festival”, “Reykjavik Shorts & Docs Festival”, which also takes their programme ‘on the road’ to remote parts of the country, and the newly founded “Reykjavik International Children’s Film Festival”, which was started in 2013 ([Alþjóðleg barnakvikmyndahátíð í Reykjavík](#)). This most recent addition screens a varied programme of Icelandic and international children’s film, documentaries and short films during its 10 days.

“Bio Paradis” (Reykjavik) has however created a programme which supports film education for school children: there are a total of 72,782 primary and secondary school pupils in Iceland and 8,000 of them take part every year.

<b>Program/ Activity</b>	Skólasýningar Bíó Paradísar – Bio Paradis - Heimili kvikmyndanna						
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.bioparadis.is">www.bioparadis.is</a> E-mail: <a href="mailto:hronn@bioparadis.is">hronn@bioparadis.is</a>; <a href="mailto:asa@bioparadis.is">asa@bioparadis.is</a></li> <li>▪ <b>Educational level or program the case is related to</b> Primary, secondary schools and colleges in and around the capital area.</li> <li>▪ <b>Description</b> Bíó Paradís provides the community with a school program, which runs for nine weeks each semester, for elementary, high school and junior college students. These are free film literacy classes that include a film screening, reading material and projects for students, and these classes take place at the cinema. Before each screening a lecture is given to help the audience understand the film along with ideas for essays and reviews of children's films. Bíó Paradís was founded in 2010 by the Icelandic Filmmakers Association, the Film Directors Guild of Iceland and the Association of Icelandic Film Producers. It is a nonprofit organization which aims at enhancing film culture in Iceland and supporting film education for younger audiences. The program started in the winter of 2011-2012 in cooperation with educational authorities and schools. It runs during October-November and February-March each year.</li> <li>▪ <b>Main objectives</b> The purpose of the school screenings is to provide children and young people with the possibility to learn about films of international quality, either classics from all periods of cinema or the key films that have created a niche within it. Thus films from the U.S., Europe, Scandinavia, the Middle East, Iceland and all corners of the world will offer diverse themes such as adolescence ( associated with modern cinematic film history), processing emotions, social relationships, bullying, art, perspective to name a few.</li> <li>▪ <b>Short evaluation</b> Annually, 8.000 students take part in the school programme. Information about the program is distributed via the educational board of Reykjavik city and teachers sign their classes up online via the cinema’s website.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> Heimili kvikmyndanna – Bíó Paradís prepares teaching materials for teachers along with ideas for essays and topics of the children's films.</li> <li>▪ <b>Collaboration with other stakeholders</b> The programme is a collaboration between Heimili kvikmyndanna – Bíó Paradís, the City of Reykjavík, and Ministry of Education. It has received funding from Europa Cinemas as a part of the cinema’s young audiences programme.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day

Private with public funding	Local	No	Yes	Yes	School subscription cost	No	2 to 5 years
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<b>Program/ Activity</b>		Alþjóðleg barnakvikmyndahátíð í Reykjavík / Reykjavík International Children's Film Festival					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>            Website: <a href="http://bioparadis.is/2014/03/20/althjodleg-barnakvikmyndahatid-i-reykjavik-2/">http://bioparadis.is/2014/03/20/althjodleg-barnakvikmyndahatid-i-reykjavik-2/</a>            E-mail: riff@riff.is (Asa Baldursdóttir, Festival Director)</li> <li>▪ <b>Educational level or program the case is related to</b>            Primary and secondary schools.</li> <li>▪ <b>Description</b>            Reykjavík International Children's Film Festival is an international film festival held annually in Reykjavík, Iceland. During the festival a number of interesting films, animations, documentaries and shorts (for children of all ages) are screened alongside with special events and exhibitions. New children's films are screened, divided in foreign and Icelandic short film packages, all tailored to different age groups. The films cover all kinds of genres and bring together the interests of adults and children alike. Photography is on display during the festival, with the opportunity to see never-before-screened films from the Icelandic Film Archive, and to give children an insight into the fascinating history of cinema; the captivating Camera Obscura is also on display.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote the art of cinema and bring films of international recognition to children and young people in Iceland.</li> </ul> </li> <li>▪ <b>Short evaluation</b>            The festival is now in its second year and has successfully brought attention to foreign films that would otherwise not be seen in Iceland. The catchment area is Reykjavik and surroundings.</li> <li>▪ <b>Collaboration with other stakeholders</b>            Vigdís Finnbogadóttir, the former president of Iceland, is the patron of the festival.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	N/1	No	Yes	Free activity	N/A	2 to 5 years

## 1.15. IRELAND

### INTRODUCTION

In Ireland, the definition of media literacy has been placed within the “Literacy and Numeracy for Learning and Life” plan. There is no national agency in charge of media education but it is treated as a cross-curricular subject in the national education system. A recently approved reform has created a new subject for media education, which must be taught at secondary school. With regards to film literacy, the Irish Film Institute (IFI) develops strategies both in schools and in more informal settings. It runs contests, distributes resources and films and plays a significant role in the framing of film education in schools. Within education itself though, film literacy is mostly featured within subjects related to Languages and Visual Arts.

**In December 2012, the “[Film Focus](#)” report was launched, the IFI Education’s two-year action research project on film and moving image education.**

“Film Focus” was commissioned by the Irish Film Board / *Bord Scannáin na hÉireann* in 2009 and was undertaken by “IFI Education” with the support of the Arts Council. It was developed within the context of the existing “IFI Education” programme, and activities of other film educators, facilitators and interested personnel with whom we made contact through existing and new networks.

When beginning to define a national strategy for film education and young people, the report ended up with a whole range of activities that combined film education and media literacy with collaborative learning and critical thinking. Among the recommendations was a commitment to develop a “Short Course for Juniors Cycle” and to continue to explore avenues for media literacy across the formal and informal education sectors.



## Ireland

▪ **National Legislation:** Copyright and Related Rights Act as amended in 2007

▪ **Articles:** 55, 56.

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Sec. 55 provides that educational establishments are allowed to do the following acts: performance, playing or showing of literary, dramatic or musical works for the purpose of instruction or in the course of the activities of the educational establishment; film works are excluded from this. Sec. 56 stipulates that recordings of broadcasts and cable programs to be later used (played) for their own educational purposes are permitted; this exception only applies in the absence of a voluntary license granted by right holders.

Article 55 (2). The playing or showing of a sound recording, film, broadcast or cable programme at an educational establishment before an audience referred to in subsection (1) for the purposes of instruction is not a playing or showing of the work in public for the purposes of infringement of copyright.

▪ **Comments on remuneration/ compensation:** right holders who have established a licensing scheme may claim compensation.

## CASE STUDIES

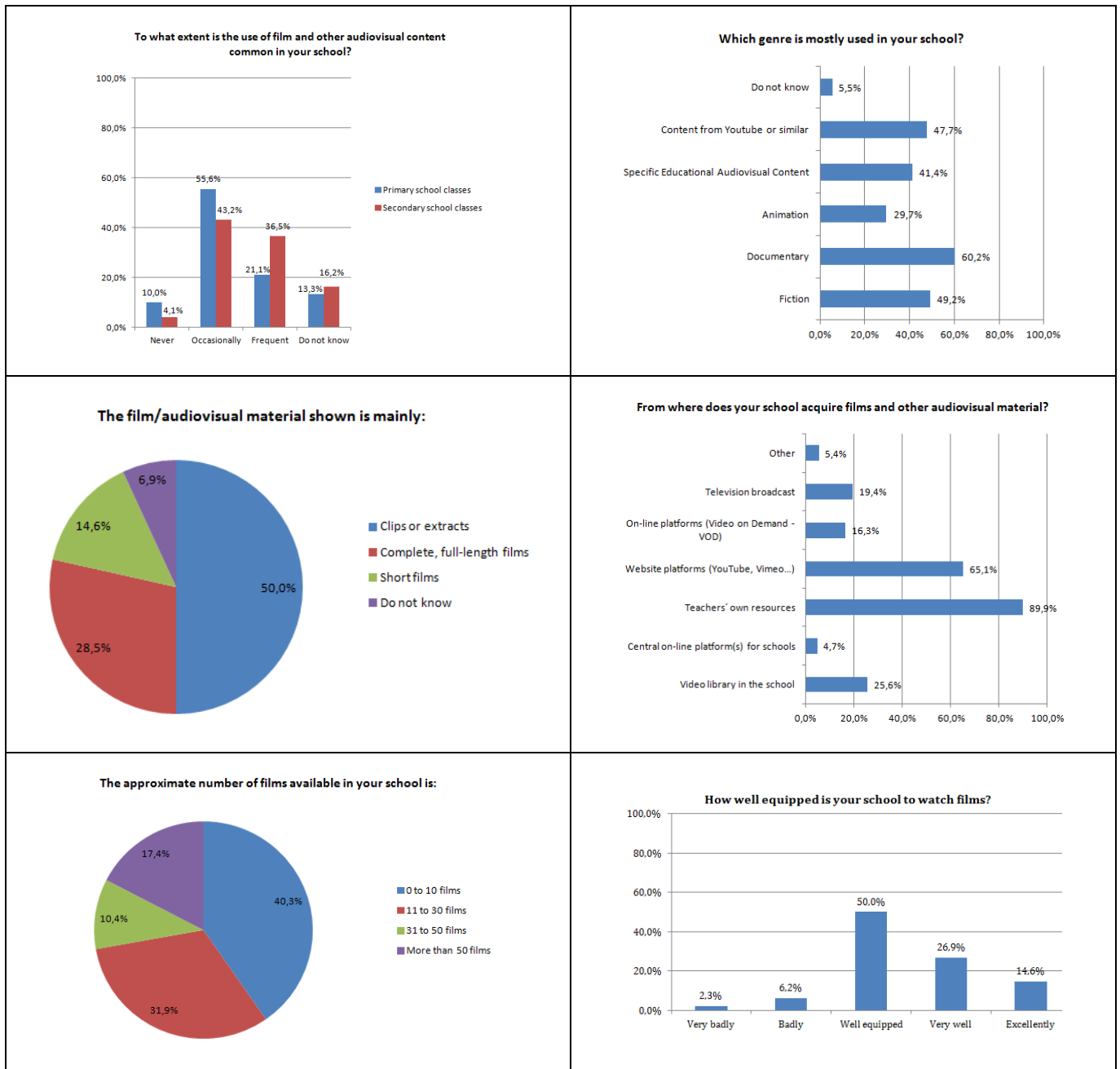
As established, the IFI sponsors lots of initiatives related to film education and films screening. It is the most important body in the country in terms of action possibilities and budget. Therefore, among the studied cases, the Irish film Institute appears as the first one. Two other major initiatives are described: FIS Film Project and Cinemobile.

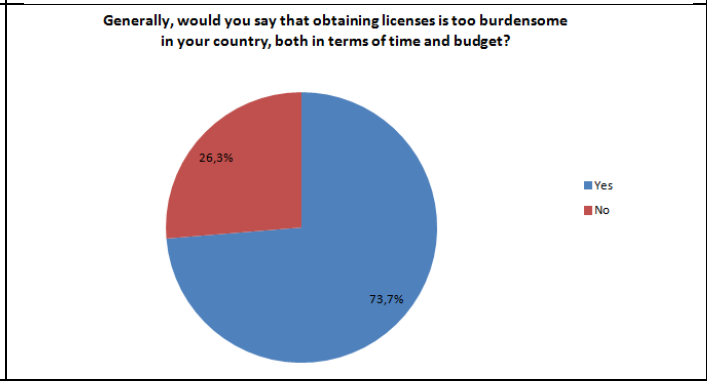
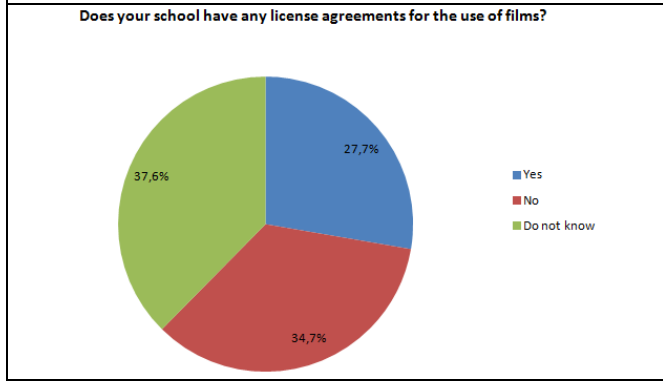
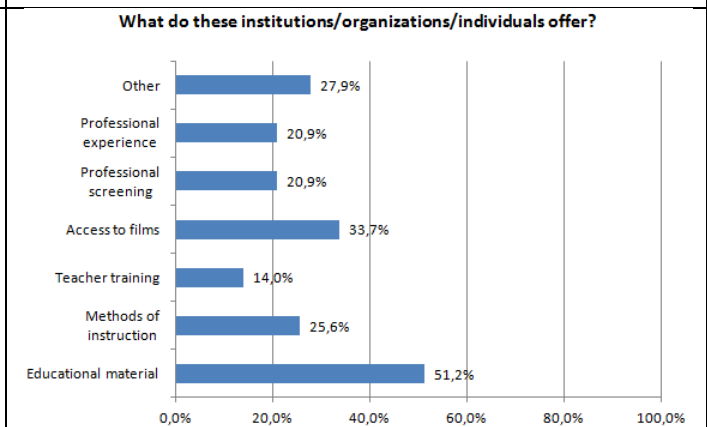
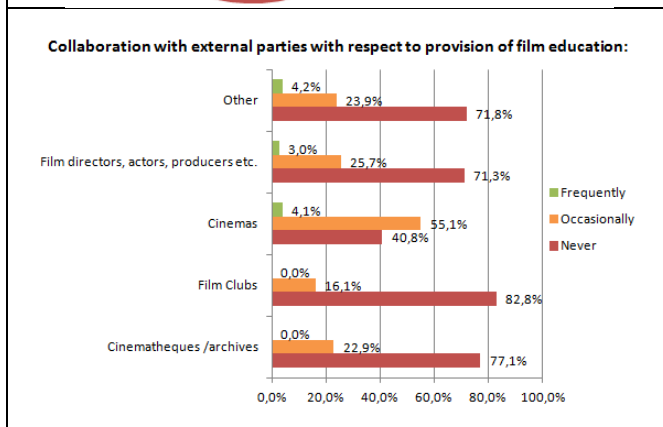
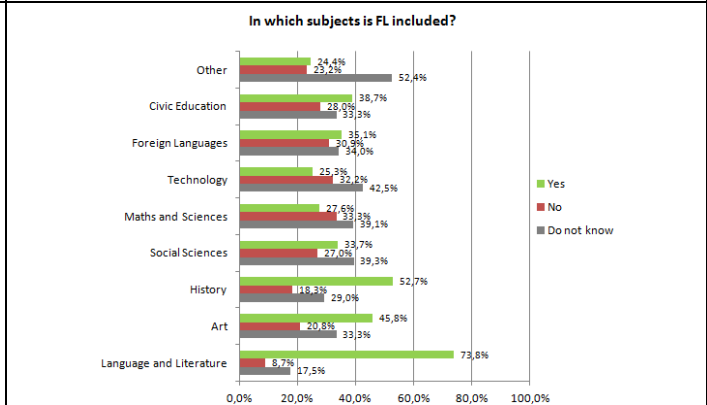
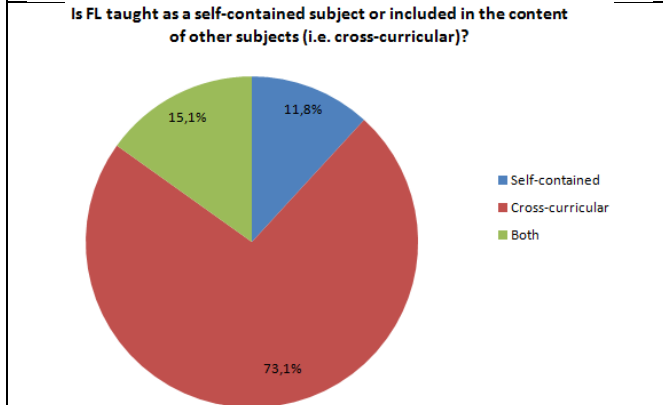
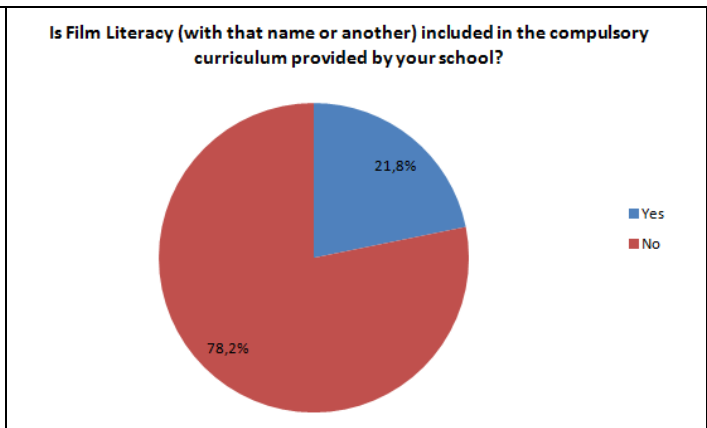
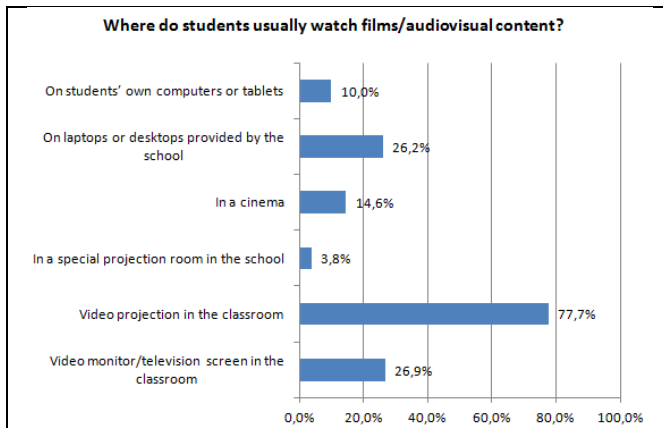
Program/ Activity		Cinemobile					
Description							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cinemobile.ie">www.cinemobile.ie</a> E-mail: <a href="mailto:info@cinemobile.ie">info@cinemobile.ie</a>; <a href="mailto:education@cinemobile.ie">education@cinemobile.ie</a></li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary level pupils.</li> <li>▪ <b>Description</b> Cinemobile is offering a diverse program of film titles for all age groups. Films have been selected to support curriculum in both primary and post-primary schools and aims at aid teachers in developing essential cine-literacy skills. Cinemobile is private – non-profit - supported by a number of public bodies.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Cinemobile is Ireland’s Mobile Cinema and cover 32 counties in the island of Ireland.</li> <li>- The van can go to the school directly or park at a nearby area.</li> <li>- Cinemobile provides the cinema space, the projectionist, source the film and the copyrights.</li> <li>- All school groups need to be accompanied by teachers.</li> <li>- Each student pays € 5.00 per screening. Teachers do not pay.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Travelling country-wide, Cinemobile caters in particular for schools that are not in near proximity of a cinema. In 2012 a youth audience of 14.000+ students in 69 schools was reached. The bus has a capacity of approximately 100 people per screening.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> Both Irish and foreign films are made available through Europa Cinema and the Irish Film Institute.</li> <li>▪ <b>Collaboration with other stakeholders</b> Irish Film Board; Northern Ireland Screen; Arts Council; RTE (Ireland’s National Television and Radio Broadcaster);Europa Cinemas; Department of Arts, Heritage &amp; The Gaeltacht.</li> </ul>							
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ Prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	No	Yes	N/A	School subscription cost	No	2 to 5 years

<b>Program/ Activity</b>		FIS Film Project					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.fisfilmproject.ie">www.fisfilmproject.ie</a> E-mail: <a href="mailto:info@fis.ie">info@fis.ie</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Primary levels – extra curricular – in school.</li>   <li>▪ <b>Description</b> FIS is a film project for primary schools that explores film as a medium of expression and introduces children to aspects of the film-making process, while also supporting the aims and objectives of the primary school curriculum. The project has succeeded in helping children to develop essential skills in moving-image literacy, communication and teamwork. Children are offered a possibility to develop additional skills in problem-solving, critical thinking, investigation and analysis. FIS is supported by the Department of Education and Skills and Technology in Education (PDST).</li>   <li>▪ <b>Main objectives</b> FIS is a highly successful film project for primary schools that explores film as a medium of expression in relation to the arts, and introduces children to aspects of the film-making process. It was originally set up as a pilot project in 28 schools by the Institute of Art Design and Technology, Dun Laoghaire but was subsequently sent out to all schools nationwide with the support of the Department of Education and Skills and the National Centre for Technology in Education (NCTE).</li>   <li>▪ <b>Short evaluation</b> Country-wide by application.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">FIS complete classroom resource pack manual</a></li> <li>- <a href="#">FIS Technical Manual</a></li> <li>- <a href="#">FIS Interactive Online course</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- Courses for teachers in the use of digital media in the classroom offered by <a href="#">IADT Dun Laoghaire</a> (National Film School).</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	N/A	Yes	Yes	Free activity	No	2 to 5 years

<b>Program/ Activity</b>		IFI Education - Irish Film Institute					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.ifi.ie">www.ifi.ie</a> E-mail: <a href="mailto:schools@irishfilm.ie">schools@irishfilm.ie</a>; <a href="mailto:amcgivern@irishfilm.ie">amcgivern@irishfilm.ie</a> (Alicia McGivern, Head of Education)</li>   <li>▪ <b>Educational level or program the case is related to</b> All age levels.</li>   <li>▪ <b>Description</b> IFI Education has the national remit for film education in Ireland, aiming to provide access to a wide range of film and moving image among diverse audiences, and to facilitate critical and active engagement. IFI Education work with teachers and students, contribute to education policy and development, and promote the case for media literacy in national and international education debate. IFI's film screening program is carried out by a number of cinemas across the country and the IFI <i>cinematheque</i>.</li>   <li>▪ <b>Main objectives</b> - Supporting film in school curricula and promoting moving image culture for young audiences. See: Film Focus: New Directions in Film and Media Literacy (below).</li>   <li>▪ <b>Short evaluation</b> With a bi-annual program of film screenings, workshops, resources, teacher-training and related events, over 15,000 children and young people around the country are engaged throughout the school year. With an estimated number of 540,000 pupils (up to 9th grade) the outreach of film/media literacy seems extremely limited.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> - <a href="#">Study guides are prepared for individual films.</a> Films are made available for school study purposes.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public Only	Country-wide	Yes	Yes	Yes	Free activity	No	2 to 5 years

## DATA FROM SCHOOLS SURVEY





## 1.16. ITALY

### INTRODUCTION

Media literacy is not covered within a special law or plan, but mentions of the concept are found in several legal texts, such as “Law 53” of 2003. In Italy, there is no special department covering media education, nor film education. The inclusion of media literacy is cross-curricular but it is especially developed within Languages and the Visual Arts. Film education is developed with the aim of achieving comprehension of still and moving images, critically consuming film and multimedia audio-visual products as well as the aim of promoting communication through multiple forms of media and expression.

In Rome, the “[Fondazione Centro Sperimentale di Cinematografia](#)” (“Experimental Centre of Cinematography”) has started a partnership with “*Licei Artistici Audiovisivi*” (“Audio-Visual Art Schools”), “*Le cinema*” (“The Cinema”), “*Cent ans de jeunesse by Service Pédagogique de La Cinematheque française*” (“100 years of youth, Pedagogical Service of the French Cinema”) plus local associations established by Film Department students, all in order to bring film and schools closer together.

The “[Agis Scuola](#)” organization has worked with the Ministry of Education since 2002 to develop the distribution of films with highly educational and cultural content. The organization also creates teacher-training programs. Their main objective is to advocate that every film be “seen” as a message and as a language; considering the subject as what you want to tell (the message) and the techniques and choices of the author of the film (the language).

## Italy

▪ **National Legislation:** Law for the Protection of Copyright and Neighbouring Rights (Law No. 633 of April 22, 1941, as last amended by Legislative Decree No. 68, of April 9, 2003) Reproduction within Educational Activities

▪ **Articles:** Art. 68 (1), 68 (2) (private copying); Art. 70 (1), 70 (2) (quotations)

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

The Italian Act does not provide a general limitation on reproductions for purposes of teaching or research. The Act regulates educational uses only under the limitation on quotations. Article 70 Copyright Act permits quotations, abridgments or reproduction of fragments or parts of a work and their communication to the public for the purpose of criticism or discussion within the limits justified for such purpose provided such acts do not conflict with the commercial exploitation of the work. In addition, such use is permitted for purpose of teaching or research; the use must have the sole purpose of illustration, and non-commercial purposes from and abridgements of works for purposes such as criticism or review and teaching or private research unless the use is of a commercial nature.

In effect, Article 70 (1) requires, for both analogue and digital “copies”, a non-commercial purpose coupled with a quotation or abridgement for purposes of illustration. In addition, Article 70 would not permit the communication to the public for purposes of illustration unless this is done in relation to quotations, abridgements or partial copies of works.

The use of films by way of performance is not considered to be public.

▪ **Comments on remuneration/ compensation:**



## CASE STUDIES

Italy has some interesting film literacy initiatives, promoted by the film archives and cinematheques. The "[Schermi e Lavagne - Fondazione Cineteca di Bologna](#)" (Screens and Blackboards) offers screenings, thematic workshops and courses for schools. Events focus on the theoretical insight of film, which includes the guided viewing of films and sequences.

The MED Association for Media and Communication in Italy also works within the media and film literacy sectors. Of interest too is the "[Cinema dei piccoli](#)" program (a film theatre) aimed at children and youth situated in Rome; the experience of attending a screening is quite unique given the architecture of the building. The "[S.A.S. Servizio Assistenza Sale Cinematografiche](#)" (Cinema Support Service) also offers screenings for children in Bergamo.

Italy has also a longstanding film festival tradition which offers special screenings and workshops for schools and students. One example is the "[Scuola de Cinematografia/Firenze Festival](#)" (Florence Festival, School of Cinematography), analyzed in this report. Others include: [Youngabout - International Film Festival for Young People](#), [Vittorio Veneto Film Festival](#), [Torino Film Festival](#), [Sottodiciotto Film Festival](#), [Milano Film Festival](#), [Giffoni Film Festival](#), [Cartoon Club – International Festival of Animation Cinema and Comics](#).

<b>Program/ Activity</b>	Cinema dei Piccoli – Cinema per bambini e ragazzi / Children’s Cinema – Cinema for Youth and Teens
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cinemadeipiccoli.it/home.htm">http://www.cinemadeipiccoli.it/home.htm</a> E-mail: <a href="mailto:info@cinemadeipiccoli.it">info@cinemadeipiccoli.it</a></li> <li>▪ <b>Educational level or program the case is related to</b> Pre-school, primary and secondary.</li> <li>▪ <b>Description</b> The "<i>Cinema Dei Piccoli</i>" is a small cinema (with 63 seats) located in the middle of the Villa Borghese (Rome), which holds daily screening sessions targeted at children and schools. It also offers educational itineraries, recommending movies by subject and age/grade level. "<i>Cinema dei Piccoli</i>" began work in 1934 showing cartoons. The figure of Mickey Mouse originally featured on the facade, though it was replaced in the 1970s by the Italian mouse, Topolino. The architectural structure of the cinema, which exists within a small wooden house, forms part of the experience as it resembles a miniature theatre. It is therefore well-suited to its purpose of providing children with their first experience of a projected film. Beyond its screenings for children, the cinema offers 80 other educational sessions, and provides didactic materials for teachers who request them. These sessions are film catalogues for the audiovisual production, which can be seen in the Cinema dei Piccoli, arranged by age and education level. They are thematically structured: cinema and civil rights; cinema and the environment, cinema theory itself (history, production, genres, and industry); 'my first time in the cine' (3-7 years), 'history of cine' (8-14 years), 'cine animation' (6 to 10 years); and others. "<i>Cinema dei Piccoli</i>" began working in collaboration with the <i>Cineteca Nazionale</i> (National Cinema Organization) in the 1990s, which provides numerous films for the programs aimed at schools. In 2006, "<i>Cinema Dei Piccoli</i>" began organizing "<i>Dei Piccoli Film Festival</i>" (Kids Film Festival), which provides a program of quality films on an annual basis. Films that are not shown in commercial theatres receive exposure throughout the seven-day event, alongside other elements such as tributes, retrospectives, thematic meetings, sessions for schools.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Promote early and positive relationships between children and cinema, as well as other Visual Arts;</li> <li>- Allow children to experience the "ritual of going to the movies";</li> <li>- Encourage creativity, a spirit of observation and critical judgement;</li> <li>- Provide the necessary tools to understand the image through analysis of linguistic and structural aspects.</li> <li>- Offer the possibility of experiencing films which are outside the commercial circuit.</li> </ul> </li> </ul>	

▪ **Short evaluation**

“Cinema dei Piccoli” stands out because it places emphasis on the experience of going to a cinema for children, recreating it in a special way and through a singular space. It is also important to note the fact that the project promotes alternative screenings of somewhat unknown movies in the common commercial circuit. The organization works closely with teachers, and this network provides them with educational materials specifically geared towards various age groups that also enrich the cinema experience.

▪ **Related resources / Didactic materials / Videos / Links**

- [Cinema dei Piccoli on Facebook:](#)
- [Didactics itineraries](#)
- [Cineteca Nazionale / National Cinema Organisation](#)
- [Dei Piccoli Filmfestival](#)
- [Little video about Cinema dei Piccoli](#)

▪ **Collaboration with other stakeholders**

Cineteca Nazionale  
 Regione Lazio - Assessorato alla Cultura, Spettacolo, Sport Centro Audiovisivo Regionale (Lazio Region – Department of Culture) – for the Filmfestival.

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	Yes	Free activity	No	More than 10 years

<b>Program/ Activity</b>		Schermi e Lavagne - Fondazione Cineteca di Bologna / Screens and Blackboards – Bologna Cinematheque					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cinetecadibologna.it/schermielavagne">http://www.cinetecadibologna.it/schermielavagne</a> E-mail: <a href="mailto:schermielavagne@cineteca.bologna.it">schermielavagne@cineteca.bologna.it</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Pre-school, Primary and Secondary.</li>   <li>▪ <b>Description</b> “Screens and Blackboards” is a moving image educational project created in 2005 and organized by <i>Cineteca di Bologna</i> (Bologna Cinematheque) in Italy. The projects it works on are divided into theoretical contents, which include the guided viewing of films and film sequences. Each age group has its own varied program of activities, which aim to make viewers aware and passionate about film, and seeks to allow them to develop their own judgement and critical skills in a world which immerses us in the image. The <i>cinematheque</i> includes the following activities: Lessons about cinema language, afternoon screenings at Cinema <i>Lumière</i>, Practical workshops about writing scripts, shooting and editing, guided visits to “Cineteca Library” and its archives, teacher training.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Provide a program of education about the moving image.</li> <li>- Create conscious and passionate audiences with their own personal, critical skills which will enable them to face the plethora of audiovisual content humans are subjected to on a daily basis.</li> <li>- Provide practical knowledge in order to enable an active and creative participation. The aim of this is to encourage the production of short films.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The program offers various activities and besides its emphasis on critical thinking, is characterized by the particular interest that is given to the history of cinema. The historical aspect that is present in the educational project relates to the associated work of film restoration, <i>L'Immagine Ritrovata</i> (Cineteca di Bologna). The program, with the screened sessions and laboratory activities, is available online. It is also possible to arrange screenings on request by schools, for a minimum of 80 students.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Educational material - Proposals for schools</a></li> <li>- <a href="#">Proposals for lessons on the language of cinema and authors</a></li> <li>- <a href="#">Workshops - Proposals to introduce students to the practice of making films</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> There are ongoing collaborations for the production of said activities: Mambo, Library SalaBorsaRagazzi, Hamelin Associazione Culturale, BolognaFiere. The project screening sessions are sponsored by the City and the Province of Bologna with the collaboration of the University of Bologna (Faculty of Education), Ibbby of Italy (International Board on Books for Young People) and the Europa Cinemas.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	Yes	Free activity	Yes	6 to 10 years

<b>Program/ Activity</b>	Scuola de Cinematografia - Firenze Festival / School of Cinema - Florence Festival
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.firenzefestival.it/">http://www.firenzefestival.it/</a>  E-mail: <a href="mailto:s.angiolini@firenzefestival.it">s.angiolini@firenzefestival.it</a> (Stefano Angiolini , Artistic Director); <a href="mailto:segretaria@firenzefestival.it">segretaria@firenzefestival.it</a> (Monica Franceschini, Secretary)</li>   <li>▪ <b>Educational level or program the case is related to</b>  Primary and secondary school.</li>   <li>▪ <b>Description</b>  The <i>Scuola di Cinematografia</i> (School of Cinema) and <i>Firenze Festival</i> (Florence Festival) offer children and young people access to film tools and techniques with the purpose of promoting expression through the language of images and sounds. Since its inception in 2001, the school has developed a specific teaching method for the children who, for the first time, are faced with the medium of film. The course provides insight into the entire process, from the conception of the topic, through to the editing of the film. At the end of the didactic course the students will have acquired significant knowledge and experience of the cinematic language.  The films produced through the works of <i>Scuola di Cinematografia</i> participate in the Firenze Festival, competing for awards. The best films are awarded with the following prizes: "Golden Dolphin," "La Targa d'Argento" (Silver Award) and a 3<sup>rd</sup>, children's jury, which awards the "Giuria dei Bambini and Ragazzi" (Children and Young Jury award).  Since its inception in 2001, the Festival and School's activities have involved more than 7,000 children, and 80 primary and junior secondary schools in Tuscany.  The project also boasts other significant figures: 202 classes have participated in the "School of Cinema"; 94 films have been created by students; 171 schools have won the "Dolphin Gold" and "Silver Plate" awards; 6 schools have been awarded by the "Jury" and "Youth Jury"; 18 schools have been awarded with recognition by the ILO (UN agency) for work done under the "Scream" project and 2 schools have received recognition from UNICEF.  The Firenze Festival has been recognized by UNICEF and the UN for their activities related to the promotion of children's rights, values, and the fight against child labor.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Provide tools and techniques for children to express themselves through film in order to communicate their feelings and emotions, and above all to promote their rights.</li> <li>- Promote the art of cinema in schools.</li> <li>- Collaborate with national and international institutional entities (UN and UNICEF) to promote children's rights and the elimination of child labor exploitation.</li> </ul> </li>   <li>▪ <b>Short evaluation</b>  The School of Cinema and the Firenze Festival concerns itself primarily with the creation of content and audiovisual products. Their interest revolves around the role of children in the creative process. The idea behind the film is always proposed by the children, who also choose the locations and cast, and manage every detail during assembly. Film literacy and its industry values are transmitted through the creative process.  Another important aspect of this experience is the participation of parents and other community members in the process and production of the films. Adults, volunteers and artisans from the social surroundings help the children's production teams with the task of gathering and creating film props. The activity raises social awareness and the project puts emphasis on the history of the country, the rediscovery of cultural traditions, racial integration and the consequences of globalization, among others.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Annual activities</a></li> <li>- <a href="#">Material about the DVD known as "La Magia di Luce"</a> (Magic lights), produced by the School of Cinema. It shows how to work with cinema language. The DVD contains: the film; a commentary on the content; contributions by the director, cinematographer, actors and musicians; commentary on the mechanics of film language and the technical and conceptual relevance of the film. These are highlight in the DVD with examples from short films made by young people during the festival as part of the School of Cinematography activity.</li> <li>- <a href="#">Direct link to Youtube to watch the short films</a></li> <li>- <a href="#">12 anni di Firenze Festival / 12 years of Florence Festival</a> In this section you can download a folder containing all the content and documents related to the activities of the <i>Firenze Festival</i> over the years. In particular, the documentation related to events and awards, the demonstrations and the work done by the School of Cinematography, it showcases some of the scripts and stills.</li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b></li> </ul>	

The School of Cinematography and the Florence Festival also has the support of the Tuscany Region, the City of Florence, the *Fondazione Sistema Toscana* - Regional Media Film Commission, the European Commission Representation in Italy and *dell'Agiscuola*.

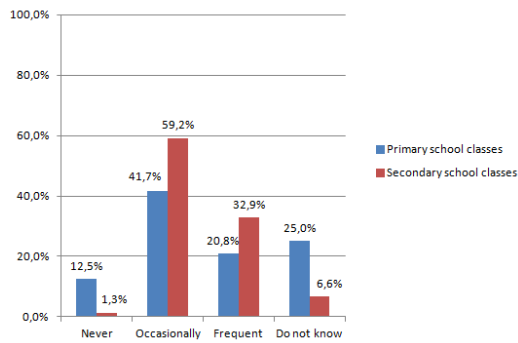
The *Firenze Festival* is conducted by the independent production of *Isi Produzioni Società Cooperativa*, and promoted and funded by *Ente Cassa di Risparmio di Firenze*, which currently works in the sector of social care and also in the promotion of culture and arts.

**Essential elements**

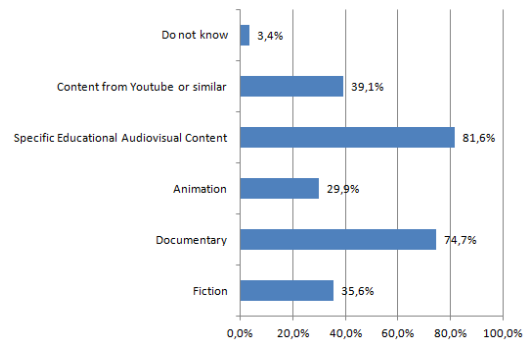
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	No	Free activity	No	More than 10 years

## DATA FROM SCHOOLS SURVEY

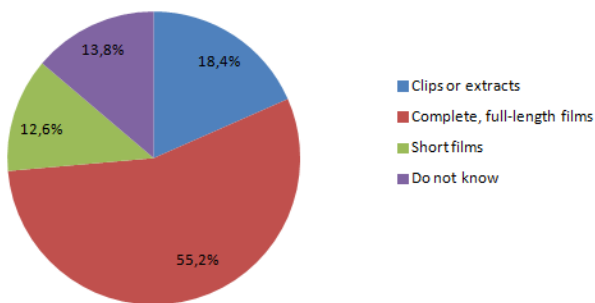
**To what extent is the use of film and other audiovisual content common in your school?**



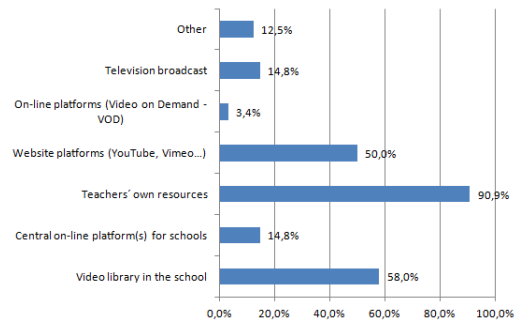
**Which genre is mostly used in your school?**



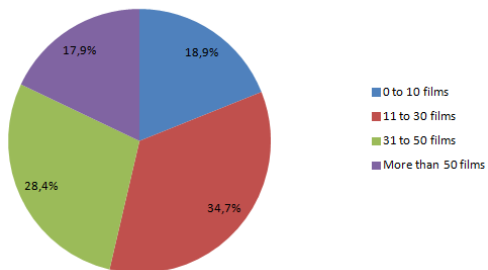
**The film/audiovisual material shown is mainly:**



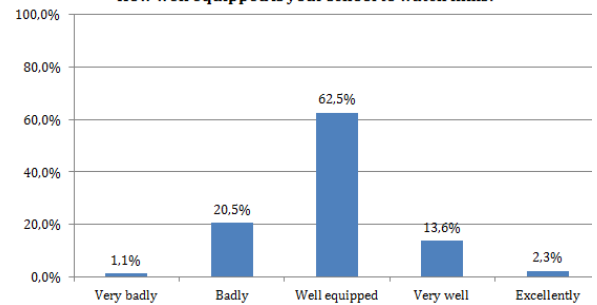
**From where does your school acquire films and other audiovisual material?**

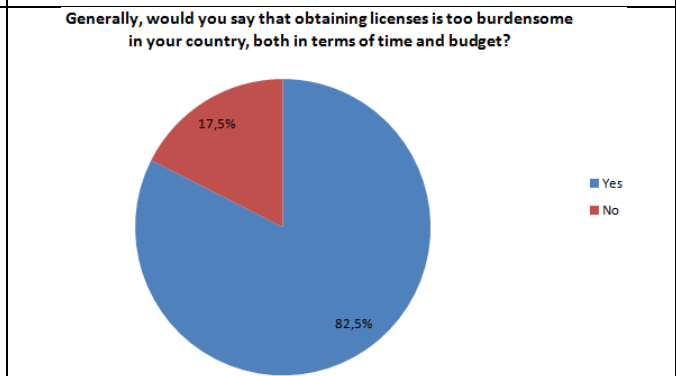
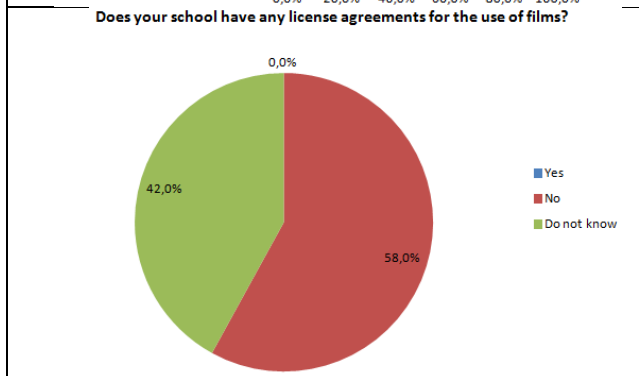
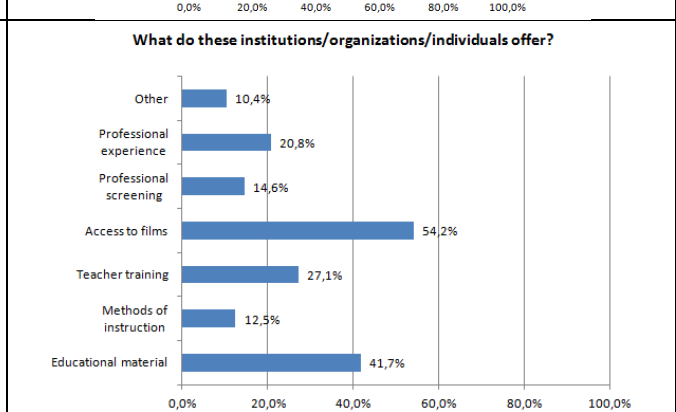
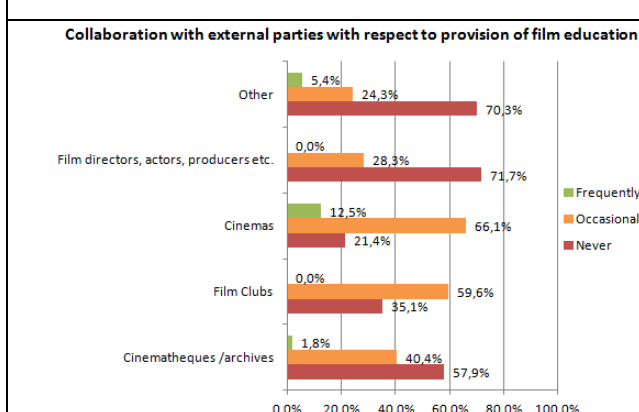
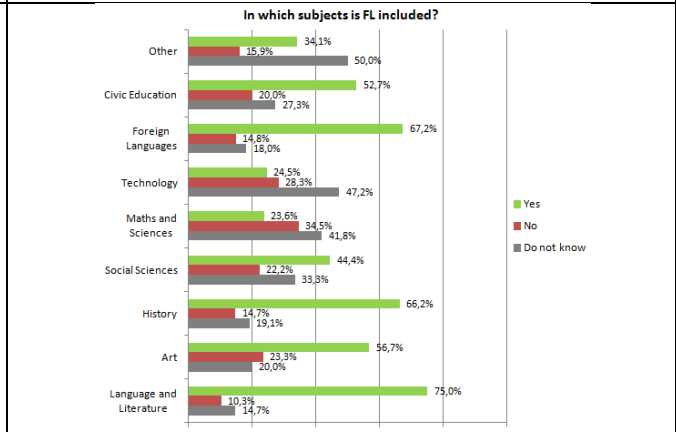
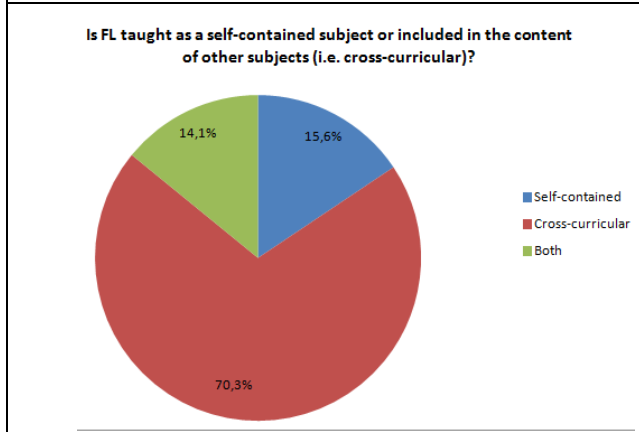
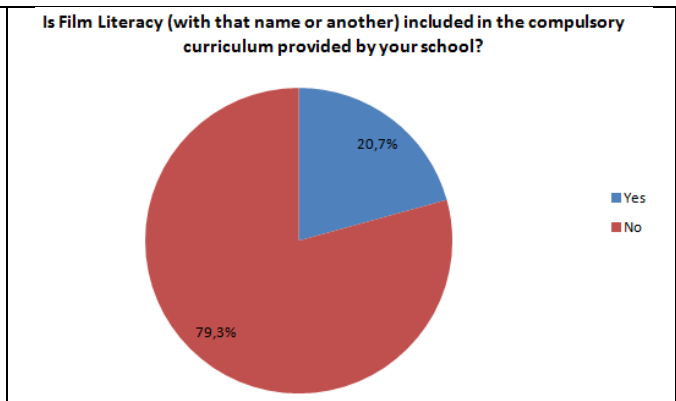
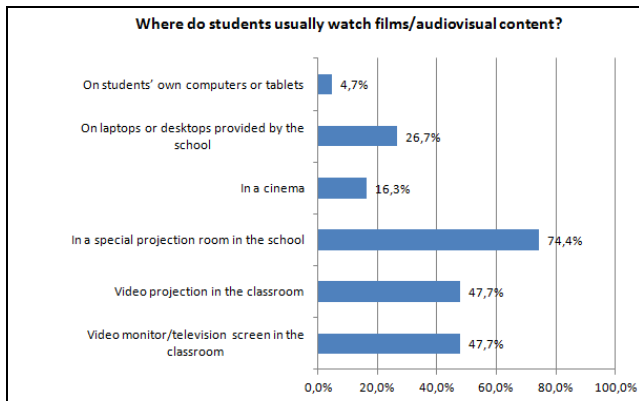


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**





## 1.17. LATVIA

### INTRODUCTION

Latvia is a country in which media and film literacy has not been strongly developed, although the nationally funded Riga Film Museum is involved in the education of film for children and adults through the organization of film programs, lectures and talks, exhibitions and workshops for schools, among other things. The film theatre companies have also developed their own initiatives.

Media literacy in Latvia is not very developed. It is an optional subject in some schools and it sometimes exists within Social Studies. Some mentions of competences related to media literacy can be found inside acts regulating education. In terms of film education, the Latvian curriculum establishes that cinematographic language should be used as a learning tool/resource.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Latvia
▪ <b>National Legislation:</b> <u>Law of 11 May 1993 on Copyright and Neighboring Rights (as amended on December 6, 2007)</u>
▪ <b>Articles:</b> Art. 21
▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b> Latvian law permits any use by way of public performance.
▪ <b>Comments on remuneration/ compensation:</b> n/a



## CASE STUDIES

The “*Rigas Kino*” workshops are run by film professionals who then share their experiences during the screenings they present. Students who participate learn about the entire filming process, and as a practical activity, they make a three-minute short film of their own. A second such company is known as the “*Splendid Palace*” which organises a monthly cinema forum for students as well as an animation workshop, in which 10 regional schools participated this year. A third and final interesting program is known as “*Kinoskola*” or “*Cinema School*”. This initiative offers workshops for secondary school students and young people hoping to start their professional film education.

<b>Program/ Activity</b>		KinoSkola / Cinema School					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.kinoskola.lv/">http://www.kinoskola.lv/</a> E-mail: kinoskola@kinoskola.lv, kinoskola@inbox.l</li> <li>▪ <b>Educational level or program the case is related to</b> High school students, teachers.</li> <li>▪ <b>Description</b> “KinoSkola” is a film school that offers workshops for secondary school students and young people looking to embark on their professional film education. The classes are divided into two terms with courses twice a week, composed primarily of creative workshops and lectures under the guidance of international lecturers and filmmaking professionals. The program's first term is dedicated to acting essentials and the history of filmmaking, with special attention dedicated to the theory and analysis of modern filmmaking processes. The second term offers directing essentials and an introduction to filmmaking. 2011.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To foster the cultural environment in Riga.</li> <li>- To develop potential talent among youngsters.</li> <li>- To give access to the understanding and creation of the cinematic language.</li> <li>- To discuss state-of-the-art digital techniques, directing and acting.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Film literacy can foster the development of important creative industry sectors in several countries. This program helps students in secondary school get an overview of the meaning of filmmaking and the academic aspects of film schools, which will help them choose their future careers more wisely.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Video Works</a></li> <li>- <a href="#">Vimeo Channel</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> The project is carried out in cooperation with the Latvian Association for Modern Art. Classes take place at KIM Spiķeros.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	Yes	No	No	Free activity	No	2 to 5 years

<b>Program/ Activity</b>		Splendid Palace					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.splendidpalace.lv/lv">http://www.splendidpalace.lv/lv</a> E-mail: pasakumucentri@riga.lv</li> <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary. Teachers, Schools.</li> <li>▪ <b>Description</b> "The Splendid Palace" is a very well known and prestigious theatre with three screening halls that holds the most important film events in Latvia. It is a national architectural monument in Riga, with its neo-baroque facade and neo-rococo style interior, but its insights and technical equipment are those of a modern and digital cinema. The programmed screenings include Latvian film premieres, national and international film festivals, performances, concerts as well as the opera. The Cinema is very active in the organization of events for children and youngsters: <ul style="list-style-type: none"> <li>- Monthly Cineforum: Once a month, the "Splendid Palace" organizes a screening for students. It starts with an introduction of the film by specialists or by film industry members that worked on the production.</li> <li>- Animation Workshop: In cooperation with Lyme, 10 regional schools participated this year in this thematic animation workshop on the world of chocolate. Through this workshop, held during the mornings, students learn how cartoons are made. They get acquainted with the work of the animators and have access to try to make their own animation.</li> <li>- European Film Academy Award: Students enjoy three free screenings and participate in the evaluation of the films. Since 1923, this day has been celebrated in nine countries at the same time, each town jury announcing their decision live on Skype.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To foster the value of the film industry through the meeting of filmmakers during the monthly screenings for students.</li> <li>- To show the quality audiovisual works from national and international productions.</li> <li>- To create film literacy workshops around different genres, like animation, to show children the behind-the-scenes productions and to foster their creativity.</li> <li>- To schedule repertoire and art-house films, to become the site for cinephilia in Latvia.</li> <li>- To maintain a strong relation with International Film Festivals and International Associations.</li> </ul> </li> <li>▪ <b>Short evaluation</b> The initiative promotes the critical and creative aspects of film literacy through their monthly student screenings and the filmmaking workshops for children.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Television Program about Splendid Palace</a></li> <li>- <a href="#">Video Gallery from the website</a></li> <li>- <a href="#">Virtual Tour</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> Splendid Cinema's owner, LLC Rigas Nami, is a capital enterprise that is owned by the local government of the city of Riga. It is a member of the European film network "European Cinemas" and the international art-house cinema association "Art Cinema" CICAЕ.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Public only	Local	Yes	No	Yes	Free activity	Yes	More than 10 years

<b>Program/ Activity</b>	Riga Film Museum
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.kinomuzejs.lv">http://www.kinomuzejs.lv</a>  E-mail: kinomuzejs@kinomuzejs.lv</li>   <li>▪ <b>Educational level or program the case is related to</b>  Pre-school, Primary, Secondary. Students, teachers and the whole public.</li>   <li>▪ <b>Description</b>  The Riga Film Museum is the only museum devoted to the field of cinema in Latvia. Since 2010 it has been a key component of the Latvian Academy of Culture. The Museum has, in a short period of time, become a well-known brand in the Latvian cultural scene.  The museum is involved in a number of activities related to film education for both children and adults. These include film programs, series of lectures and talks, special film screenings and events, exhibitions, publications, educational programmes for school-children, animated film workshops, among others. Details of several of them are as follow: <ul style="list-style-type: none"> <li>- Guided Tour for Schools: A guided tour of the museum's permanent cinema exhibition and the temporary Film Trophies exhibition, in Latvian, Russian, or English.</li> <li>- Latvian film productions are screened for students and teachers of different subjects.</li> <li>- Foreign Film Programs: A special offer for teachers of various foreign languages – a screening of a film specifically selected from the extensive resources of the Museum's cinematheque.</li> </ul> The Riga Film Museum offers special programmes for Latvian films. They welcome teachers of various subjects and their pupils to come and see some of the latest Latvian features and documentaries, thereby enriching the school curriculum with captivating visual stories about fascinating personalities, close-by and far-away countries, arts, nature, and history.  Practical workshops: <ul style="list-style-type: none"> <li>- Make your own film: the whole class/school group can apply for this project. The workshop is taught by professionals who will assist in the creation of an animated film. The film is created with stop-motion animation techniques, using a variety of materials - from small twigs and pebbles washed up by the sea, to recycled materials, plasticine, and drawings.  Number of participants: 20 – 30  Age: 7 – 18 years</li> <li>- "Birthday Film!": An opportunity to celebrate a birthday at the Riga Film Museum by making personal animated films under the guidance of knowledgeable tutors, whilst also watching a film from the Museum's cinematheque and receiving a copy of the animated film created.</li> </ul> The main problem is limited capacity as it is a smaller museum. Moreover, there is almost no visual / arts and absolutely no audio-visual arts education in the national curriculum, so the museum is often the first stop for those interested in cinema as a form of art. "Founded in 1988. Became an Educational Program in 2011 and is ongoing." </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To understand cinema as an art form and not just entertainment.</li> <li>- To provide high quality cultural products.</li> <li>- To create and promote a diverse audiovisual environment.</li> <li>- To educate the audience by ensuring accessibility to the knowledge of film.</li> <li>- To organize a cycle of exhibitions and events.</li> </ul> </li>   <li>▪ <b>Short evaluation</b>  "The Film Museum has been assigned to collect, preserve and popularize the artifacts of Latvian film history, to explain the development of Latvian audio-visual culture within the global cultural context and to guide local audiences in the world of culture. From 2006 to 2010, Riga Film Museum was part of the National Film Centre. As of 2010 it has become a sub-unit of the Latvian Academy of Culture." </li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Program of actual activities</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b></li> </ul>	

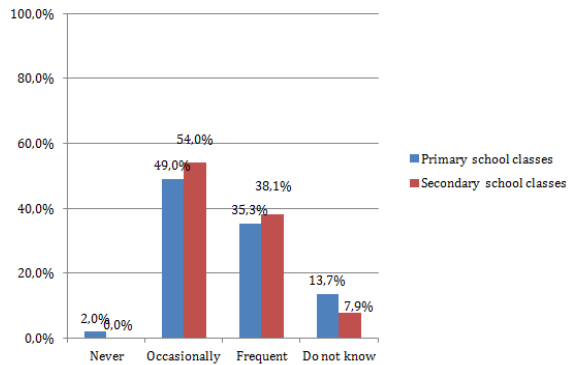
City of Riga, Valsts kultūrkapitāla fonds (VKKF), Latvian Academy of Culture. "Unavailability of national funds (no initiatives) and European (no capacity to secure funds due to their limited size and lack of personnel) is a major issue, so the efforts are mainly individually driven".

**Essential elements**

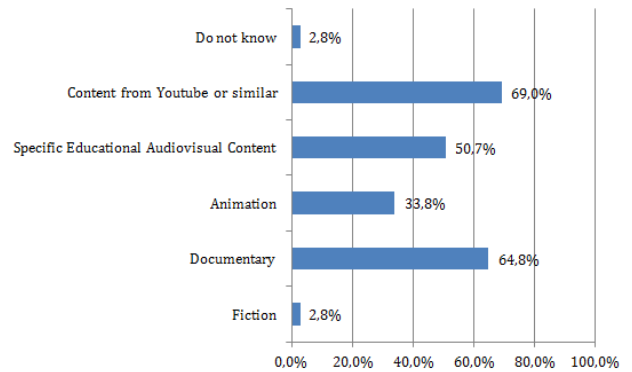
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	Yes	Yes	Yes	Special school cost	No	2 to 5 years

## DATA FROM SCHOOLS SURVEY

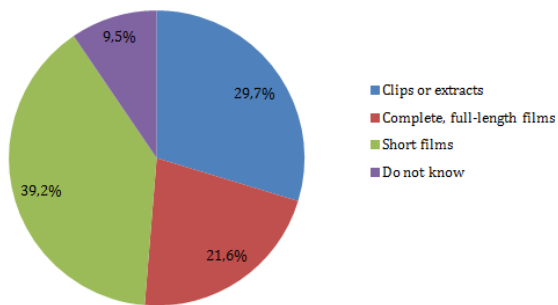
**To what extent is the use of film and other audiovisual content common in your school?**



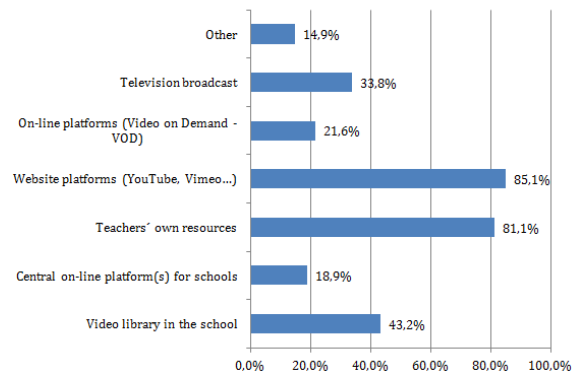
**Which genre is mostly used in your school?**



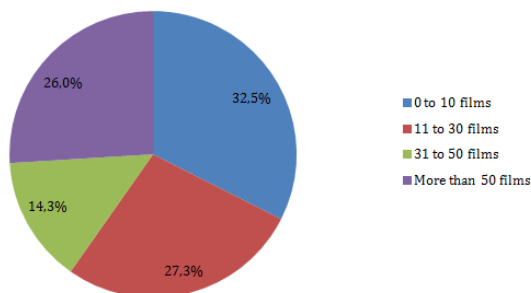
**The film/audiovisual material shown is mainly:**



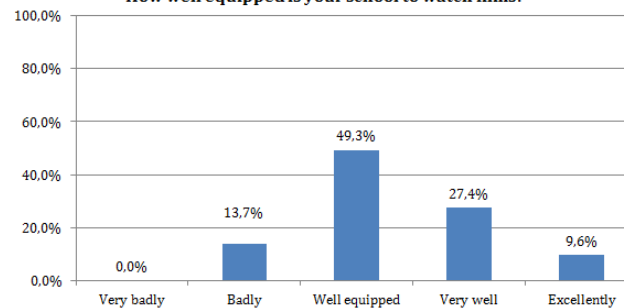
**From where does your school acquire films and other audiovisual material?**

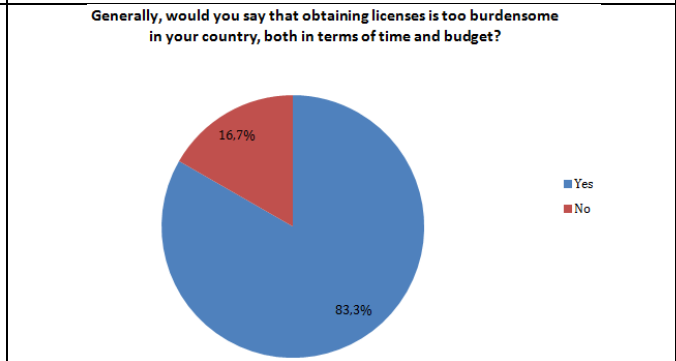
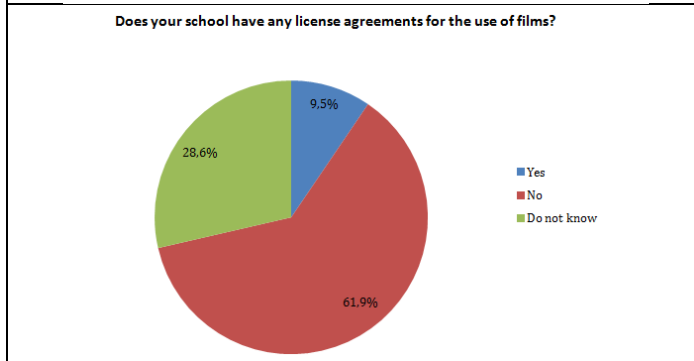
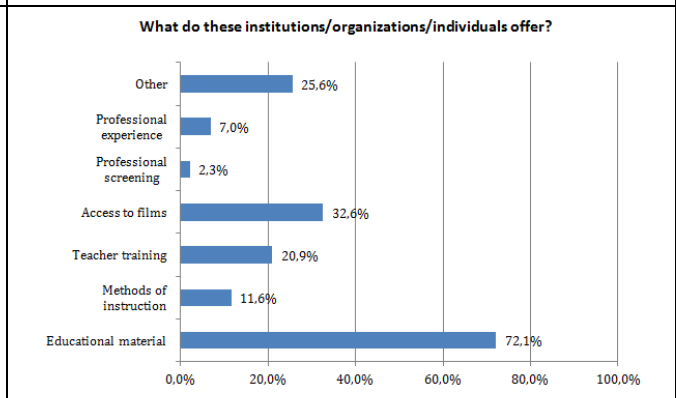
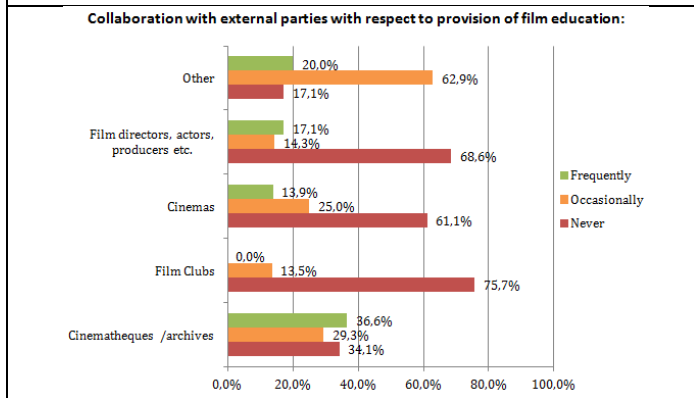
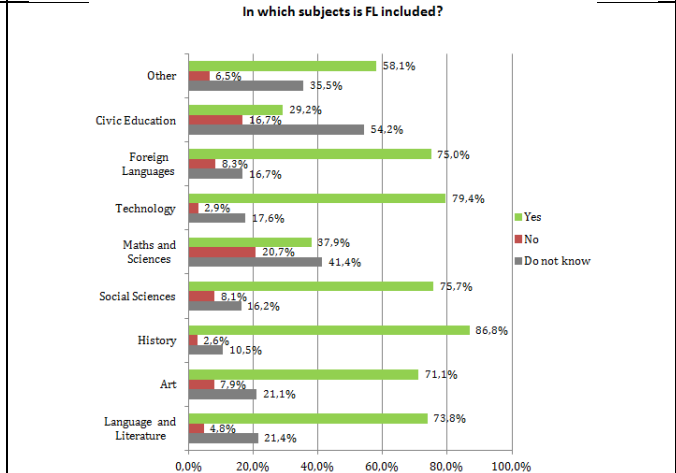
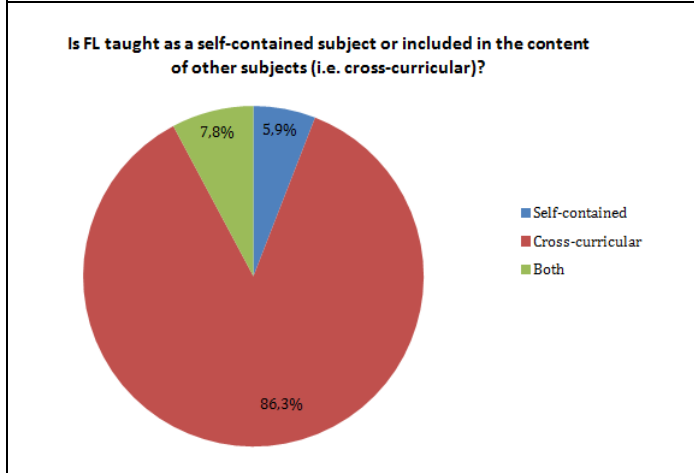
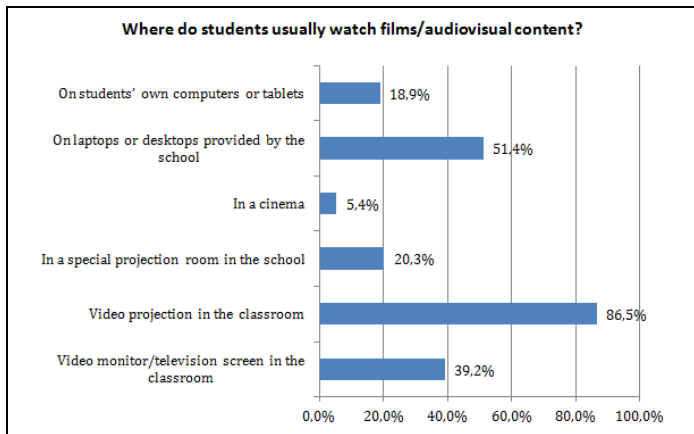


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**





## 1.18. LIECHTENSTEIN

### INTRODUCTION

Although the need for film education is explicitly mentioned in the National Curriculum, such initiatives do not have a significant presence in Liechtenstein.

No specific plan or law regarding the inclusion of media literacy in formal education has been made in Liechtenstein. Nonetheless, media literacy does appear in the National Curriculum (*Lehrplan für das Fürstentum Liechtenstein*) as a transversal element. Media education is also covered in the form of modules within other subjects. The use of film in education is considered to be important. In several instances, mention is made of the understanding of media languages and film narratives in subjects such as the Latvian language, Foreign Languages, "Identity and Community" (a module called "Conflicts in Literature, Film and Theatre") and Fine Arts, both in primary and secondary school. In addition, there is a special subject on media education in primary education, which also integrates the use of films. Other mentions of film usage are found in Music and "Knowledge of Life" (*Lebenskunde*).

## CASE STUDIES

The only case found is the "[\*Kino macht Schule\*](#)" program ("Cinema Makes School") in Takino, which consists of morning screenings for schools.

Program/ Activity		Filmclub im Takino - "Kino macht Schule / Takino Film Club – Cinema goes to Schools					
Description							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>            Website: <a href="http://www.filmclub.li/">http://www.filmclub.li/</a>; <a href="http://www.filmclub.li/?page=2138&amp;lan=de&amp;sid=19">http://www.filmclub.li/?page=2138&amp;lan=de&amp;sid=19</a>            E-mail: <a href="mailto:markus@filmclub.li">markus@filmclub.li</a> (Markus Wille, Manager and Programmer); <a href="mailto:sarah_mehrmann@yahoo.de">sarah_mehrmann@yahoo.de</a>            (Sarah Mehrmann, Administration/Operator)</li> <li>▪ <b>Educational level or program the case is related to</b>            Primary and Secondary.</li> <li>▪ <b>Description</b>            The <i>Filmclub im Takino</i> is an association which screens current and innovative films with the aim of providing not only a place to watch film, but furthermore one where debate about film can take place. They organise a thematic programme of film in collaboration with film directors and <i>Kino macht Schule</i> forms part of this project.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To show current and innovative films in Liechtenstein and its surroundings that would otherwise not be screened (they do not seek financial gain).</li> <li>- To understand the language of cinema (moving images in their contexts).</li> <li>- To make children and teenagers conscious of the importance of cinema and audiovisual content for their everyday life.</li> <li>- To deepen the knowledge of issues proposed in films from a critical point of view.</li> <li>- To encourage meetings and organize discussions with film directors.</li> </ul> </li> <li>▪ <b>Short evaluation</b>            Since 1997 films have been shown in the Takino screening room (in Schaan) and the project has been expanded to two other locations: Vaduz (2006) and Balzers (2010).</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- Links to films (fact sheets and trailers plus the possibility of sharing on Facebook)</li> <li>- Cinema program on demand (via mail).</li> <li>- <a href="#">Teaching material for selected age groups is provided for every film description.</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b>            Cultural and social authorities in Schaan and Liechtenstein, <i>Europa Cinemas</i> ("International Network of Cinemas for the Circulation of European Films") together with private benefactors.</li> </ul>							
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	No	Yes	No	Special school cost	No	2 to 5 years



## 1.19. LITHUANIA

### INTRODUCTION

The [Lithuanian Film Centre](#) which was established in May 2012, is a state institution under the Ministry of Culture. The aim of the Centre is to design effective film and audio-visual sector policies and to promote the sustainability of the Lithuanian film industry. The institution supports and sponsors film literacy initiatives and has created a digital platform of Lithuanian films and educational materials for schools. In order to develop the critical thinking of younger generation audiences, they have begun a yearly competition known as the “Young Film Critic Contest”.

Lithuania has no specific plan for media literacy and no specialised agency on the matter. However, some traces of concepts developed within the EC’s media literacy definition can be found in the National Curriculum. There are some subjects related to film and media education, mainly Visual Arts and Foreign Languages. In upper secondary school years, pupils must choose an arts-related subject among which “Modern Communicative Arts” is offered. Other such content is delivered through ICT lessons.

In relation to film literacy, the “Film at My School” program, organized by the NGO “*Meno Avilys*”, has brought the topic into the realm of formal education. This program aims to help students develop a critical attitude towards media as well as to foster their creativity.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Lithuania
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Law on Copyright and Related Rights No. VIII-1185 of May 18, 1999 (as amended on 19 January 2010 – by Law No. XI-656)</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 22(1), (2) (reproduction only).</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b></li></ul>
No teaching exception applies to acts of communication. Articles 22 cover only certain uses by way of reproduction.
The Copyright Law provides that the following shall be permitted without the authorisation of the author of a work or any other owner of copyright in this work, and without the payment of a remuneration, but mentioning, when possible, the source and the name of the author:
1) reproduction for non-commercial teaching and scientific research purposes of short published works or a short extract of a published work, by way of illustration, in writings, sound or visual recordings, provided that this is related to study programmes and does not exceed the extent justified by the purpose;

2) reproduction for non-commercial educational, teaching and scientific research purposes of lawfully published works in the form intended for people having hearing or visual impairment, to the extent required by the specific disability, with the exception of works specifically created for this purpose.

▪ **Comments on remuneration/ compensation:** No remuneration necessary, non-commercial use only.

## CASE STUDIES

"[Meno Avilys](#)" is an NGO based in Vilnius, which specializes in film literacy and coordinates many such projects; an archive of films, cinema camps, DVD-based teacher training. The most important school-focused project is "Film at my School" ("[Kinas Mano Mokykloje](#)"). Established in 2005, it is the first such institution to explore the pedagogical use of film.

There are two film theatres in Lithuania active in film education. The "[Garsas Kino Centras](#)" is a rural cinema in the region of Panevėžys whose educational program first started in 2009. Stand-out activities include "[Kino Pamoka](#)" ("Cinema Lesson") and "[Kino dribtuvės](#)" ("Cinema Workshop"). "[Kino Pasaka](#)", translated as "Fairy Tale") is another cinema which contributes to film literacy in Vilnius.

With regards to film showcases, the [International Vilnius Film Festival for Children and Youth](#) brings together school film productions over a one-week period. It was last held in 2011.

<b>Program/ Activity</b>	Meno Avilys / The Art Hive
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.menoavilys.org/">http://www.menoavilys.org/</a> E-mail: info@menoavilys.org</li> <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary, Adults. Children and Adults.</li> <li>▪ <b>Description</b> "Meno Avilys" is an NGO based in Vilnius (Lithuania) specialising in film literacy. Its work is aimed at the age groups that haven't yet discovered the art of films. "Meno Avilys" is currently running the following projects: <ul style="list-style-type: none"> <li>- Mediateque: Public screenings with discussion activities and artist talks given. Video courses are offered for basic skills and levels.</li> <li>- Cinema Camp: An international event at the countryside manor of the city. The event is celebrated annually and consists of film screenings, presentations, panels, and discussions. The four-day program is dedicated to one technical theme related to the art of filmmaking (for example: Cinema and Sound). The activity offers an informal platform for socializing and exchanging views and brings together film professionals, critics, theorists and different actors interested in film education.</li> <li>- "Film at my school" - "Kinas Mano Mokykloje" - is the first program in Lithuania to explore film potential in the Lithuanian educational system and was established in 2005. It introduces the peculiarities of the film language to the Lithuanian pedagogues and offers efficient and creative ways of using film in the education process. It is aimed at integrating film into the formal setting.</li> <li>- Regarding teacher courses, "Meno avilys" publishes DVDs that contain teacher-training materials. "Summer Camp: 2010 – actual. Film at my school: 2005 - actual"</li> </ul> </li> <li>▪ <b>Main objectives</b> "Meno Avilys" believes that film is a media that: <ul style="list-style-type: none"> <li>- Provides students with additional knowledge and information in different fields.</li> <li>- Nurtures student's audiovisual literacy and helps the development of critical thinking.</li> <li>- Can foster creative skills.</li> </ul> </li> <li>▪ <b>Short evaluation</b> "Meno Avilys" fosters film literacy processes in society by providing a space for public discussion through the organization of a variety of activities and is constantly creating initiatives to respond to international debates in order to react to new trends. The NGO also encourages the creation of public policies related to educational and audiovisual sectors. This was the discussion aim of the international conference "The aspects of Lithuanian film policy: heritage and education" (2007). It also recently held a discussion on an Anti-Counterfeiting Trade Agreement (ACTA).</li> </ul>	

- **Related resources / Didactic materials / Videos / Links**
- [Pedagogical Material related to the project "Film at my School"](#)

- **Collaboration with other stakeholders**

Centro de Arte la Colmena, Spaudos, Radijo ir Televizijos Rémimo Fondas.

#### Essential elements

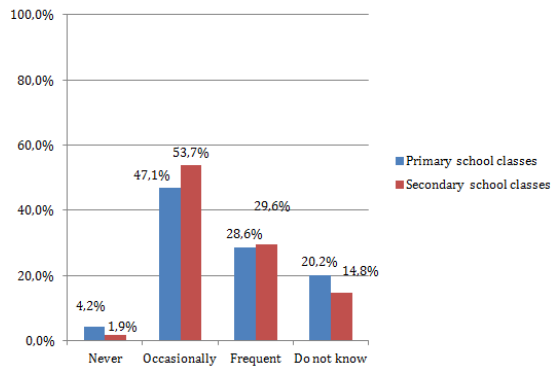
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	Yes	Yes	Yes	Free activity	No	More than 10 years

<b>Program/ Activity</b>		Skalvija Kino Centras / Skalvija Film Centre					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.skalvija.lt/">http://www.skalvija.lt/</a> E-mail: info@skalvija.lt</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and Secondary. Students.</li>   <li>▪ <b>Description</b> Skalvija Film Centre is a film theater with a capacity of 88 seats in the city of Vilnius. The programming focuses on non-commercial European and World cinema, both classics and recent films. The aim of the organization is to provide young people with the opportunity to learn about film and filmmaking. The initiative organizes screenings, different workshops, seminars and courses on scriptwriting, directing, editing and film history. <ul style="list-style-type: none"> <li>- "Skalvija Film Academy" (since 2007) is a two-year-long hands-on workshop for young high school students (grade 9-12) who want to learn the art of film creation. The classes take place twice a week. Students can choose from three different study programs – feature film, documentary or film theory.</li> <li>- "Learning from the movie": Students are introduced to a variety of cultural, historical, and social experiences taught through the medium of film. All films are accompanied by programs specifically designed for teachers, who help organize the screening, and a post-film discussion.</li> </ul>           Skalvija yearly meets over 58.000 spectators and organizes more than 1.200 screenings. 2007.         </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote the creation of films at a professional level and a young age.</li> <li>- To use the medium of film for content transmission.</li> <li>- To establish a film education framework for schools through the development of film guides.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The movie theatre works as a meeting point in Vilnius for young creators that want to learn and understand the cinematic language. The organization also fosters a methodological framework in schools in order to implement the medium as a pedagogical tool.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">"Learning from the movie" pedagogical guides and methodological materials</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> The cinema is a member of two networks – Europa Cinemas and CICEA.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	Yes	No	Yes	Free activity	No	6 to 10 years

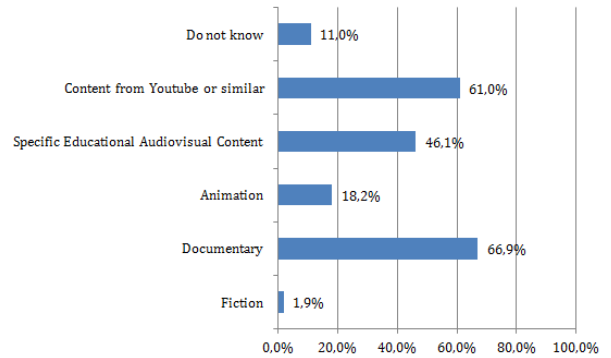
<b>Program/ Activity</b>		Garsas Kino Centras / The Audio-Visual Centre					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.garsas.lt/">http://www.garsas.lt/</a> E-mail: edukacija@garsas.l</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and Secondary. 7-18 years.</li>   <li>▪ <b>Description</b> This rural cinema fosters film literacy through screenings that take place in the region of Panevėžys. The initiative reaches an area of 50 to 100km from the cinema itself. It was founded in 1928, but the educational program first started in 2009. "The main purpose of our cinema is to foster film culture, to promote the art of film, to develop film education for children and young people, and to promote community social integrity. One of the most important tasks is to expand the circle of intellectual film fans and to educate the young audience. This is a big challenge for us, because our theatre is located in a small city with less than 100,000 inhabitants. There is no university in the city and the intellectual viewer is about 20% of all inhabitants"[1]. The cinema has two different projects for children aged 7-18 years old: <ul style="list-style-type: none"> <li>- "Kino Pamoka" (Cinema Lesson): Cinema lessons that are coordinated with other curricular subjects (literature, history, foreign languages, ecology, ethics, religion), enrich the discussion after the screening. The organizers provide teachers with a methodological packet previous to the screening. Films can be used as sources of information to be interpreted and explained in order to build knowledge and develop creative and critical skills.</li> <li>- "Kino dribtuvės" (Cinema Workshop): During the cinema workshops the students get to know the basics of cinema and learn how to create animated films or short films. These workshops also dedicate some time to seminars, workshops and free screenings for teachers. 2009.</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To foster critical thinking.</li> <li>- To use film as a medium for content transmission regarding the school curriculum.</li> <li>- To teach children how to use the audio-visual language.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Film Literacy is fostered by this film center through the initiatives established, which are dedicated to the use of film in a curricular subject and develops the creation of films at a young age.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Educational Program</a></li> <li>- <a href="#">Video production made by students on the Youtube Video Channel</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Private enterprise.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Private only	Local	Yes	Yes	Yes	Free activity	No	6 to 10 years

## DATA FROM SCHOOLS SURVEY

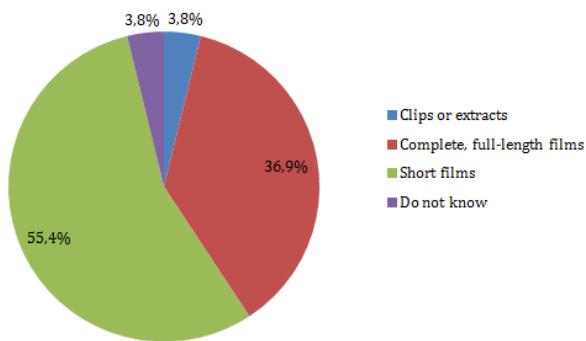
**To what extent is the use of film and other audiovisual content common in your school?**



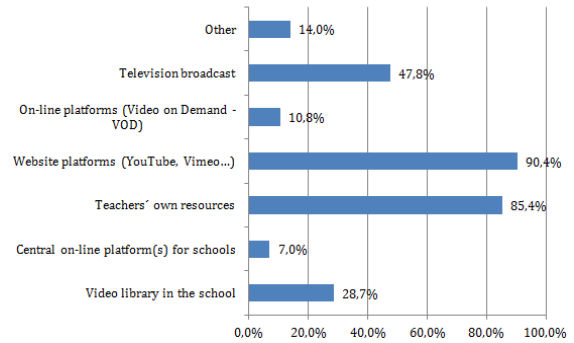
**Which genre is mostly used in your school?**



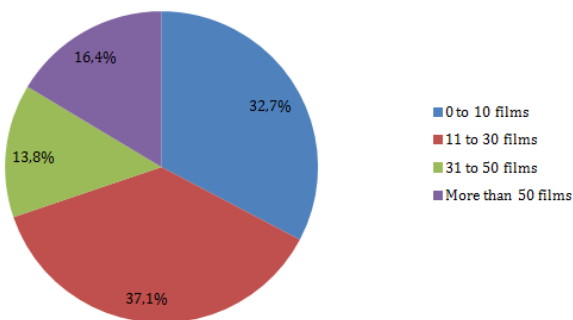
**The film/audiovisual material shown is mainly:**



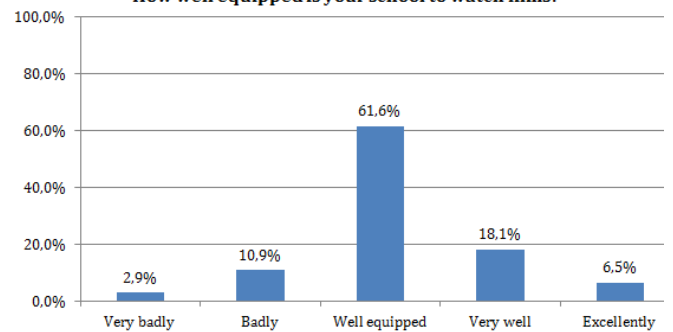
**From where does your school acquire films and other audiovisual material?**

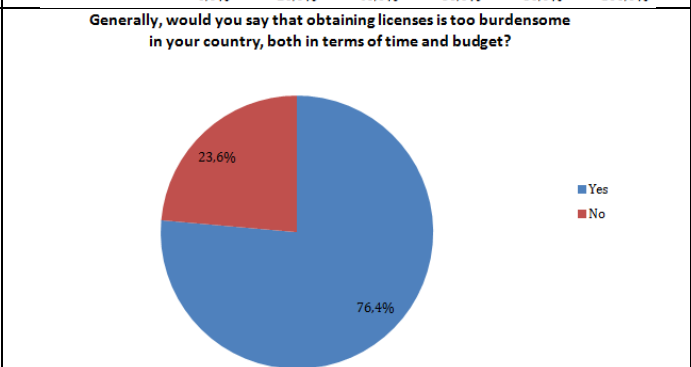
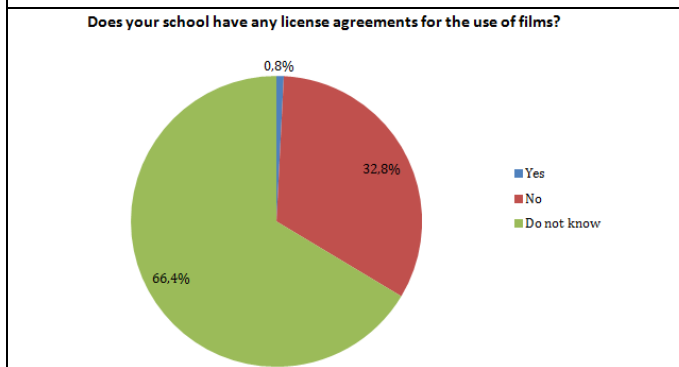
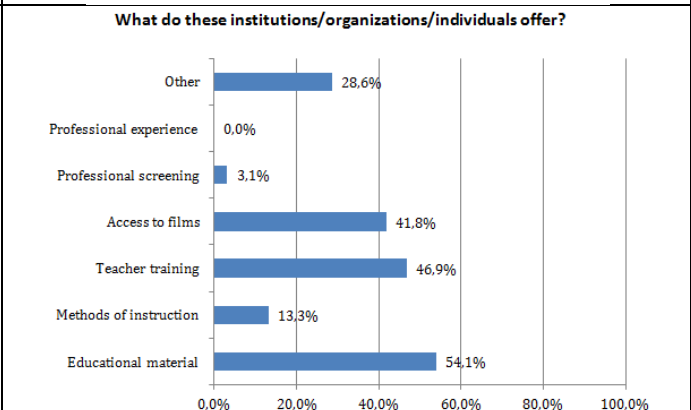
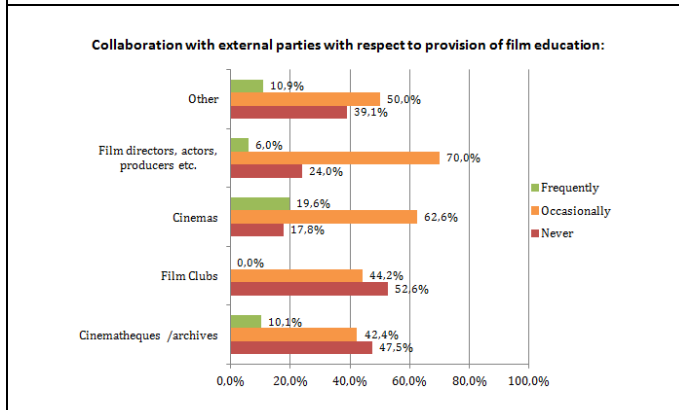
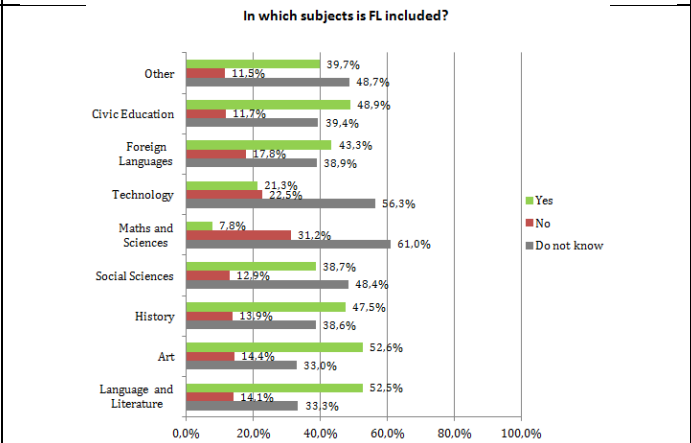
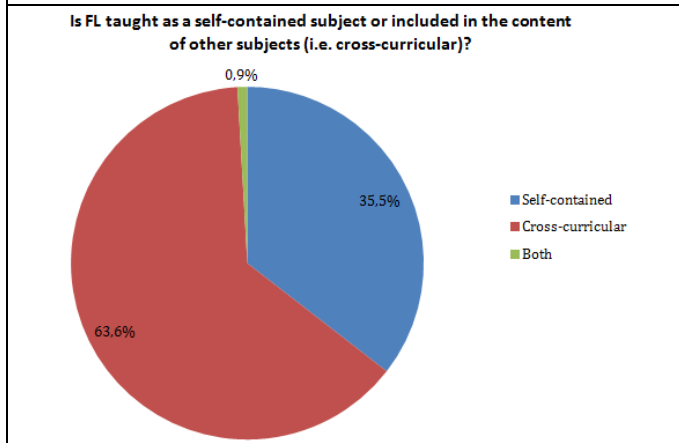
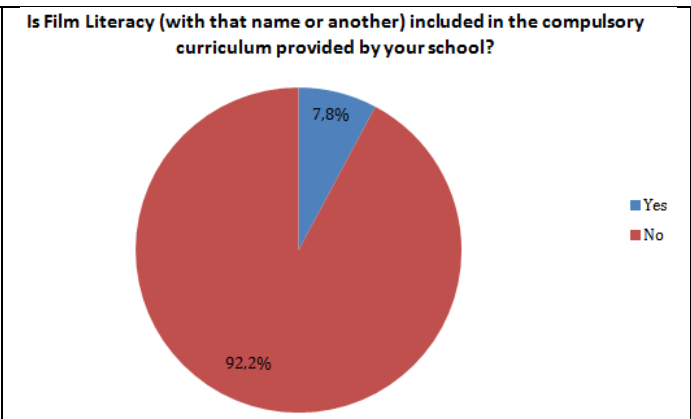
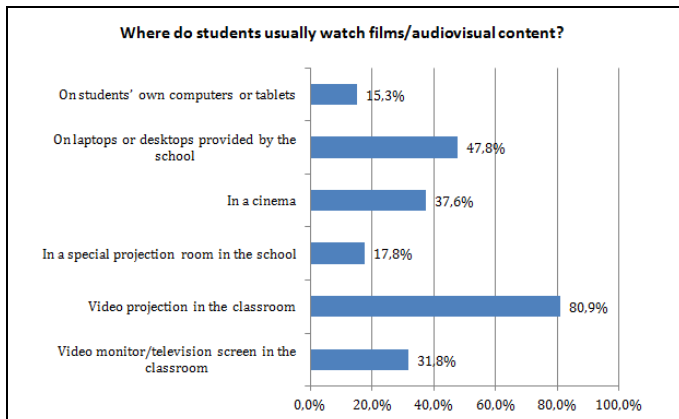


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**







## 1.20. LUXEMBOURG

### INTRODUCTION

The Education Reform in 2009 and the new curriculum in 2011, named [Plan d'études de l'École Fondamentale](#), The Fundamentals of School Study, introduced media education as a cross-curricular topic in the education system for both compulsory and optional subjects. However, media education as such, which comprises film education components, is not mandatory in middle and high schools, and it is treated as an optional subject.

There is no specific plan or law on media education in Luxembourg. However, the National Curriculum establishes all cross-curricular competences including media literacy. Regarding film literacy related topics, they can be found within subjects related to languages (which are very important in the trans-cultural context of its national education system, as they bring together children who speak different languages and have very different cultural backgrounds). Film literacy is also encouraged by transversal competences, which state that pupils should develop and distribute their own media. These activities are conducted at the annual event known as the "Week of Press and Media".

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Luxembourg
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Law of 18 April 2004 amending: 1.The Law of 18 April 2001 on Copyright, Neighbouring Rights and the Databases and 2. the Amended Law of 20 July 1992 which amends the Patents for Invention System</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 10 (2)</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b> <u>Article 10 (2)</u> of the Copyright Law permits reproduction and communication to the public of parts of works by way of illustration for teaching or scientific research and to the extent justified by the goal and provided such utilization is compatible with fair practice. No remuneration applies.</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> No remuneration required for reproduction and communication.</li></ul>

## CASE STUDIES

At a national level, the essential players in film literacy are the *Cinémathèque of Luxembourg* (Luxembourg Cinematheque) and the *Centre National de l'Audiovisuel - CNA*, the National Audio-visual Centre, whose missions are to facilitate the promotion and enhancement of Luxembourg's audiovisual and photographic heritage. The "National Youth Service" develops some initiatives in Film Education and interacts with the CNA or with the "Film Festival Discovery Zone" in Luxembourg City, which offers scriptwriting courses for youngsters, film courses revolving around analysis, and filmmaking workshops.

<b>Program/ Activity</b>	Créajeune Film Festival / National Youth Centre
<b>Description</b>	
<p>▪ <b>Web and contact</b>            Website: <a href="http://www.creajeune.eu/index.html">http://www.creajeune.eu/index.html</a>            E-mail: <a href="mailto:adrien.promme@snj.etat.lu">adrien.promme@snj.etat.lu</a> (Adrien Promme)</p> <p>▪ <b>Educational level or program the case is related to</b>            The participants in this contest are:</p> <ul style="list-style-type: none"> <li>- Children under 12 years old.</li> <li>- Teenagers under 18 years old.</li> <li>- Young adults from 19 to 30 years old.</li> </ul> <p>"Créajeune" develops close ties with the schools and sends them material for the contests. In the last contest, 160 films were presented, of which 60 were pre-selected. The relationship "créajeune" has managed to develop over the years comes as a result of a very personal approach to schools and teachers.</p> <p>▪ <b>Description</b>            "Créajeune" is a film competition geared towards the young generation in the Greater Region of Saarland, Lorraine, Luxembourg, Wallonia and Rhineland-Palatinate (SaarLorLux). Children, young people and young adults can submit entries lasting no more than 30 minutes, which are nominated for the competition by a jury of young people and young adults. Several juries made up of children, young people and young adults then award prizes in each of the three age categories.            "Créajeune" allows a larger audience to gain insight into the lives of young people in SaarLorLux. In their films, the children and young people not only put their creativity to the test, but frequently their social commitment as well. Films are shot in schools or in youth clubs.            All types of films can be enrolled: fiction films, documentaries, animation films, music clips, with the exception of institutional films. The maximum duration of the films presented is 30 minutes.            The contest process works as follows: "Créajeune" again involves youngsters in the whole process. A selection committee composed of youngsters selects the films that will participate in the competition. The selected films are screened for the public in Luxembourg, Lorraine and Sarre.            The contest is divided into 3 categories:</p> <ul style="list-style-type: none"> <li>- Best child film (films by children under 12 years old).</li> <li>- Best teen film (films by teenagers from 13 to 18 years old).</li> <li>- Best film for young adults (from 19 to 30 years old).</li> </ul> <p>There are no stakeholders involved in this project, or are there issues regarding licensing since all movies shown are produced by the youngsters participating in the contest.            Participation is free, the cost being the one of making the "amateur" video.</p> <p>▪ <b>Main objectives</b></p> <ul style="list-style-type: none"> <li>- The main objectives are to offer youngsters a means of presenting their work to a larger audience.</li> <li>- They also seek to be a meeting and exchange place for young videographers. Moreover, they work to build relationship between adults and children, teenagers and young adults by showing them how others see the world.</li> <li>- "Créajeune" also aims to promote youngsters' creativity, as well as promote intercultural exchange.</li> </ul> <p>▪ <b>Short evaluation</b></p>	

The attraction which “Créajeune” brings derives from its cross-border nature. The award allows young participants to present their production to a larger audience. It is therefore a good opportunity to meet other young film directors, to exchange knowledge and expertise and to create a network around filmmaking.

Over the years, they have managed to involve schools, students, youngsters and collaborate with all of them to develop the contest.

▪ **Collaboration with other stakeholders**

- Ministerium für Bildung und Kultur des Saarlandes, Saarland Ministry of Education and Culture
- Saarland Medien GmbH, Saarland Media GmbH
- Région Lorraine
- DRAC Lorraine
- Landeszentrale für politische Bildung des Saarlandes, Saarland State Office for Political Education
- Province de Luxembourg/Région Wallonne, The Province of Luxembourg / The Region of Wallonia
- QuattroPole

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	No	Yes	Yes	Free activity	No	2 to 5 years

<b>Program/ Activity</b>		Vision Lab / National Audio-visual Centre (CNA)					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cna.public.lu/">http://www.cna.public.lu/</a> E-mail: <a href="mailto:Mylene.carriere@cna.etat.lu">Mylene.carriere@cna.etat.lu</a> (Mylène Carrière)</li> <li>▪ <b>Description</b> The "Vision Lab" project is part of the ongoing pedagogic program of the (CNA). Since 2011, the CNA has been developing this educational project adapted to school children and students of the <i>Grand Duchy</i>. From primary school through to university, the aim of "Vision Lab" is to raise young people's awareness of the image by way of playful, practical and theoretical activities. An adapted pedagogical programme is offered to school and university students so as to make audio-visual creation accessible to all. Each teacher composes his/her visit program in collaboration with the CNA in order to best meet its expectations. Teachers can combine their visit between a guided tour of the photo exhibition, a workshop with an artist, a movie screening, a meeting with an audio-visual professional, a tour in the audio studio or the film archives, etc. In addition to the specific activities, "Vision Lab" also offers annual programmes to schools on a topic or issue defined in advance with teachers. Among the fixed activities of "Vision Lab", with regards to film literacy, we will give specific mention to the following curricular activities: <ul style="list-style-type: none"> <li>- School sessions: CNA offers school sessions throughout the year. The sessions consist of films that CNA suggests to teachers as part of "<i>Ciné-Goûters</i>."</li> <li>- <i>Ciné-Goûters</i>: To share cinema in an enjoyable way, one Tuesday a month from October to May, children are invited to a screening in a film theatre. These sessions last two hours and are followed by a snack. The sessions aim for different ages and the language of the screening varies. The animations are in Luxembourgish.</li> </ul> </li> </ul> <p>Extra-curricular activities:</p> <ul style="list-style-type: none"> <li>- The Youth Corner: Starting in January 2013 the CNA offers monthly 'discovery workshops' which focus on photography and image. These are available to children from 6 to 14 years old.</li> </ul> <p>The CNA has established permanent working relationships throughout the year with particular schools, such as <i>le Lycée Technique d'Esch ou le Lycée Nic Biever</i> (Nic Biever Technical High School), to establish a program of activities around photography and image. Within the framework of the European program "Comenius", the CNA has participated in two projects involving schools and offers, within the consortium, its expertise regarding audiovisual creation, its premises and a professional team of stakeholders.</p> <ul style="list-style-type: none"> <li>▪ <b>Main objectives</b> "Vision Lab" tries to educate the youth about the image through fun activities and practical or theoretical methods. An adapted pedagogical programme is available to students from schools, colleges and universities to make the audio-visual content accessible to all. The goal is to train young people by developing their faculties for questioning, for developing their own opinion on the images they encounter and to enhance their critical spirit and curiosity in a world that is constantly changing. It's an opportunity to take the time to look, to analyse and understand, to take a step back, albeit for a few hours, from the unquestioned and uninterrupted flow of images we are subject to daily.</li> <li>▪ <b>Short evaluation</b> In the particular context of Luxembourg, "Vision Lab" takes centre stage as a film literacy support platform. Its impact and importance must be seen through this educational perspective.</li> <li>▪ <b>Related resources/Didactic materials/Videos/Links</b> <ul style="list-style-type: none"> <li>- <a href="http://vimeo.com/65124235">http://vimeo.com/65124235</a></li> <li>- <a href="http://fluxusproject.com/">http://fluxusproject.com/</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- <i>Ministère de la Culture du Grand Duché de Luxembourg</i>, Ministry of Culture</li> <li>- Discovery Zone</li> <li>- Filmfund Luxembourg</li> <li>- CEDIES</li> <li>- ULPA (<i>Union Luxembourgeoise de la Production Audiovisuelle</i>), Luxembourgish Union of Audio-Visual Production Province de Luxembourg/Région Wallonne, The Province of Luxembourg / The Region of Wallonia</li> <li>- QuattroPole</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	No	Yes	Yes	Free activity	No	2 to 5 years

## 1.21. MALTA

### INTRODUCTION

Malta has not developed any specific plans on media education and there is no specialised agency in charge of developing it at schools. However, the Curriculum Management Department, within the Directorate for Quality and Standards in Education (at the Ministry for Education and Employment), has an Education Officer who specifically focuses on “Media Education”. Media literacy is featured in the national education system as a cross-curricular theme and receives special attention within the subjects of Civics and Social Studies. Film literacy is developed as a section of media literacy.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Malta
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Copyright Act of Malta (Chapter 415 of The Laws of Malta) as amended by Acts VI of 2001, IX of 2003 and IX of 2009</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 9 (1) (h)</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b>  Section 9(1) (h) provides that copyright shall not include the right to authorize or prohibit the reproduction, translation, distribution or communication to the public of a work for the sole purpose of illustration for teaching or scientific research only to the extent justified by the non-commercial purpose to be achieved, and as long as the source, including the author’s name is, unless this is impossible, indicated. The implementing provisions followed the exactly the wording of the Directive. The limitation concerns not only reproductions and communications to the public but also translations and distributions. Maltese law also includes, however, the three-step test as part of national legislation, which may impose limits in future.</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation: n/a</b></li></ul>

## CASE STUDIES

Due to the geographical nature of Malta, only three film education initiatives could be found. "[Kinemastik](#)" is an NGO which offers screenings of student-made productions, runs workshops and fosters film literacy through the teaching of the entire filmmaking process. The Malta Film Foundation – Malta Short Film Festival is unique in its kind because it is a TV show which showcases films as if it were a real film festival. The films are then commented on and analysed on-set. There are also several private entertainment companies which use film education as a means of growing their business, but they don't specifically set out to educate children with audio-visual creative and critical competences. An example of this type of company is the [Curtain Raiser Company](#).

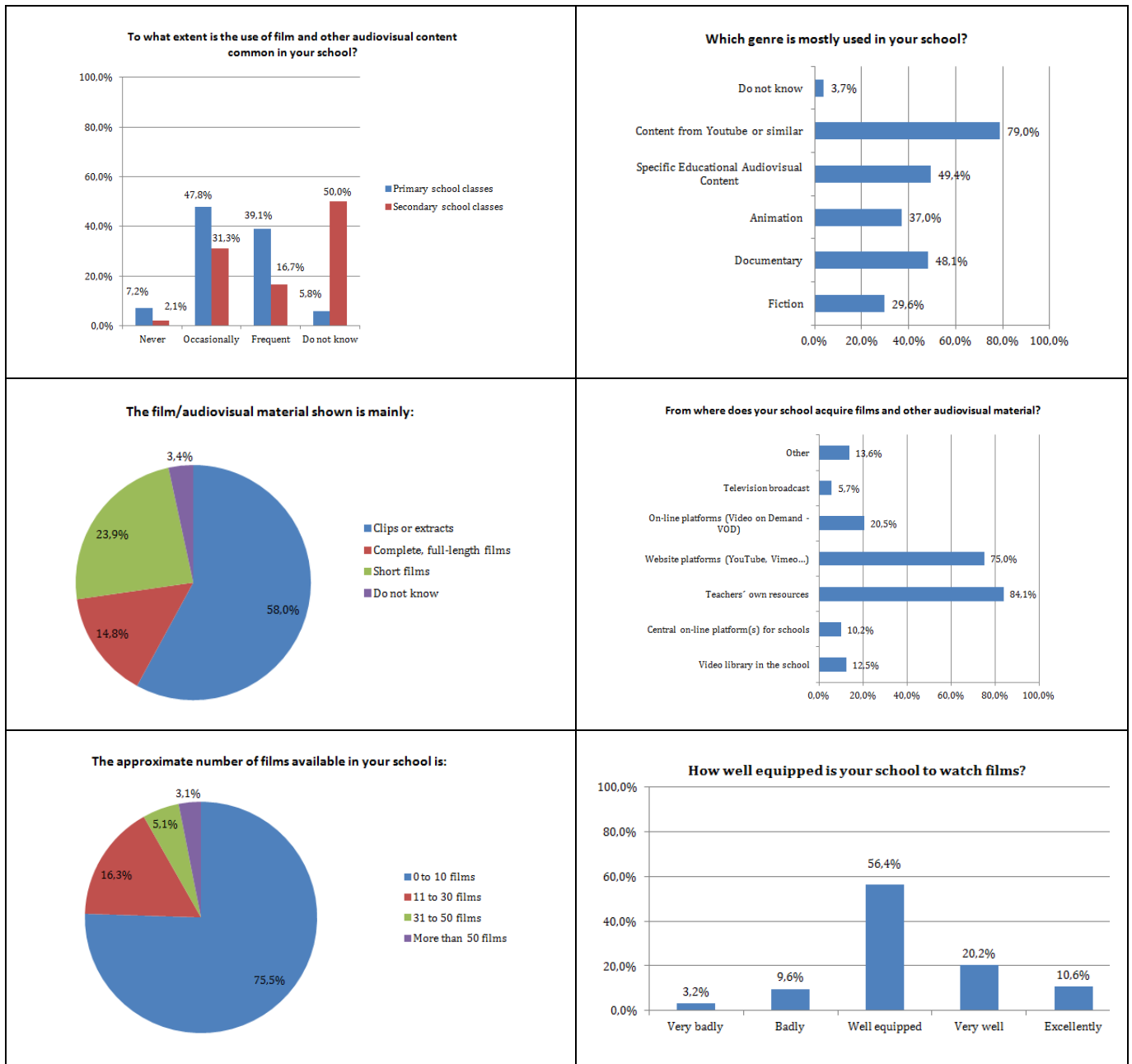
<b>Program/ Activity</b>	Kinemastik						
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.kinemastik.org/home/">http://www.kinemastik.org/home/</a> E-mail: <a href="mailto:kinemastik@gmail.com">kinemastik@gmail.com</a>; <a href="mailto:ninjakrme@gmail.com">ninjakrme@gmail.com</a> (Slavko Vukanovic, President); <a href="mailto:emattei@waldonet.net.mt">emattei@waldonet.net.mt</a> (Emma Mattei, Vice-president)</li> <li>▪ <b>Educational level or program the case is related to</b> Primary and Secondary.</li> <li>▪ <b>Description</b> An NGO (non-governmental organization) which organizes an all-year-round cultural program culminating in an international short film festival that accepts films in any format based on specific themes. In addition, they also organize a Children's Film Festival called "<i>Little Rock People</i>" for children and teenagers. The event is the sole short film festival for children and teens in Malta. It offers film production workshops for children aged 3 to 12, as well as regular collaborations with Maltese schools on film education for children. The aim is to create as realistic an experience as possible for the youths, summed up by the following quote: "they play with clay, enjoying non-alcoholic cocktails and posing for pictures at the posing wall."</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To define a new kind of filmmaking for children and teens aged 3-18.</li> <li>- To encourage film education in Maltese schools through the organization of activities and regular collaboration with them.</li> <li>- To promote young Maltese filmmakers' work on an international scale and make their films known worldwide.</li> <li>- To bring internationally acclaimed films and directors to meet local professionals and industry.</li> <li>- To organize master classes and workshops for local industry.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Fosters the learning of film literacy through experiencing the whole filmmaking process. It is the only short film festival for kids and teens in Malta. In 2014 <i>Kinemastik</i> plans to distribute a book called "How to make your first film" among Maltese schools (a short course on filmmaking for teenagers) and it has already joined the campaign "<i>Valletta 2018</i>" as European Capital of Culture.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Back to school</a> (a short course in filmmaking for teenagers)</li> <li>- <a href="#">Little Rock Film Festival</a> (ages 3-18)</li> <li>- <a href="#">Love links</a> (links to other film festivals, artists, organizations...)</li> <li>- <a href="#">Kinemastik blog</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <i>British Council, Media Desk, European Film Academy, Malta Film Commission, Wanted Media.</i> <i>Kinemastik</i> has entered into partnership with "<i>Valletta 2018</i>", in a lead-up to the UNESCO (United Nations Educational, Scientific and Cultural Organization) World Heritage listed city of Valletta being the European Capital of Culture in 2018.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day

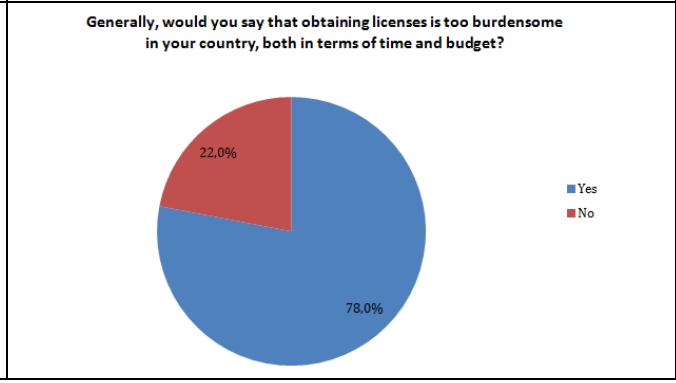
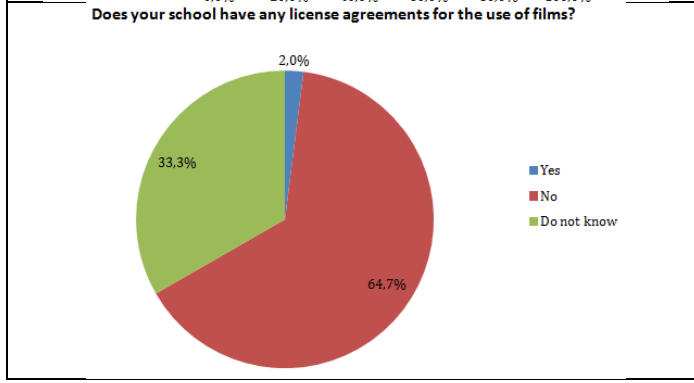
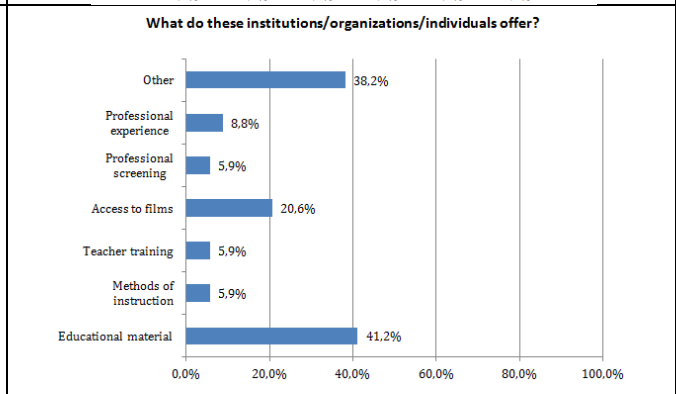
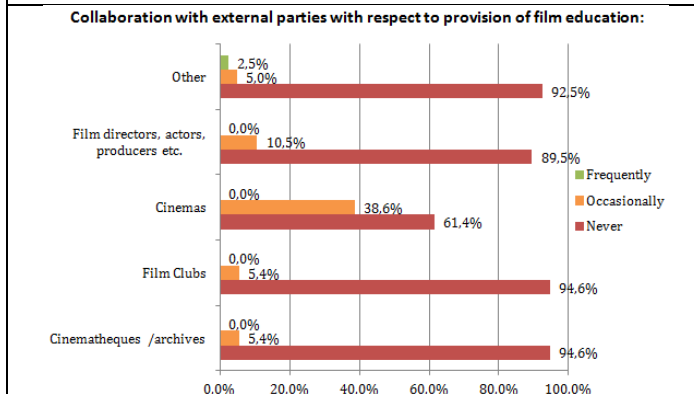
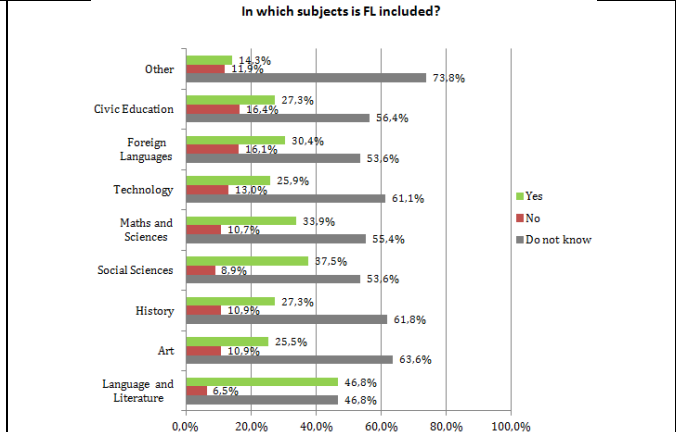
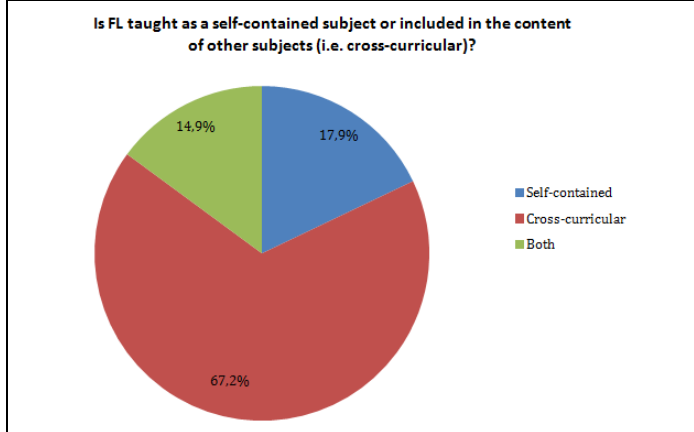
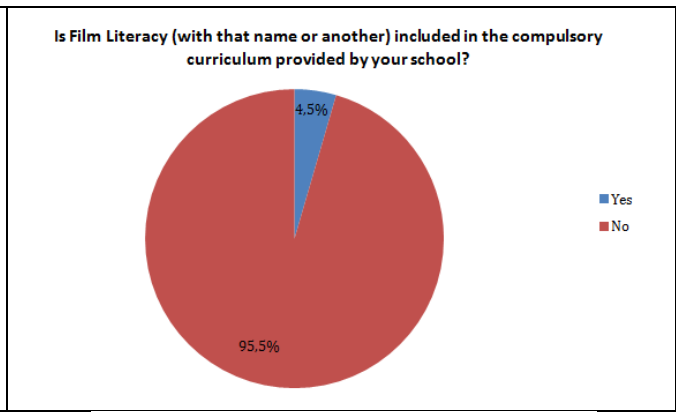
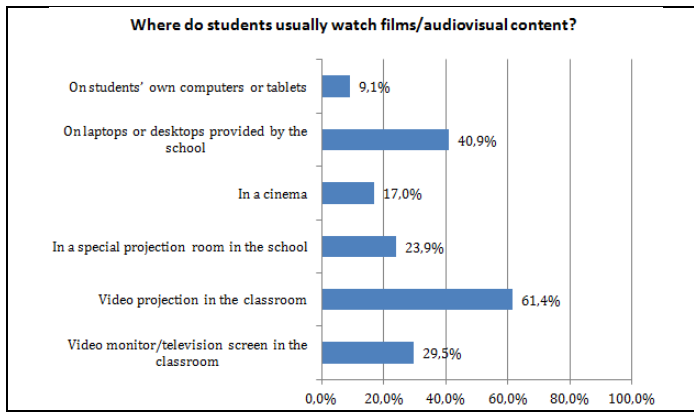
Private with public funding	Local	No	No	Yes	Free activity	No	More than 10 years
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<b>Program/ Activity</b>		Malta Film Foundation - Malta Short Film Festival					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.maltashortfilmfest.com/home">http://www.maltashortfilmfest.com/home</a> Contact: No contact mail but a "Contact Form" is provided.</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary, Secondary, Lifelong Learning.</li>   <li>▪ <b>Description</b> A TV program organized by the non-profit organization <i>Malta Film Foundation</i>, in which films from all around the world are broadcasted on Malta's national TV station. Audiences watch the film but also listen to the judges' appraisals of the film. It forms a film literacy experience as the film language and the narrative content are also analyzed.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote local filmmakers' work among Maltese audiences.</li> <li>- To develop a taste for cinema and an appreciation of film values among Maltese audiences.</li> <li>- To increase Malta's prestige in the film festival circuit.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> This is a unique project and public service broadcasters could benefit from the idea of providing film and film analysis in order to educate viewers. A new edition of the " <i>Malta Short Film Festival (6<sup>th</sup>)</i>" will take place between July and September 2014. Films will be broadcasted on national Maltese TV and the film's website.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- An example of the entire program</li> <li>- <a href="#">Related links (to Maltese companies and organizations associated with cinema)</a></li> <li>- A presentation of the new edition of the festival which includes a message by the festival organizers, a section for videos, a section for the viewers' award online vote and one for the latest updates. At the foot, there are recent posts, a contact form and social media links.</li> <li>- <a href="#">Picture gallery from previous editions</a></li> <li>- <a href="#">Videos</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Main agents: <ul style="list-style-type: none"> <li>- The European Film Festivals Network as a partner.</li> <li>- The Media Programmer "<i>Europe loves cinema</i>" by the European Union as a sponsor.</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	Yes	No	No	Free activity	No	2 to 5 years



## DATA FROM SCHOOLS SURVEY





## 1.22. NETHERLANDS

### INTRODUCTION

The Dutch government finances different projects and organizations in this field, the most important being the "[EYE Film Institute](#)." Funded by the government, it was created in 2010 as a result of the merger between four organizations: the Film Museum, Holland Film, the Film Bank, and the Netherlands Institute for Film Education. "EYE" is responsible for the co-ordination of a national strategy on film education content and initiatives. Its Education Department works closely with the educational community, the film industry and libraries to stimulate media and film literacy among young people. It has developed national film programs and teaching materials for primary, secondary and higher education. The film industry supports cinema screenings for schools and collaborates, for instance, with the "EYE" initiatives and film festivals for children.

In 2008 the Dutch Ministry of Education, Culture and Science issued a media literacy program (*Het Mediawijsheid programma van OCW*). The country also set up "*Mediawijzer.net*" (*Mediawijsheid Expertisecentrum*), a national agency for media education linked to the Ministry of Education, Culture and Science. With regards to film literacy, there are a series of institutions which provide resources / materials and which develop different activities. Some examples include "EYE" (the Dutch Film Institute) and *Beeld en Geluid* (NIBG, the Dutch Institute for Sound and Vision).

There is no written National Curriculum in the Netherlands, however media literacy is widely featured in the educational system. Elements of media literacy appear in all subjects whereas film literacy is developed more specifically within the subjects of Languages and Visual Arts.

## Netherlands

▪ **National Legislation:** Copyright Act of 23 September 1912, Stb. 1912, 308, as last modified by the Act of 6 July 2004, Stb. 2004, 336.

▪ **Articles:** Art. 16 (includes digital copies).

▪ **Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Article 16 § 1a of the Dutch Copyright Act (DCA) allows the “taking over of parts of works” for teaching purposes. Further conditions apply: the work from which the part is taken must have been published lawfully; the adoption must be in accordance with what might reasonably be accepted under the rules of social custom; moral rights have to be observed;

In addition, educational use requires that the source of the work used be indicated.

▪ **Comments on remuneration/ compensation:** equitable remuneration

## CASE STUDIES

The selected cases reflect the variety of initiatives that can be found in The Netherlands: the successful “Movie Zone” platform supported by the “EYE” and consisting of a digital learning environment; a well-established film festival for children - “Cinekid” - with activities developed throughout the year with schools; and the NFFS (*Nationaal Film Festival voor Scholieren*, National Students Film Festival), a teachers’ initiative to promote film making in schools.

<b>Program/ Activity</b>	Movie Zone - EYE Film Institute
<b>Description</b>	
<p>▪ <b>Web and contact</b>            Website: <a href="http://www.moviezone.nl/nl">http://www.moviezone.nl/nl</a>            E-mail: moviezone@eyefilm.nl</p> <p>▪ <b>Educational level or program the case is related to</b>            Secondary education (12-18 year olds) – initially trying to reach young people outside of the official educational system, but they mostly reach them by organizing activities dedicated to schools.            In 2013 the series section in the platform reached about 1.4 million young people.</p> <p>▪ <b>Description</b>            “Movie Zone” is the “EYE” film brand for young people between 12 and 18 years old. It provides a digital learning environment whereby information related to film can be found and young film enthusiasts can meet. “Movie Zone” provides appropriate and specific advice to secondary school students and teachers on current films. These films can be watched in the classroom or in a cinema, and the website offers a range of specific information about the films. The “Movie Zone” online platform promotes current movie titles through the reviews of young, selected “Movie Zone” reporters. It also includes an online series aimed at raising young people’s enthusiasm for filmmaking and creating the habit of watching films in an accessible way. “Movie Zone” offers the possibility to become a juror and to participate in the main film Festivals of The Netherlands. It also organizes the “Movie Zone Talent Day”, an event with workshops where youngsters can meet film professionals.            The platform provides teachers with content - (moving) images and text - to teach film based themes at school (watching, making and analyzing films). The vast array of available materials gives teachers the freedom to determine what topics will be discussed and regarding which film. It also provides the opportunity to give form to literacy in various innovative ways. The online series are complemented by a large library of background information for young people and for teachers about film making, film analysis and film history.            “Movie Zone” works with exhibitors to open up the platform to a greater audience, and encourage access to the catalogue displayed on its website, with the declared intention of attracting the attention of a young audience to their offer. This is done in close collaboration with a theatrical cinema-on-demand platform, “We Want Cinema.” The result is the offer of an educational tool helping secondary school teachers and educational organizations (i.e. Cultural Centers) to set up educational presentations in cinemas. The tool allows the choice of movie to be screened in the participating movie theatres, with the students selecting date and time.</p> <p>▪ <b>Main objectives</b>            “Movie Zone’s” main objectives are to:</p> <ul style="list-style-type: none"> <li>- Inform students about media by consciously 'reading', analyzing and contextualizing images.</li> <li>- Provide an impetus to allow students to discover film.</li> <li>- Offer a platform with films that students would not otherwise necessarily choose.</li> <li>- Teach students about artistic and technical aspects of film.</li> <li>- Provide support to the educational community.</li> <li>- It also creates multiple materials and lessons on film that can be used in various fields.</li> </ul> <p>Depending on the chosen film and the angle of the lesson, it contributes to core objectives and goals for a wide variety of disciplines such as art courses, language training, civic education and history.</p> <p>▪ <b>Short evaluation</b>            As part of the long-term film educational programs in The Netherlands, “Movie Zone” is certainly one of the methods and platforms which stands out.            “Movie Zone” is an important tool at the disposal of the school community which acts as the best possible support for film literacy activities. It combines the availability of high quality educational materials, both for students and teachers, with the support of actual theatrical exhibition, to underline the incomparable experience of a shared enjoyment of film.</p>	

▪ **Related resources / Didactic materials / Videos / Links**

The Movie Zone offers some didactic materials to prepare students before watching the films and to set up a discussion in the classroom.

The "Movie Zone" material consists of three components free of charge and available in their website:

- fact sheets per movie title: the fact sheets are linked to a specific movie and contain information about the content creators and the context of specific films.
- [worksheets for students](#).
- the teacher's manual (MovieZone met de klas - Docentenhandleiding) Uitleg bij gebruik MovieZone serie (pdf).

▪ **Collaboration with other stakeholders**

- [EYE](#)
- Nederlandse Vereniging van Bioscoopexploitanten
- Nederlandse Vereniging van Filmdistributeurs
- Nederlands Film Fonds

**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	School subscription	Yes	More than 10 years

<b>Program/ Activity</b>		NFFS - Nationaal Film Festival voor Scholieren / The National Film Festival for Student					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.nffs.nl">http://www.nffs.nl</a> E-mail: dkruijk@gmail.com (Doree Kruijk)</li> <li>▪ <b>Educational level or program the case is related to</b> <ul style="list-style-type: none"> <li>- Age range from 12 to 18 years old.</li> <li>- Since its creation, about 100 schools have participated in successive editions.</li> </ul> </li> <li>▪ <b>Description</b> Inspired by the Greek festival "Camera Zizanio," the NFFS started in 2004. The Festival encourages young people to make their own films at school and acts as a platform to promote exchange between youngsters, teachers and film professionals in order to promote education within the sector. Each year about 100 schools and teachers are approached and invited to include filmmaking within the curricula or as an independent assignment. Upon its conclusion, selected films are presented within the Festival and given prizes according to their successes. Students can also present their film individually. Teachers can participate in a unique form of training and have access to other education professionals which allows them to share ideas and experiences (this takes place 4 times a year). They also receive the support of professional filmmakers when requested. During the festival about 500 college students and 100 of their teachers are invited to become involved with the organization. They have access to professional filmmakers, screening of films produced in schools from all over the country, the chance to become a jury member and of course the awards ceremony, to name but a few.</li> <li>▪ <b>Main objectives</b> The aims of the NSSF are : <ul style="list-style-type: none"> <li>- To give all youngsters the opportunity to make films in school.</li> <li>- To learn cinematographic language and to understand all the mechanisms involved.</li> <li>- To promote critical thinking within young audiences.</li> <li>- To teach youths to express themselves through filmmaking and to understand other people doing the same.</li> <li>- To stimulate exchange between youngsters and film industry professionals.</li> <li>- To advance film education within the school curricula.</li> <li>- To build a community of teachers within film education and to offer a platform within which they can exchange ideas experiences.</li> </ul> </li> <li>▪ <b>Short evaluation</b> The "NSSF" is a very good combination of a very visible event and a scholarly activity in the field of film literacy. This dual approach reinforces the attraction of the important film education activities developed throughout the year in many schools. Furthermore, the high level of interest from teachers in the program is a good indication that the "NSSF" has a strong and highly influential effect on its audience. On the other hand, the proven loyalty of schools to the program shows a long-term involvement on the side of teachers which is also a strong recipe for success and effective impact.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <a href="http://www.filmdocenten.nl">http://www.filmdocenten.nl</a> is a newly built platform which forms part of the teacher training. It contains lessons and learning skills.</li> <li>▪ <b>Collaboration with other stakeholders</b> This program is backed and implemented by different partners: <ul style="list-style-type: none"> <li>- The Prince Bernhard Culture Fund</li> <li>- The VSB fund</li> <li>- Movie Zone</li> <li>- Europees platform</li> <li>- Netherlands Film Festival</li> <li>- Flevosap</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	School subscription cost	Yes	More than 10 years

<b>Program/ Activity</b>	Cinekid
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.cinekid.nl">http://www.cinekid.nl</a>  E-mail: <a href="mailto:educatie@cinekid.nl">educatie@cinekid.nl</a> (Tessa Stoke, Project Manager education)</li> <li>▪ <b>Educational level or program the case is related to</b>  Primary and secondary school; teachers; adults and film industry professionals.  The ten day festival now attracts some 60,000 visitors and is one of the most successful cultural festivals with a view to reaching the primary target population.  In Amsterdam, one in every four children gets in touch with "Cinekid" each year. Nationwide, the organization communicates with approximately 20% of all primary schools (2014) and holds workshops on a daily basis across the Netherlands. The foundation is considered a leading institution at international level. Its distinguishing features are the program of pure youth productions, the supply of multimedia and particular attention should be paid to its role in the industry as a whole.</li> <li>▪ <b>Description</b>  The "Cinekid Foundation" organizes a ten day Festival on international film, television and new media for children aged 4 to 14. The event is held in Amsterdam and throughout the country (30 cities in the Netherlands) and covers all aspects of the media industry for young audiences and offers workshops and master classes as well as high-quality media. It also brings media professionals from over 30 countries to the Netherlands and supports the media industry with the "ScreeningClub", the "Co-Production Market," seminars, an expert conference and network meetings.  Along with the "Cinekid Festival School Programme," where schools visit the festival and receive lessons to precede and conclude the visit in class, "Cinekid" also develops activities for children in the areas of film, television and new media throughout the year. The Educational Activities are the following: <ul style="list-style-type: none"> <li>- Media/film workshops: "Cinekid" carries out different workshops for primary school children throughout the year in schools, libraries, film theatres etc. In these workshops, children learn about different kinds of media (such as movies, television and games) and experience different techniques (including examples such as "Animatieplaats", in which kids create stop motion films together, or "Filmspel", where kids work behind computers to make their own short animation films).</li> <li>- Cinekid Klassefilm (Classfilm): "Cinekid" has carried out to this date the Amsterdam program of "ClassFilm," the educational film program of the "EYE Film Institute Netherlands." This includes a scheme allowing schools to watch ten children's movies online for six months, in addition to their visit to the cinema. This is complemented by materials delivered within the program "Adventures in the Dark", containing exercises and information about the basic principles of film for primary school children (details of this program are expected to be changed).</li> <li>- First Film: This is a special cooperation program between the "Cinekid Foundation", "ZAPP" and "EYE", which is supported by the Dutch Film Fund. Its purpose is to promote the release of foreign childrens' films distinguished by their quality, cinematography, narrative style and themes, but which are often not attractive enough in commercial terms to be released in cinemas.</li> <li>- CinekidStudio.nl and now FilmSpel.nl: "CinekidStudio" was a free online film scheme allowing kids to create their own films. In 2013 it became "FilmSpel.nl", with the same concept but no longer for free. "FilmSpel" is an informative game for children aged six and above, developed as a cultural teaching aid for primary education.</li> <li>- Cinekid AppLab: "AppLab" is a selection of apps judged and recommended by "Cinekid", as a tool to find creative, safe and high-quality apps for young children. "Cinekid" has developed this app as a guideline to help educators and parents make the right choices. "AppLab" is an app to search very precisely for each age in different categories or themes on the basis of suitability.</li> <li>- EYE GreenScreen: A permanent installation, a collaboration between "EYE" and "Cinekid," in which kids learn how green screens work.</li> <li>- Kunstschooltag (Art School day) in collaboration with IDFA (International Documentary Festival Amsterdam): One day in the year where school kids (high school) can visit a documentary program.</li> <li>- The Cinekid Film summer camps: "Cinekid" promotes European cinema and productions in European countries. It also makes art house films available that children wouldn't be likely to see otherwise. The Festival acquires 5 films every year and covers most of the film's screening costs. The foundation dubs or subtitles films, making them more accessible for Dutch speakers. Occasionally, the organization will collaborate with national broadcasters in order to obtain access to other films.</li> </ul> </li> <li>▪ <b>Main objectives</b>  The aim of the "Cinekid Foundation" is to promote the quality of visual culture for young children (4-14). It seeks to heighten the importance of media within the Dutch youth through their active and creative participation. "Cinekid" is therefore committed to the well-balanced development of children.</li> </ul>	



The program aims to reinforce quality awareness in relation to media, putting Dutch productions at the forefront. The education is innovative, makes use of interactive tools and distinguishes itself with a practical approach for children. "Cinekid" tries to cover all aspects of the media industry for young audiences and offers workshops and master classes as well as high-quality media.

▪ **Short evaluation**

"Cinekid" plays a particular role in the communication between the film industry and the school system in the promotion of film literacy. Its multi-layer activities are well respected by and well integrated in the educational fabric, but at the same time, it is close to the film industry stakeholders and uses the most recent information technology to implement its activities.

▪ **Related resources / Didactic materials / Videos / Links**

- FilmSpel.nl
- Animatieplaats
- "Adventures in the Dark" method

▪ **Collaboration with other stakeholders**

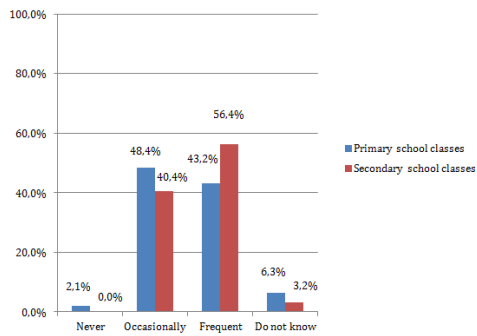
"Cinekid" has established a considerable number of partnerships and collaborations. They are part of the networks: ECFA, EAFE, CIFEG, Cartoon, ACI and also have a partnership with other Children's film festivals.

They also receive support and collaborate with: Bernard Van leer Foundation; Dropstuff.nl – urban Screen network for the Digital and Interactive Arts; Ngage media; Nickelodeon; De Volkskrant; WesterGasfabriek; Zapp; Active Tickets; Art Support; Cultuurfonds; Beam Systems; Black Frame; Film techniek; gotribe; Nederlands Film Fonds; Fiep Westendrop Foundation; Festival Tickets; Gemeente Amsterdam; Gofilex; Groen Casting; Hogenschool van Arnhem en Nijmegen; Bioscoop; Het Nieuwe Instituut; Ijsfontein; Indruwerk; Institut Français; Kids week; Lennep Media; Loods Lux&Lumen; M13G; MC; Moher; Netherland Public Broadcasting; Stimulering Fonds Creatieve industrie; Unicef; WPP; Octant Objects by Kjell van Norel.

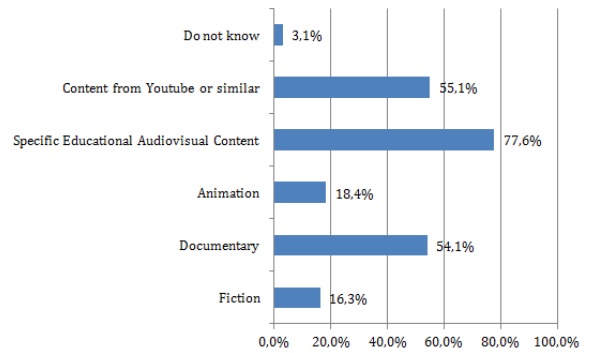
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	Yes	Yes	Yes	School subscription cost	Yes	More than 10 years

## DATA FROM SCHOOLS SURVEY

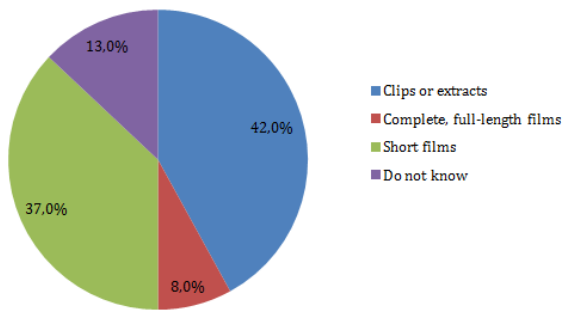
To what extent is the use of film and other audiovisual content common in your school?



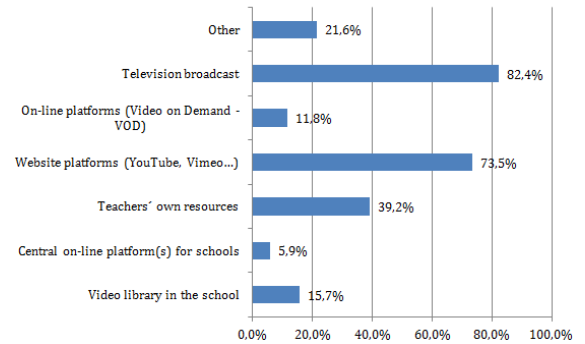
Which genre is mostly used in your school?



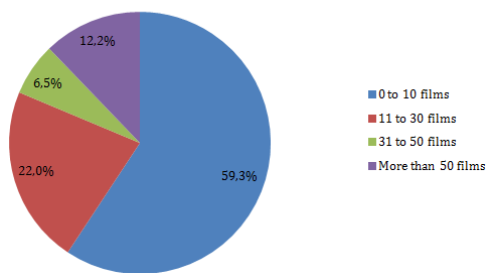
The film/audiovisual material shown is mainly:



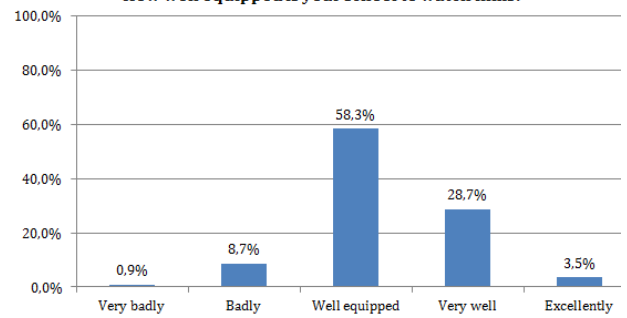
From where does your school acquire films and other audiovisual material?

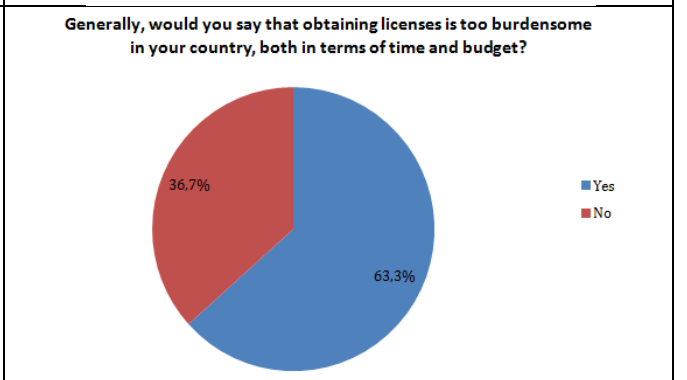
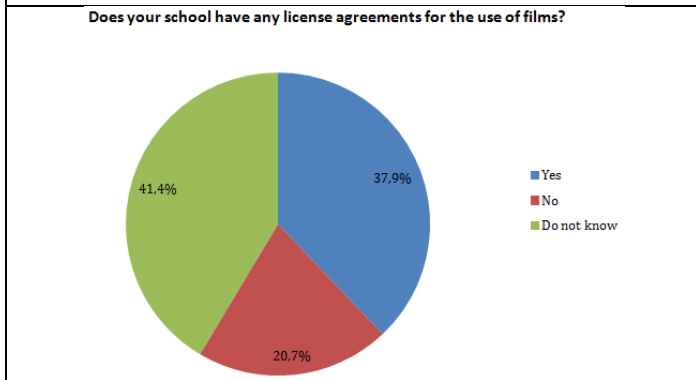
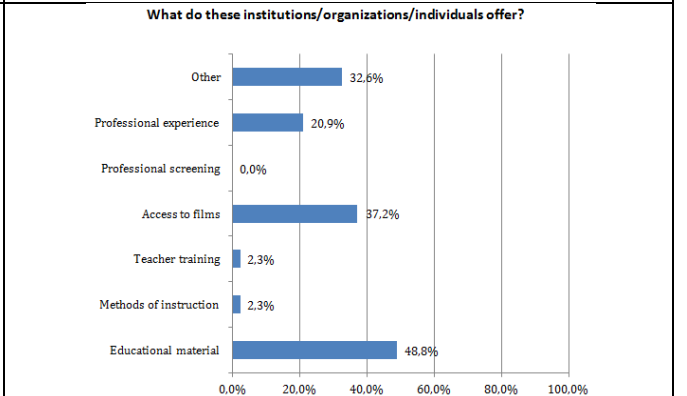
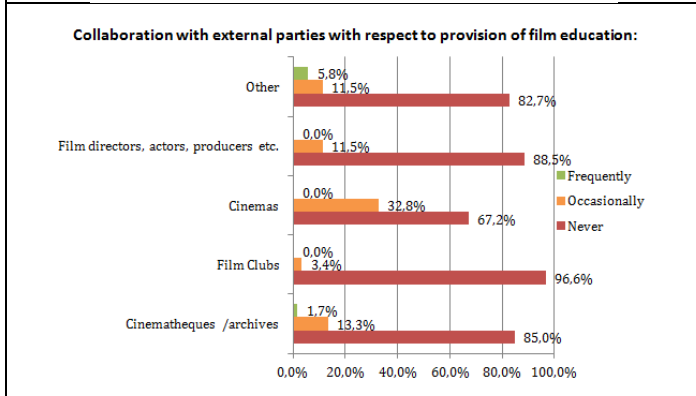
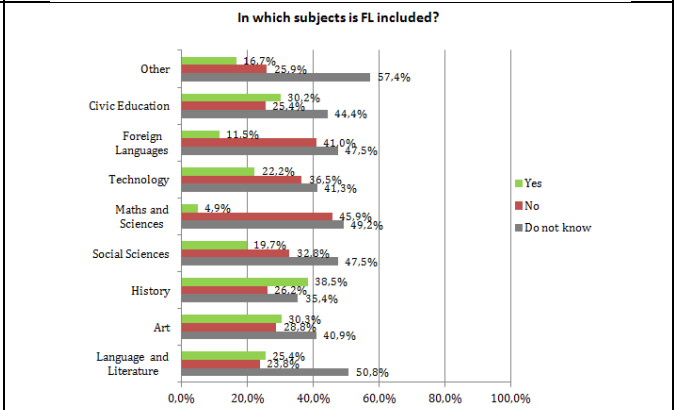
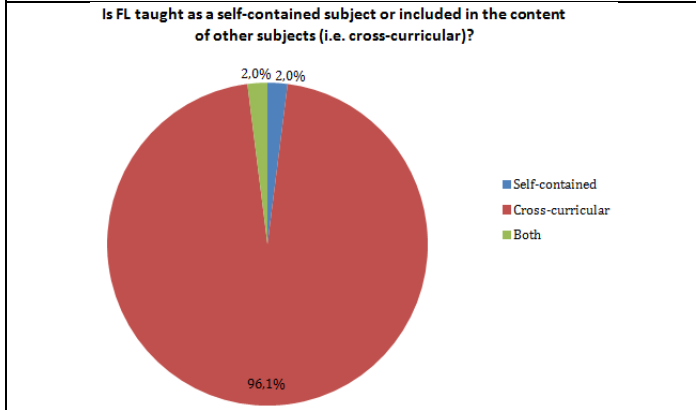
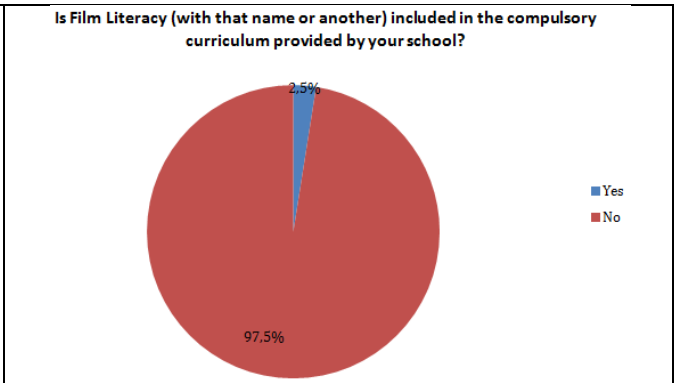
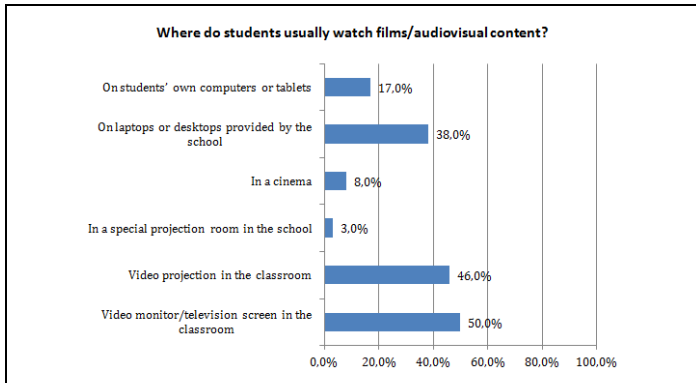


The approximate number of films available in your school is:



How well equipped is your school to watch films?





## 1.23. NORWAY

### INTRODUCTION

Norway has not developed any specific laws for the implementation of media literacy. However, the National Curriculum does provide a framework for media literacy, which is largely shaped by digital literacy. Thus, Norway's plan revolves more around ICT and the generation of digital skills than the broad concept of media literacy, as understood by the EC. According to Burn and Reid (2012: 318), film literacy is developed in Norway as part of media literacy. With regards to institutions related to film education, the Norwegian Film Institute (NFI) works to protect Norwegian film heritage, funds new film productions and organises different activities at schools such as workshops, film clubs and film courses. Upper years in secondary schools also offer classes in "Working with Moving Images" (BFI, 2012: 30).

In Norway, film screenings are permitted in classrooms without any prior agreement. There had previously been considerable uncertainty about how schools would be able to use film legally and lawyers had interpreted the law in several ways. However, the Ministry of Culture and Church has issued a clarification of the legal framework for such activities, standing by a 1995 ministerial decision: private screenings of films are not covered by the author's exclusive rights; regular classroom instruction is considered private and no rights therefore need to be obtained. It is considered that a close relationship exists between teachers and students and so when it comes to the use of cinematographic works in schools, the use of films shall be considered "private".

It is, however, the case that this only applies to the screening of one class and as part of regular instruction. Should the film be used for larger groups and/or several classes and/or take place outside of regular classroom instruction, it would then require clearance.

In addition to this, Filmrommet.no / Filmarkivet.no ("The Film Room" / Norwegian Film Archive) is now streaming a catalogue of fiction and documentary films, both domestic and foreign, including educational material, all of which are available to all schools.

A TV screening license agreement for public schools has been up and running since 1994 and since 2011 a further film agreement covering approximately 200 Norwegian films has also been present. The agreement exists between "Norwaco," the Norwegian collecting society and the regions and municipalities. All schools in the region or municipality automatically fall under the agreement.

The Norwegian Government's main vehicle for the cultural and artistic component of the school curriculum is the "Cultural Rucksack." Film Literacy is not a real subject in the curriculum nor is it compulsory, but the "Rucksack" may provide film literacy as well as practical film knowledge and contemporary / film heritage appreciation.

## CASE STUDIES

The “Cultural Rucksack” program is part of the Government’s overall cultural policy. It is a national effort in which the culture and education sectors cooperate over providing school pupils throughout the country with the opportunity to become acquainted with, understand and enjoy all forms of artistic and cultural expression at the professional level.

The state took over the administration of the “Cultural Rucksack” in 2001 and today every pupil at primary and lower secondary school in the country is able to participate in the program. During their school career the pupils become familiar with different forms of artistic and cultural expression in the fields of music, theatre, film, the visual arts, literature and cultural heritage. As of 2008 the program is being extended to include all pupils at upper secondary school. This means that around 800,000 school pupils, aged from 6 to 19, will take part in the “Cultural Rucksack” activities.

The program should offer a wide range of activities and include the innovative and the traditional, the familiar and the unexpected, the deeply meaningful and the entertaining, the complex and the challenging. They should appeal to the emotions, provide enjoyment, give food-for-thought and provide a basis for discussion. Funding comes from the profits made by the state-owned gaming company:

The “Cultural Rucksack” is mainly funded by the surplus from “Norsk Tipping,” the state-owned gaming company. The program receives 20-23 million Euros (NOK 160-180 million) annually, which is allocated to and distributed by regional and local authorities. The great majority of cultural institutions and a number of related institutions are involved in the program content.

<b>Program/ Activity</b>	AV-lisens Norwaco
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.norwaco.no">http://www.norwaco.no</a> E-mail: <a href="mailto:jhk@norwaco.no">jhk@norwaco.no</a> (Jon H. Knudtzon, Head of Communication)</li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary public schools.</li> <li>▪ <b>Description</b> Norwaco is an umbrella organization for rightholders, performing artists, photographers and producers of audio-visual productions. Norwaco has 34 member organizations that together represent 37,000 individual licensees. Norwaco concludes collective agreements for the use of members' work, achievements and productions. The fees are allocated to licensees and also form the basis for new productions. Norwaco offers agreements to schools and universities on all levels. The agreements entitle the institutions to record and use TV-programs from the TV-channels covered in the agreement. The schools can also order from recording centrals (AV-centrals) that have agreement with Norwaco. The agreement also covers a selection of app. 200 Norwegian films. For <i>public</i> primary and secondary schools, agreements are made with municipalities or regions, and cover all schools. For <i>private</i> primary and secondary schools, agreements are made with the individual schools. The agreement covering an annual AV-license costs 1,69€ per primary school student and 2,20€ per secondary school student. The school license system was introduced in 1994 and the film agreement in 2011.</li> <li>▪ <b>Main objectives</b> In cooperation with a wide range of broadcasters Norwaco offers agreements that grant permission to record programs from television channels for instructional use in primary schools, secondary schools, folk high schools, colleges and universities.</li> <li>▪ <b>Short evaluation</b></li> </ul>	

All counties and thus all public secondary schools are part of the agreement and 162 of the 428 municipalities that represent primary schools, covering 276.766 of primary school pupils and 175.619 of secondary school pupils.

- **Collaboration with other stakeholders**

NRK / DR / France Télévisions / Radio Espanõla / Rai / ZDF. The rights holders. Norwegian regions and municipalities.

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Country-wide	N/A	N/A	N/A	School subscription costs	N/A	More than 10 years

<b>Program/ Activity</b>	"Den kulturelle skolesekken (DKS) / The cultural rucksack
<b>Description</b>	
<ul style="list-style-type: none"> <li data-bbox="252 331 480 353">▪ <b>Web and contact</b></li> <li data-bbox="204 360 778 383">Website: <a href="http://www.kulturradet.no/den-kulturelle-skolesekken">www.kulturradet.no/den-kulturelle-skolesekken</a></li> <li data-bbox="204 389 624 412">E-mail: <a href="mailto:info@denkulturelleskolesekken.no">info@denkulturelleskolesekken.no</a></li>   <li data-bbox="252 450 836 472">▪ <b>Educational level or program the case is related to</b></li> <li data-bbox="204 479 520 501">Primary and secondary schools.</li>   <li data-bbox="252 539 424 562">▪ <b>Description</b></li> <li data-bbox="204 568 1407 674">DKS is a <i>cultural</i> literacy program including all art forms. DKS is a professional arts program for all pupils in primary and secondary schools. The Cultural Rucksack is based on collaboration between culture and education sectors at national, regional and local level, and covers all schools in Norway. There is great variation in how a 'rucksack' is organized at regional and local levels.</li> <li data-bbox="204 680 1407 763">The county cultural and education departments are responsible for coordinating the program in their own regions, and individual programs are also designed by the municipalities. This assignment of responsibility to local authorities promotes enthusiasm and a sense of ownership among all parties and provides room for local variation.</li> <li data-bbox="204 770 1407 904">During their school career the pupils become acquainted with different forms of artistic and cultural expression in the fields of music, theatre, film, the visual arts, literature and cultural heritage. As of 2008 the program has been extended to include all pupils in upper secondary school. This means that around 800,000 school pupils, aged from 6 to 19, will take part in the Cultural Rucksack activities, provided by professionals, representing cultural diversity and promoting local ownership.</li> <li data-bbox="204 911 1407 965">The program offers a wide range of activities which include the innovative and the traditional, the familiar and the unexpected, the deeply meaningful and the entertaining, the complex and the challenging.</li> <li data-bbox="204 972 1407 1025">On the website of DKS a list of contact persons can be found in each county, together with upcoming seminars and reports, the other national players as well as the history and goals of DKS.</li> <li data-bbox="204 1032 975 1055">Film is not a specific subject in national curriculum but is included in the DKS.</li>   <li data-bbox="252 1084 472 1106">▪ <b>Main objectives</b></li> <li data-bbox="204 1113 1407 1196">DKS -The Cultural Rucksack is a national program for art and culture provided by professionals in Norwegian schools. The program helps school pupils to become acquainted with all kinds of professional art and cultural expressions. The objectives of the program are:</li> <ul style="list-style-type: none"> <li data-bbox="252 1202 1407 1256">- To enable children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals.</li> <li data-bbox="252 1263 1407 1317">- To facilitate the pupils' access to a wide range of cultural expressions, so that they can become acquainted with and develop an understanding of culture in all its forms.</li> <li data-bbox="252 1323 1407 1377">- To assist schools in integrating different forms of cultural expression with their own efforts to attain learning goals.</li> </ul>   <li data-bbox="252 1406 480 1429">▪ <b>Short evaluation</b></li> <li data-bbox="204 1435 1407 1489">DKS is country-wide and obligatory. DKS is a collaboration between the culture and education sector at national, regional and local level, and covers all schools in Norway</li> <li data-bbox="204 1496 1407 1550">DKS started in 2001 for primary schools and since 2008 the system has encompassed secondary schools as well, including all students from 6 to 19 years.</li> <li data-bbox="204 1556 1246 1579"><a href="#">2014 Report about student participation in The Cultural rucksack from Creativity, Culture and Education.</a></li> <li data-bbox="204 1585 791 1608">Statistics 2012/2013 related to film literacy and production</li> <li data-bbox="204 1615 360 1637">Primary school:</li> <ul style="list-style-type: none"> <li data-bbox="252 1644 1407 1697">- 266 different film productions (this includes both screenings with introductions and film workshops / animation workshops. Film Workshops range from two-hour course to course lasting several days)</li> <li data-bbox="252 1704 671 1727">- 3795 events (screenings/ workshops)</li> <li data-bbox="252 1733 568 1756">- 138,251 students attended</li> </ul> <li data-bbox="204 1762 392 1785">Secondary School:</li> <ul style="list-style-type: none"> <li data-bbox="252 1792 588 1814">- 61 different film productions</li> <li data-bbox="252 1821 408 1843">- 559 events</li> <li data-bbox="252 1850 588 1872">- 49,973 students participated</li> </ul> <li data-bbox="204 1879 1407 1933">The number of students attending film projects constituted 5 % of the total number of students taking part in DKS in 2012/13.</li>   <li data-bbox="252 1962 868 1984">▪ <b>Related resources / Didactic materials / Videos / Links</b></li> <li data-bbox="204 1991 775 2013">Government report on '<a href="#">a cultural rucksack for the future</a>'.</li> </ul>	

- **Collaboration with other stakeholders**
- Film & Kino

**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	Free activity	No	6 to 10 years

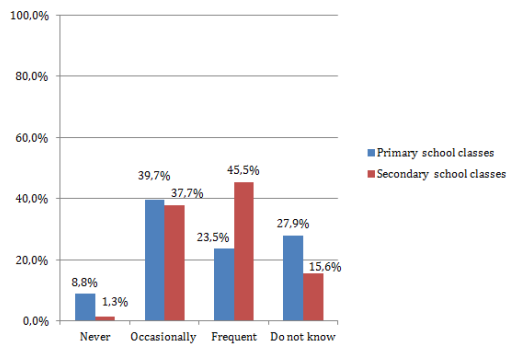


<b>Program/ Activity</b>		Film i Skolen / Den store skolekinodagen / The great school cinema day / Film&KINO					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.kino.no/barnogunge/">http://www.kino.no/barnogunge/</a>  E-mail: tonje@kino.no (Tonje Hadrassen, Film Consultant Children &amp; Youth)</li> <li>▪ <b>Educational level or program the case is related to</b>  Primary and secondary schools.</li> <li>▪ <b>Description</b>  Film &amp; Kino is a combination of a member organization for Norwegian municipalities and an industry organization for the cinema and video industries. The organization, which was established in 1917, administers the Norwegian Cinema and Film Foundation and runs the Mobile Cinema.  Since 2008 Film &amp; Kino maintains responsibility for film initiatives for children and youth, this encompasses use of film, teaching aids and courses for teachers. All films are offered with a pedagogical introduction by a film professional and learning material can be obtained from Film&amp;Kino after the screening.  Film&amp;Kino is also the national agent for films in the Cultural Rucksack program (see this in sep. Fact Sheet) and administers national film support funds.  The Great Cinema School Day is an annual film screening event that takes place on one particular day all over Norway. It is organized by local cinemas that send out the offer to all schools.  It varies from place to place how it is organized. In some instances the schools pay for the event (at very reduced prices). In some instances the municipality pays for the event and the schools only need to register.  The event is not compulsory.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Ensure children and young people have access to good movie and gaming experiences, with the breadth and diversity of expression.</li> <li>- Contribute to a competence of film transmission (during school and leisure times).</li> <li>- Give young people an opportunity to increase their understanding of film and producing their own films.</li> <li>- Strengthen coordination through funding agencies.</li> <li>- Ensure development for young, talented filmmakers.</li> </ul> </li> <li>▪ <b>Short evaluation</b>  The Great School Cinema Day: <ul style="list-style-type: none"> <li>- In 2014 89 cinemas out of 200 participated. All larger cities and towns take part in the event.</li> <li>- 34.000 students participated in The great school cinema day in 2014.</li> <li>- Cost varies from cinema to cinema, from municipality to municipality.</li> </ul> </li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- Film &amp; Kino produces teaching materials for primary and secondary schools.</li> <li>- An extensive action plan (in Norwegian) for children and youth 2012-2013 prepared by Norwegian Film Institute and Film &amp; Kino. <a href="#">Excerpt in English below.</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- Norwegian Film Institute</li> <li>- Schools, cinemas and municipalities nationwide</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	Free activity	No	6 to 10 years

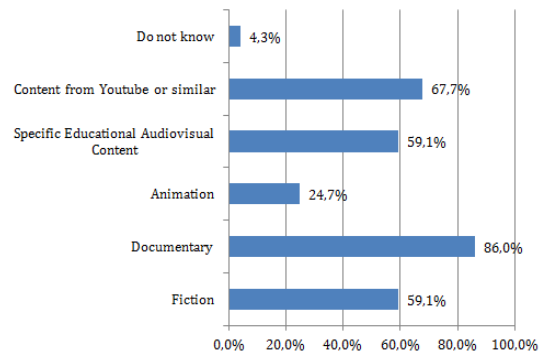
<b>Program/ Activity</b>		Skolefilmfestivalen / School Film Festival					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.biff.no">www.biff.no</a>; <a href="http://www.bergenkino.no">www.bergenkino.no</a>  E-mail: <a href="mailto:lisbeth@biff.no">lisbeth@biff.no</a> (Lisbeth Skotsund)  Phone: +47 920 29 999  Facebook: skolefilmfestivalen</li> <li>▪ <b>Educational level or program the case is related to</b>  Students of 9<sup>th</sup> and 10<sup>th</sup> levels in the Bergen region.</li> <li>▪ <b>Description</b>  The School Film Festival is free for 9 and 10th-graders and is an introduction to film and filmmaking that takes place from October to March. At the end of the festival the short films that the students have made are screened as its own film festival. The project has claimed a great success and now has a capacity of nearly 1,000 students. Theoretical and practical instructions are combined in an exciting way, to give students an interesting way of learning how the entire class must work together to achieve a result.  Yearly program: <ul style="list-style-type: none"> <li>- KICK OFF, in connection with Biff in October. A day at Bergen Kino, with display of short films, introduction of environmental film and preview of a feature film. One school day.</li> <li>- Training classes including introduction to film production, screenwriting work, camera work, sound and editing. Four lessons. October-November.</li> <li>- Film in class: Each class creates a short film 3 minutes long and set aside two school days for filming. First tutoring for 2-3 hours after which students continue on their own. November-December.</li> <li>- Editing at BIFF's offices. Two students from each class will be allowed to cut / edit and finalize the film over two school days. January-February.</li> <li>- Production of film poster. Submission February.</li> <li>- A presentation in March. School Film Festival at Bergen Kino hosts screenings of films over one school day. Each school may enter a 9th or 10th grade class, in order to allow all schools to be represented.</li> </ul> </li> <li>▪ <b>Main objectives</b>  Bergen Kino in cooperation with the Bergen International Film Festival (BIFF) and Den Kulturelle Skolesekken Bergen invite 9 and 10 grade classes for a film course and film festival over a period of 5 months, October to March.</li> <li>▪ <b>Short evaluation</b>  The School Film Festival is a local/regional event attracting 1000 students from 33 schools. The course allows students to produce short films and is guided by tutors who introduce the elements of film making in a number of short school sessions.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- Facebook: skolefilmfestivalen</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- Bergen Kino</li> <li>- Den Kulturelle Skolesekken, Bergen</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Tes	Yes	Free activity	No	6 to 10 years

## DATA FROM SCHOOLS SURVEY

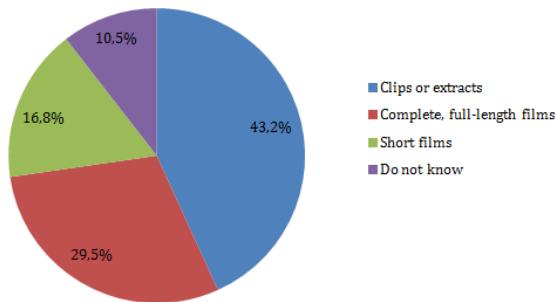
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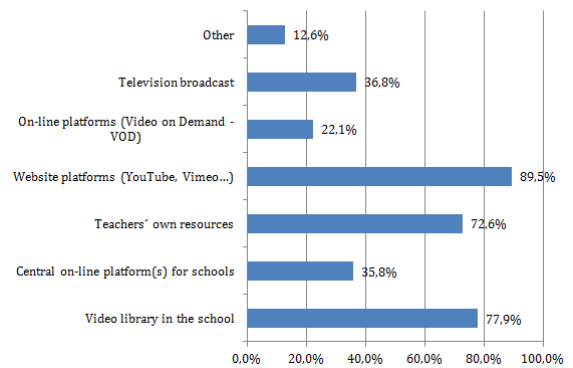
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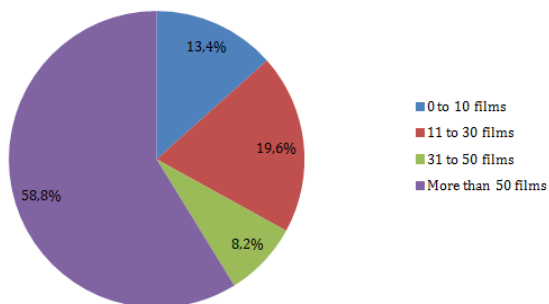
The film/audiovisual material shown is mainly:



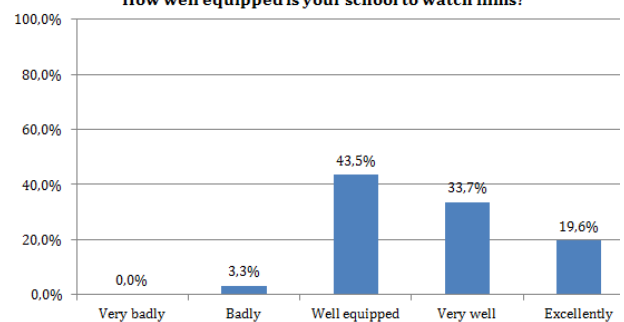
From where does your school acquire films and other audiovisual material?

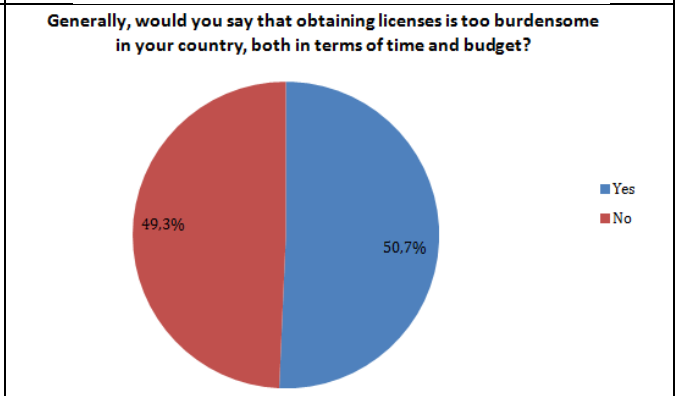
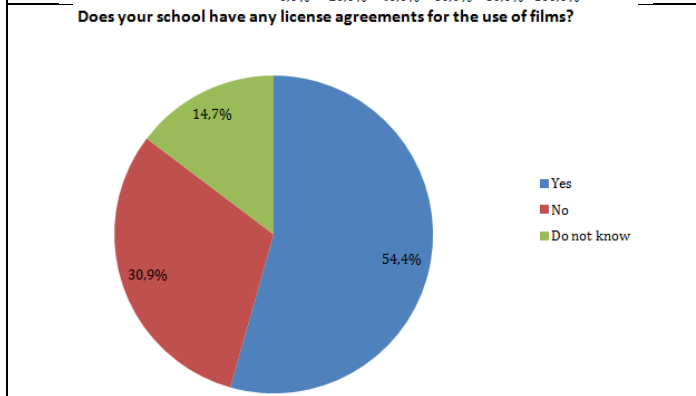
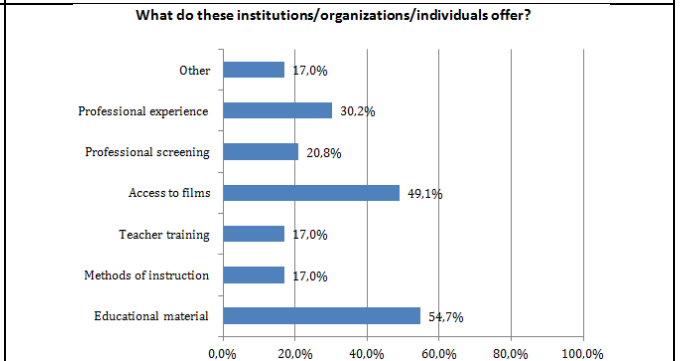
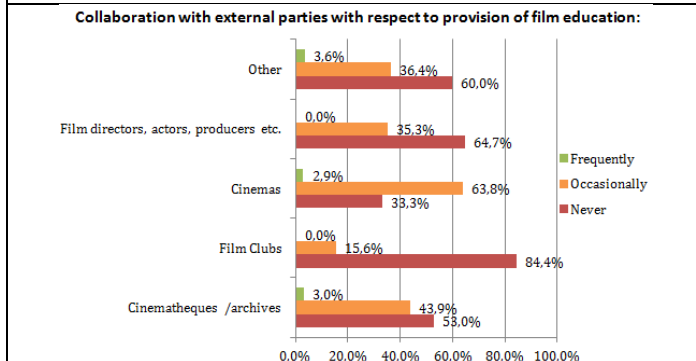
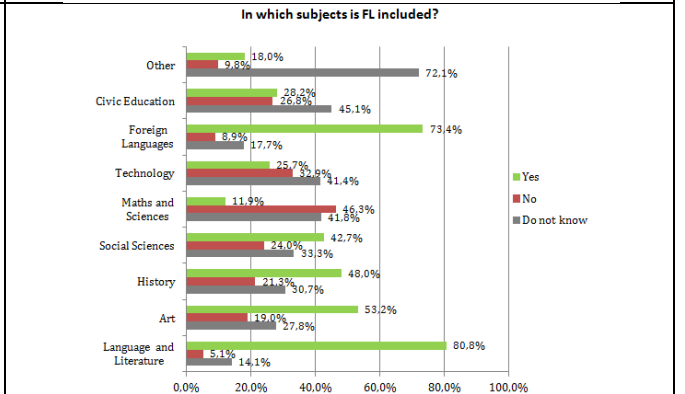
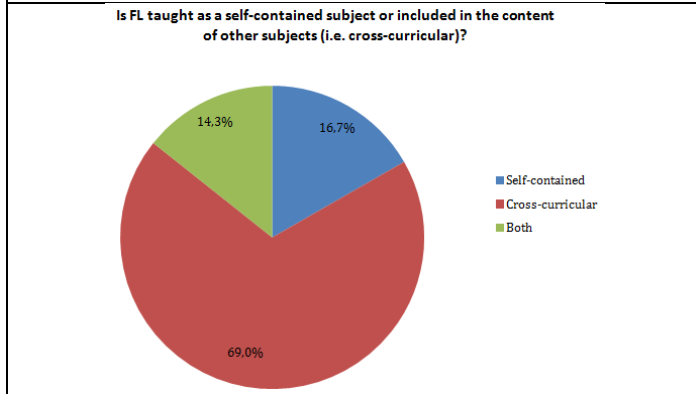
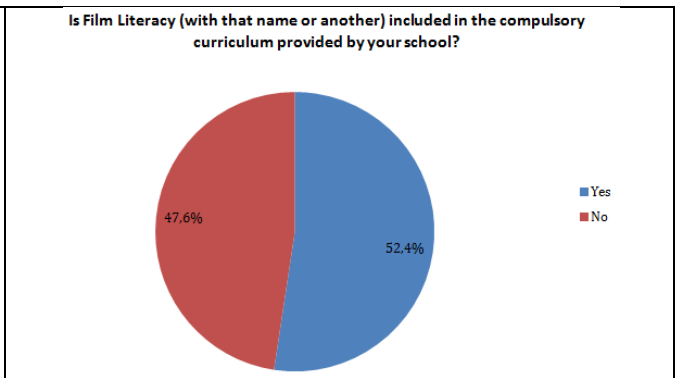
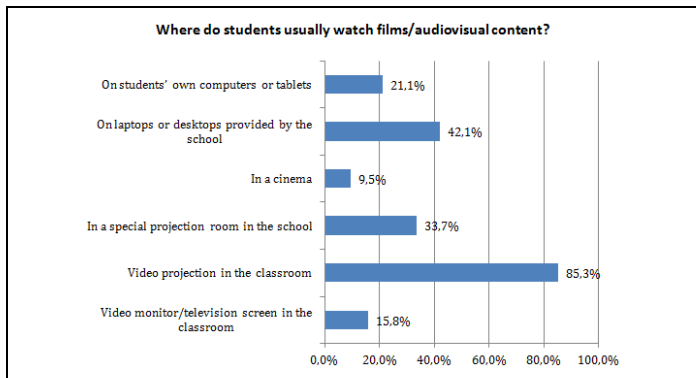


The approximate number of films available in your school is:



How well equipped is your school to watch films?





## 1.24. POLAND

### INTRODUCTION

There is no specific plan or law on media literacy in Poland, but education regarding media literacy is included in the core curriculum content in a cross-curricular manner. The Department of Strategy, within the National Broadcasting Council, works to develop the subject too. Finally, film literacy is also a priority for the Polish Film Institute and the National Film Archive.

Media literacy is present in subjects such as Polish, Visual Arts, Civics, Social studies and Foreign Languages, but film literacy in particular is mostly present in just Polish, IT and Visual Arts. There is also a programme joining national film archives with schools called "*Filmoteka Szkolna*" (Cinema at School) which directly develops film education through contests and workshops at schools.

On the other hand, Poland has an enormous amount of film literacy initiatives. The Polish Film Institute (PFI) this year published a report which documents all such programmes<sup>1</sup> as well as those of some other European countries. The "*Centrum Edukacji Obywatelskiej*" ("Civic Education Centre") possesses a film archive for use in schools and in 2009 the PFI created a package of 55 Polish films for secondary education. An online platform provides access to a further 120 titles for educational purposes.

The "*Stowarzyszenie Filmowców Polskich*" ("The Polish Filmmakers Association") writes and researches about film education and the "*National Audio-Visual Institute*" supports other education programmes.

"*New Horizons of Film Education*" ("*Nowe Horyzonty Edukacji Filmowej*") has 12 years of experience teaching films adapted to different curricular areas and each screening is followed by a lecture on the specific subject. It also organises a summer "Filmmaking Academy" and, for teacher training, the International Film Festival "T-Mobile New Horizons", provides educators with special film workshops.

"*Lekcja*" ("Lessons in the Cinema") is composed of interactive presentations given by professional actors, and these have been taking place for more than 10 years.

Other educational projects are: "*Akademia Filmowa*" ("Film Academy"), a 4-year study of the history of world cinema at academic level, operating since 1970; "*Film Kindergarten*", within which participants are expected to make a medium-to-full-length film during the year-long course, which has to address the Polish youth social environment as its topic; "*Akademia Polskiego Filmu*" ("Polish Film Academy") is a project based on a weekly meeting with screenings and a lecture of two Polish features; "*The Great Film Adventure*", organized by the Children's Art Centre in Poznan since 1994, offers workshops aimed at students aged 13-20; and "*Dziecięca Wytwórnia 'Entropia' we Wrocławiu*" ("Children's Film Factory"), an animated film workshop for children that has been operating since 1985.

The [Arthouse Cinemas Network](#) is a major institution which organizes classes in cinemas and has two main projects: "*Edukacja Filmowa*" ("Film Education") is a website that provides educational

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<sup>1</sup> [http://creative-europe-desk.de/downloads/Film\\_Literacy\\_Initiatives\\_2014.pdf](http://creative-europe-desk.de/downloads/Film_Literacy_Initiatives_2014.pdf)

materials, whereas *"Dwa srebrne ekrany"* ("Two Silver Screens") is a competition regarding input when discussing a selected film-based topic, the winner being awarded film festival passes.

The private sector is also active within film literacy. The *"Kid Film Production Company"* uses picture to address sensitive topics and seeks to encourage dialogue and intellectual discussion. Its stated aim is *"to take the spectator on an aesthetic trip to realms higher than everyday life. Cinema is a part of art, which enables inexpressible feelings to be addressed."* *"Filmpoint"* specialises in video education whilst *"Towarzystwo Inicjatyw Twórczych 'e' / Creative Initiatives Association 'e'"* ("Young Creatives Cooperative") is an alternative production studio that offers workshops, open shows, portfolio reviews and coaching sessions, whose main purpose is to facilitate projects dedicated to young do-it-yourself media-makers.

There are various different festivals dedicated to film. *"Projekcje"* ("Projections") is an annually organized festival that has been running since 1989, by *"Pomorska Fundacja Filmowa"* ("Pomorska Film Foundation"). It focuses on secondary school pupils interested in both history and modern day film art. The *"Akademia Planete+ Doc"* initiative offers documentary screenings based on the works presented at its festival, and after screenings there is a 45 minute lesson, pedagogical resources being provided by teachers.

Moving on to film theatres, the *"Wielkopolska Edukacja Medialna"* ("Greater Media Education") / Rialto Cinema in Poznań has organized an educational program since 1992, its main goal being to make children and teenagers familiar with the history of cinematography and the art of filmmaking. Two museums in Poland also offer film literacy projects. At the *"Se-ma-for Museum of Animation"* characters from fairy tales introduce guests to the magical world of animation and the contents of the exhibitions follow the methodology of the participatory museum. The *"Film Museum"* (*"Muzeum Kinematografii w Łodzi"*) houses a collection of film exhibitions and documents the history of Polish cinema alongside its extensive program of educational activities.

## LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Poland
<ul style="list-style-type: none"> <li>▪ <b>National Legislation:</b> <u>Law No. 83 of February 4, 1994 on Copyright and Neighboring Rights (as last amended on October 21, 2010)</u></li> </ul>
<ul style="list-style-type: none"> <li>▪ <b>Articles:</b> Art. 27, 28, 29 (2), 29 (2) (1).</li> </ul>
<ul style="list-style-type: none"> <li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b></li> </ul> <p>Article 5(3)(a) was not implemented. Teaching exceptions exist but do not cover acts of making available. Article 27 of the Copyright Law permits research and educational institutions to use disseminated works in original and in translation, and to make copies of fragments of the disseminated work for teaching purposes or in order to conduct their own research.</p>
<ul style="list-style-type: none"> <li>▪ <b>Comments on remuneration/ compensation: n/a</b></li> </ul>

## CASE STUDIES

The "[Skryty Kuj \(Criticize!\)](#)" program provides resources which promote film language creativity among youngsters. "[Filmoteka Szkolna](#)" ("Cinema School") introduces Polish films at primary education level and focuses on cross-curricular film analysis. It also works alongside "[Kinoterapia](#)" ("Cinema Therapy"), a project which shows how to conduct educational activities with the use of film. "[Ale Kino Film Festival!](#)" has been showing film from all over the world since 1960, representing the richness and diversity of cinema for children and teenagers. Alongside the screenings there are forum debates, in which the state of youth cinema is discussed by the participants: producers, distributors, educators and culture animators from around Europe are present at this festival. The [Children's Film Festival](#) ("*Festival Filmów Dla Dzieci*") also produces its own educational activities in the form of a "Youth Jury" and different workshops.

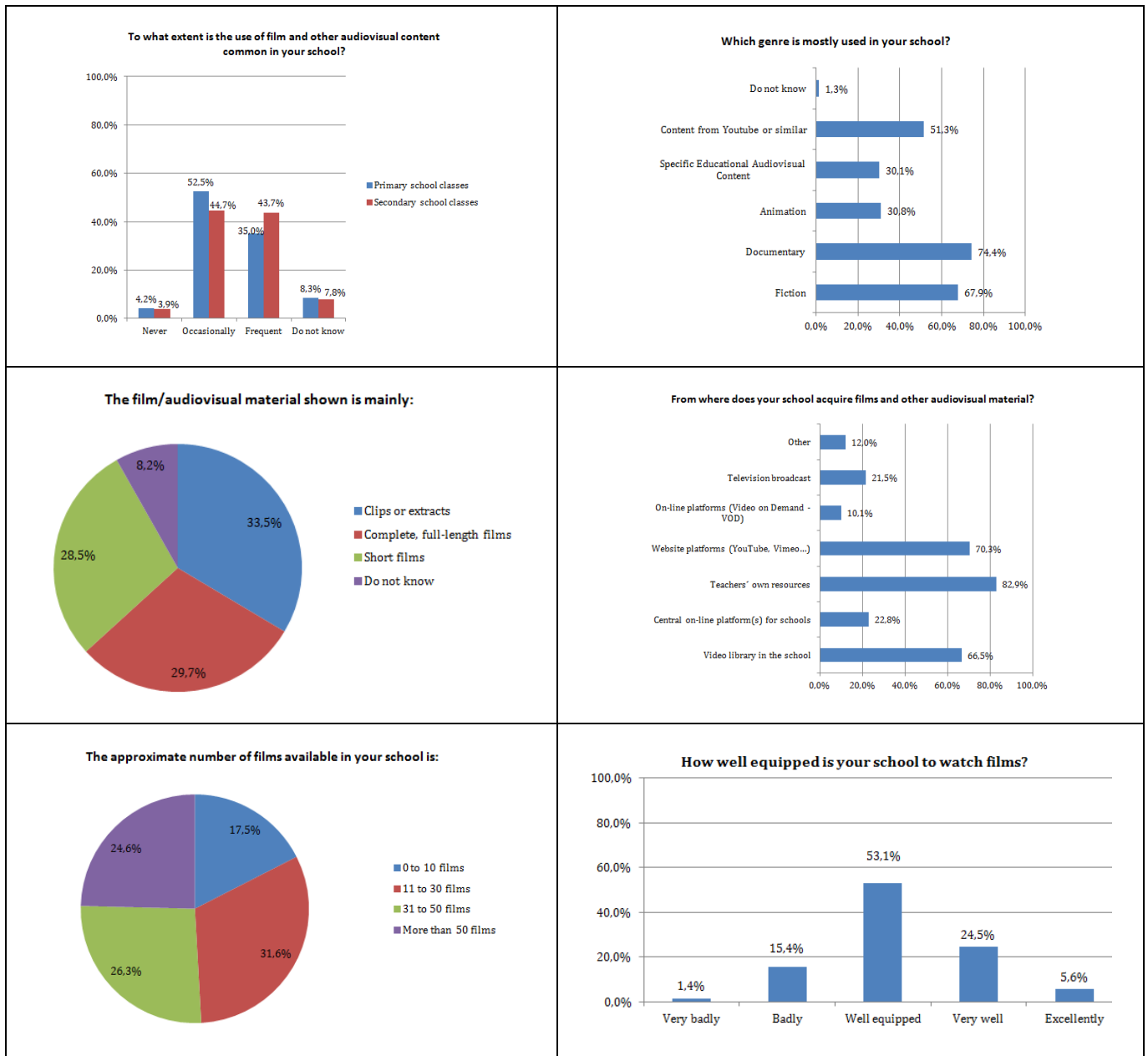
<b>Program/ Activity</b>	Skryty Kuj / Criticize!						
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.skrytykuj.pl">http://www.skrytykuj.pl</a> E-mail: <a href="mailto:skrytykuj@skrytykuj.pl">skrytykuj@skrytykuj.pl</a> (Agata Sotomska, Berry Jablonska, Magdalena Chrapowicka)</li> <li>▪ <b>Educational level or program the case is related to</b> Unspecified.</li> <li>▪ <b>Description</b> This is a Polish interactive platform available on the Internet which provides film materials. Its aim is to foster creativity within film media / language amongst youngsters. <ul style="list-style-type: none"> <li>- It provides a forum for discussion; collates blogs created by film literacy students; provides content related to analysis and critical thinking in film creation.</li> <li>- It also organizes a competition called <i>Criticize!</i> whereby participants are tasked with the making a short film review in video or written format. The winner becomes part of the Gdynia Film Festival jury.</li> <li>- <i>Memes</i>: the platform has access to film frames so that students can convert them, changing the meaning of the visual language. This promotes the production of messages through simple visual language.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To provide creative tools to allow the expression of opinion regarding the film content.</li> <li>- To promote interest in the cinema world in Poland</li> </ul> </li> <li>▪ <b>Short evaluation</b> <i>Skryty Kuj</i> (Criticize! in English) is a platform which plays host to critical opinion in film. It provides a place where participants can express their views and discuss film content. The "<i>Skryty Kuj</i> blog" further allows individuals to get to know intimate elements of the film industry, content creation and criticism. The institution is supported by the <i>Polish Film Institute</i> and its strategy is to create a film audience and stimulate critical thinking within that audience.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- "<i>Film Library School, Auxiliary Materials</i>" issued by the <i>Polish Film Institute and the Center for Civic Education</i>.</li> <li>- <a href="#">Videos created by Skryty Kuj which explain filmmaking</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> Coordinator of the campaign: <ul style="list-style-type: none"> <li>- Polish Film Institute (<a href="mailto:skrytykuj@skrytykuj.pl">skrytykuj@skrytykuj.pl</a>)</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country wide	No	No	No	Free activity	No	1 Year

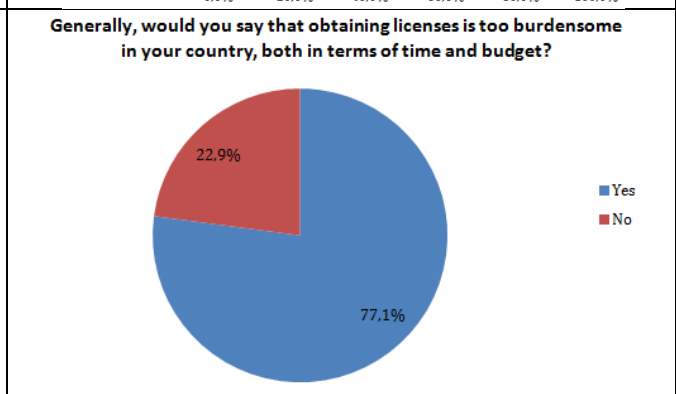
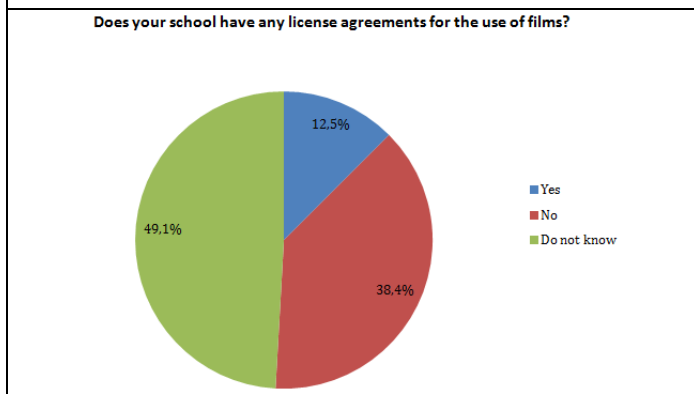
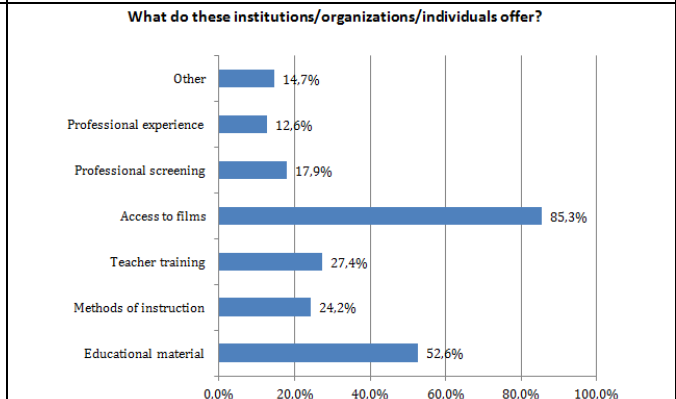
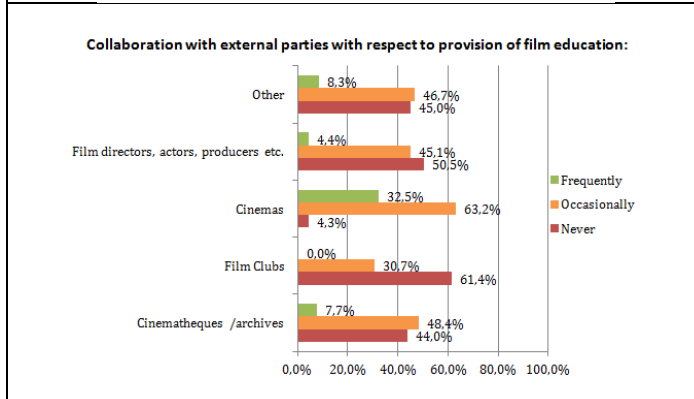
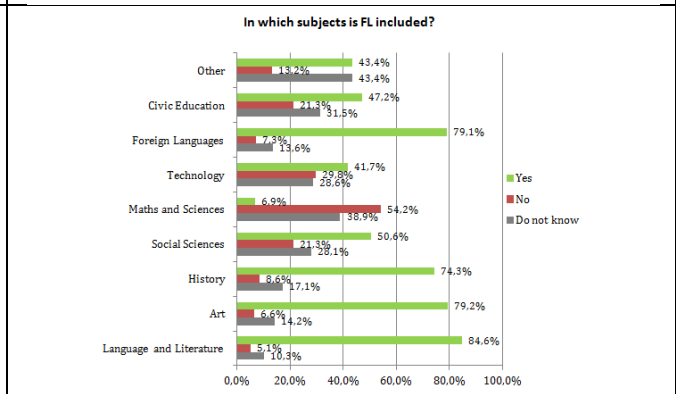
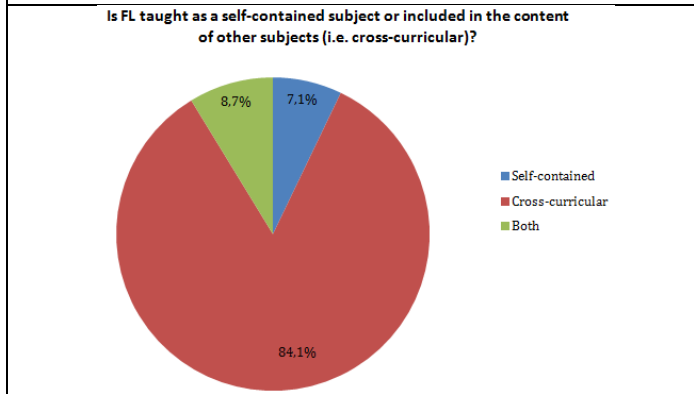
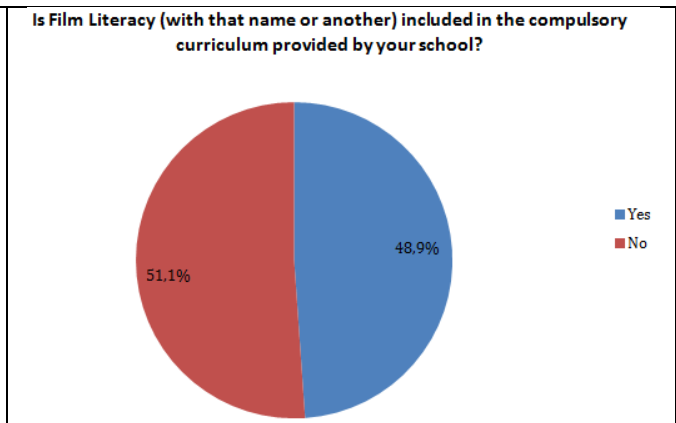
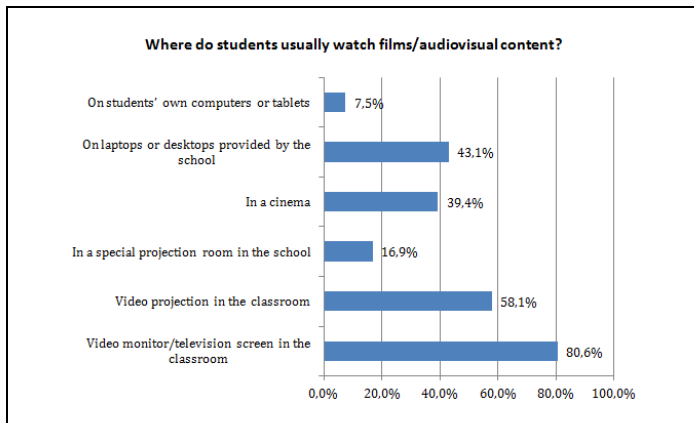
<b>Program/ Activity</b>		Filmoteka Szkolna					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.filmotekaszkolna.pl">http://www.filmotekaszkolna.pl</a> E-mail: <a href="mailto:filmoteka@pisf.pl">filmoteka@pisf.pl</a></li> <li>▪ <b>Educational level or program the case is related to</b> Primary education.</li> <li>▪ <b>Description</b> "Filmoteka Szkolna" is a project which works with Polish film in primary education. It is made up of experts in film education, cultural and media studies, pedagogy and psychology. The organization provides a selection of 55 nationally produced films, documentaries and animated films for the project. Analysis of the films crosses over into the following curricular subject: Polish language, culture, history, civics, etc. Teachers have access to material which allows them to approach each production from a critical perspective. The same material also allows students to understand the role of filmmaking in a social and artistic context. The project takes the form of an open pedagogical format so that it can be used in the classroom or at home. Filmoteka Szkolna participates in three projects: <ul style="list-style-type: none"> <li>- <i>Akcja</i> (action): this is a supporting project for teachers which assists them in the use of film material, the promotion of good practices and the creation of student and teacher networks. 400 schools are involved in the project.</li> <li>- <i>Akademia</i> (academy): online tutorials to provide teachers with the knowledge of film language, learning how to use non-verbal communication, etc. They also organize workshops with experts at the Warsaw Film School.</li> <li>- <i>Kinoterapia</i>: a project to show how to conduct educational activities with the use of film through teaching materials and articles.</li> </ul> The website offers educational materials and sources for both teachers and students. It works also as an open source platform, where teachers can propose their lesson plans for different levels of learning. A forum allows for the sharing of ideas and experiences. <ul style="list-style-type: none"> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To critically approach Polish film (both inside and outside the classroom).</li> <li>- To address film and its relation with other curricular subjects: Polish language, culture, history, civics, etc.</li> <li>- To provide a tool for students and teachers to learn through film education.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Due to changes within the Polish general curriculum, which now places more emphasis on the need for film education, <i>Filmoteka Szkolna</i> has become a support-providing institute for teachers, providing high value education materials within film literacy (analysis, production, content transmission). This project works continually to create new topics and to select new films for use within schools. The project provides initiatives to improve communication between teachers and students so as to create a community and a network within which to share film literacy experiences. <ul style="list-style-type: none"> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Lessons</a></li> <li>- <a href="#">Video database</a></li> <li>- Awards: <i>Filmoteka Szkolna</i> was awarded the 2009 "Education Initiative of the Year", by the "Voice of Teachers and the Ministry of Education". This project also received the "Platinum Goats" for outstanding events in the field of film and audiovisual culture for young audiences in the same year, awarded by the International Young Audience Film Festival "Ale Kino!" in Poznan.</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <i>Filmoteka Szkolna</i> is an initiative of the Polish Film Institute, financed by the Ministry of Culture and National Heritage, the Polish Film Institute and the Polish Audiovisual Publishers. Other collaborators: Centre for Civic Education, Warsaw Film School, Generator Foundation and the Association of New Horizons. Partner program is the Polish Filmmakers Association.</li> </ul> </li> </ul> </li></ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country wide	Yes	Yes	Yes	Free activity	Yes	6 to 10 years



<b>Program/ Activity</b>		International Young Audience Film Festival 'Ale Kino!'					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.alekino.com/en/strona/festival">http://www.alekino.com/en/strona/festival</a> E-mail: <a href="mailto:jmoszkowicz@alekino.com">jmoszkowicz@alekino.com</a> (Jerzy Moszkowicz, Director)</li> <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary school.</li> <li>▪ <b>Description</b> The festival dates back to the 1960s and in the 1990s it went from being a national event to becoming a first class European festival. <i>Ale Kino!</i> showcases films from all over the world and highlights the richness and diversity of cinema for children and teenagers. The films used are chosen based on their quality relevant to a young audience, focusing on specific content that helps them better understand the world that surrounds them, and which promotes dialogue between participants. <i>"It presents young people as they laugh and cry, during adventures and tragedies, with unique understanding for their world and utmost respect. Ale Kino! means wise and inspiring cinema."</i> The festival also facilitates forum debate about the state of the art of youth cinema. Each year producers, distributors, educators and cultural animators from around Europe gather at this event.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote quality international cinema for children and teenagers.</li> <li>- To raise standards of film and media literacy.</li> <li>- To develop discussion forums for young audiences as well as artists and educators.</li> <li>- To introduce children and teenagers to film media.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Film literacy is developed through the dual methods of film screenings and forum debates, with the objective of creating a young and critical audience with a taste for film. The organization promotes the right of all young people to access film education and to rediscover the social context which surrounds them. The films are selected to "offer the view of the world from the perspective of different cultures and artistic convention."</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Canal Ale Kino in Youtube</a></li> <li>- <a href="#">Archives –Past editions material 2011-2013</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> The Festival Organizer is <i>Centrum SztukiDziecka w Poznaniu</i> (Children's Art Centre in Poznań). The Festival co-organizer is <i>Multikino S.A.</i> In 2012 <i>Ale Kino!</i> received the Polish Film Institute award in the category of international film events. It also won the 2008 category of young audience education, and in 2011 the European Citizens' Prize from the European Parliament.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	Yes	No	No	Free activity	No	More than 10 years

## DATA FROM SCHOOLS SURVEY





## 1.25. PORTUGAL

### INTRODUCTION

Portugal has not yet put a national strategy on media literacy in place. However, inside “*Linhas Orientadora de Educação para a Cidadania e Referencial de Educação para os Media*” (Citizenship Education and Media Education Guidelines, 2012-14) a framework for its development does exist. There is no specific agency in charge of media literacy implementation in the education system, but there exists a commission within the Directorate-General of Education (inside the Ministry of Education and Science) which manages the subject. In relation to film literacy, a “National Plan for Film Education” is being developed by representatives from the Directorate-General for Education.

Media literacy is a cross-curricular topic and a specific module inside the non-compulsory subject of Civics Education. Film literacy contents are found within Portuguese Language and Visual or Fine Arts (Visual Education).

Moving on to Portuguese film festivals, the [Espinho International Animated Film Festival Cinanima](#) maintains an educational service, which runs workshops and seminars throughout the year. Their principal goal is to foster and promote a taste for Animated Film. The [Fest – International Youth Film Festival](#) has a section known as “Training Ground” where master-classes and workshops are provided during the festival. “Fest” is an educational event where the public and upcoming filmmakers and film students from all over the world receive training from some of the film industry’s top experts. Finally, there is also the [Indie Junior](#) Festival and its screenings for schools.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Portugal
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Code of Author’s Right and Related Rights (as last amended by Law No. 16/2008 of April 1, 2008).</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 75 (2) (f), 75 (2) (h)</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b>  The exception relating to use for the sole purpose of illustration for teaching or scientific research was transposed in <u>Article 75(2)(f) and (h)</u> Copyright Act almost verbatim. There is no requirement that the source, including the author’s name, be indicated.  The provision does not specify whether a use means both reproduction and communication to the public.</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> No compensation is required for this use.</li></ul>

### CASE STUDIES

In Portugal, film education is not implemented on a national scale, and as such, the following initiatives were the ones we identified: "[Zero em Comportamento](#)" ("Zero Behaviour"), a cultural association that emerged in 2001 with the aim of promoting cultural diversity; "[Cine Clube Viseu](#)" ("Viseu Cinema Club"), which began as a film club and now also promotes film screenings in schools and film theatres for students and teachers; and finally "[Juventude Cinema Escola](#)" ("Youth Cinema School"), which organises film screenings and produces pedagogical materials.

<b>Program/ Activity</b>	Zero em Comportamento / Projecto Educativo (A Zero in Behavior/Educational Project)
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.zeroemcomportamento.org/">http://www.zeroemcomportamento.org/</a> E-mail: <a href="mailto:servicoeducativo@zeroemcomportamento.org">servicoeducativo@zeroemcomportamento.org</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Preschool, Primary, Secondary. Schools, Teachers, Parents and Children.</li>   <li>▪ <b>Description</b> "A Zero in Behavior" is a cultural association that emerged in 2001 with the aim of promoting cultural diversity. It contributes to the development of film literacy for the enrichment of national film production and as an alternative to commercial cinema. The educational project that the association provides seeks to contribute to the education of children and young people with and for the cinema. The project offers activities to schools, teachers, parents and students by bringing together pedagogical aspects: the realization of screenings, organization of workshops, together with the aim of providing the youngest with the tools to foster their critical and creative spirit. It presents sessions of short films for children between 3 and 12 years old as a way to complement and diversify the programmatic content of school subjects, ranging from the nature of the arts to the complexity of sciences. Two services are available: <ul style="list-style-type: none"> <li>- Film Goes to School: film as a teaching tool for pre-school and the 1st and 2nd stages of education, with a recreational component, critical thinking and art. As part of informal education.</li> <li>- Educational Programs for Educational Services: is directed at diverse cultural and educational institutions that are willing to conduct activities for the stimulation of the youngster's imagination and creativity, as well as the encouragement of problem solving competences.</li> </ul> For these two services there are two types of activity packages available: <ul style="list-style-type: none"> <li>- "Filminhos e Reflexão Crítica"(Short films and critical comprehension) that proposes a critical reflection through questions that decode content and curriculum issues.</li> <li>- And "Filminhos, Reflexão Crítica e Oficina" (Short films, critical comprehension and workshops), that includes, in addition to critical reflection, a practical component with workshops in creative writing, music, dance, drama, art and an introduction to film as a discipline, where children have the opportunity to build optical toys using paper/cardboard, pens and other simple materials. With so little they are able to build their own film narrative. From 2001 to the present.</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To extend education through culture, more specifically for cinema;</li> <li>- To contribute to cultural diversity and film education, informing and educating children and young people with cinema;</li> <li>- To provide instruments to the youngest, which enable them to strengthen their critical and creative spirit;</li> <li>- To use the cinema as a teaching tool in schools;</li> <li>- To provide teacher training in film literacy;</li> <li>- To be an alternative to commercial cinema exhibition in Lisbon, focusing on unpublished titles in Portugal.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Because of the distribution characteristics of the organization, the project tries to foster the cultural heritage of Portuguese independent films in order to preserve cultural diversity in schools. Moreover, activities emphasize critical interpretation and reflective thinking of the moving image. Accordingly, the cinema is demystified and deconstructed through its basic principles. Moreover it provides children the opportunity to learn how to build a story, how to write with the audiovisual language and how to read it critically.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Educational Project</a></li> </ul> </li> </ul>	

- [Catalogue of short and feature films](#)
- [Didactic material to workshops from 3 to 12 years old](#)
- ["A Zero in Behavior" Events](#)
- **Collaboration with other stakeholders**
  - Governo de Portugal (Government of Portugal).
  - Secretário de Estado da Cultura (Secretary of State for Culture).
  - Instituto do Cinema e do Audiovisual - ICA (Institute of Cinema and Audiovisual Arts).

#### Essential elements

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	Yes	Yes	Free activity	No	More than 10 years

<b>Program/ Activity</b>	Projecto Cinema para Escolas / The Cinema for Schools Project - Created by Cine Clube Viseu-CCV (Viseu Cine Club)
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.cineclubeviseu.pt/CINEMA-PARA-AS-ESCOLAS">http://www.cineclubeviseu.pt/CINEMA-PARA-AS-ESCOLAS</a> E-mail: geral@cineclubeviseu.pt</li>   <li>▪ <b>Educational level or program the case is related to</b> Pre-School, Primary, Secondary, College. Schools, Teachers and Students from pre-school to higher education.</li>   <li>▪ <b>Description</b> The "Cinema for Schools Project" began in 1999 and is aimed at the school community of the city of Viseu and the north-central region of Portugal. Founded in 1955 by a group of film fans from the city of Viseu, "Cine Club" started screening films for the general public (in the "Cine Rossio") and for child audiences (in the "Viseu Club"). However, it has always had education as one of its fundamental purposes, with the provision of texts and talks accompanying each screening. The "Cinema for Schools Project" promotes audio-visual film programming on an annual basis and provides screenings for teachers and students in schools and film theatres. Considering the gaps in educational training in relation to the audio-visual discipline, the project also offers training for experimentation and creation of audiovisual products through workshops and courses, aimed at teachers. In addition to specific programs at each school level, two other programs are aimed at all education levels: "Learn in Party" is a festive program that teaches animation with shows, screenings and workshops whereas "Cinema Sessions" provides teachers and students with viewings of films. The latter constitutes a valuable component of the school curriculum, and uses tools of analysis and exploration prepared jointly with the schools. <ul style="list-style-type: none"> <li>- "Small Cinema": created in 2010 for the public pre-school and 1st stage of basic education. It promotes the experience of viewing and reflection (the classroom in the film theater), while proposing experimentation and deconstruction of the language of animation.</li> <li>- "Animated Schools": These are workshops with groups up to 20 pupils, providing a practical experience of initiation into film animation. Through experimentation and direct contact with the animation, participants create small animated sequences. Aimed at the first basic stage</li> <li>- "Learn in Movies": The project consists of making animated films throughout the academic year. Each film includes a series of workshops using the animated film through different techniques. Aimed at all stages of basic and secondary education.</li> <li>- Other projects: Vanguarda and Aesthetics in Cinema and Workshop Realization. In 2014, the institution celebrated 15 years of continuous activity, with over 32,000 participants across various age groups. From 1999 to the present, during the school year.</li> </ul> </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To raise awareness among young people and children regarding the audio-visual sphere;</li> <li>- To develop new audiences for cinema;</li> <li>- To reduce the cultural gap between the school curriculum and the audiovisual environment of the children;</li> <li>- To learn through practice: making short-films, writing reviews, and participating in workshops.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> The importance of this case lies in the variety of activities it manages, since it includes the viewing of audio-visual products of different natures (animation, short and feature films, musical films, etc.) displayed in several scenarios (school and cinema theaters), with complementary materials that promote awareness and critical reflection. Film Literacy is implemented in theory but also through practice, the workshops and practices of film production, providing the possibility of collaborative work between teachers, students and their community. The use of film is also promoted in various contexts as a supplementary teaching material, which is the main objective of this initiative in schools. The organization promotes overall access to film culture, critical thinking, content production, and the use of film as a teaching material in schools.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Video Project Learn through films</a></li> <li>- <a href="#">Argumento Magazine</a></li> <li>- <a href="#">Film analysis sheets</a></li> <li>- <a href="#">Viseu Cine Club in Facebook</a></li> <li>- <a href="#">Vista Curta 2014 (Short film Festival)</a></li> <li>- <a href="#">Vista Curta 2013 (Short film Festival)</a></li> </ul> </li> </ul>	

- [Workshop “Vanguardas e estéticas No Cinema”](#) (Vanguards and aesthetic in Cinema)

- **Collaboration with other stakeholders**

ACERT de Tondela (Cultural and Recreational Association of Tondela/Viseu District) APECV – Associação De Professores De Expressão E Comunicação Visual (Association of Teachers of Speech and Visual Communication) Apordoc – Associação Pelo Documentário (The Portuguese Documentary Association) Biblioteca Municipal De Mangualde (Municipal Library of Mangualde/Viseu District) Casa Da Animação (Animation House - Cultural centre dedicated to the promotion and development of film animation) Cinemateca Portuguesa – Museu Do Cinema (Portuguese Cinematheque – Cinema Museum) Eapn – Rede Europeia Anti-Pobreza (European Anti-Poverty Network) Escola Superior de Educação de Viseu (School of Education, Viseu) Fundação Lapa do Lobo (“Lapa do Lobo” Cultural Foundation) Museu Grão Vasco (“Grão Vasco” Museum) Teatro Viriato (Viriato Theater).

As the CCV is a non-profit association, the Cinema Project in Schools also depends on the financial support of the Secretary of State for Culture, through the Institute of Cinema. The project has achieved, by this means, between 30 and 50% of its total funding. The CCV meets the balance annually, using various partnerships and its own revenues.

#### Essential elements

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	Yes	Free activity	No	More than 10 years

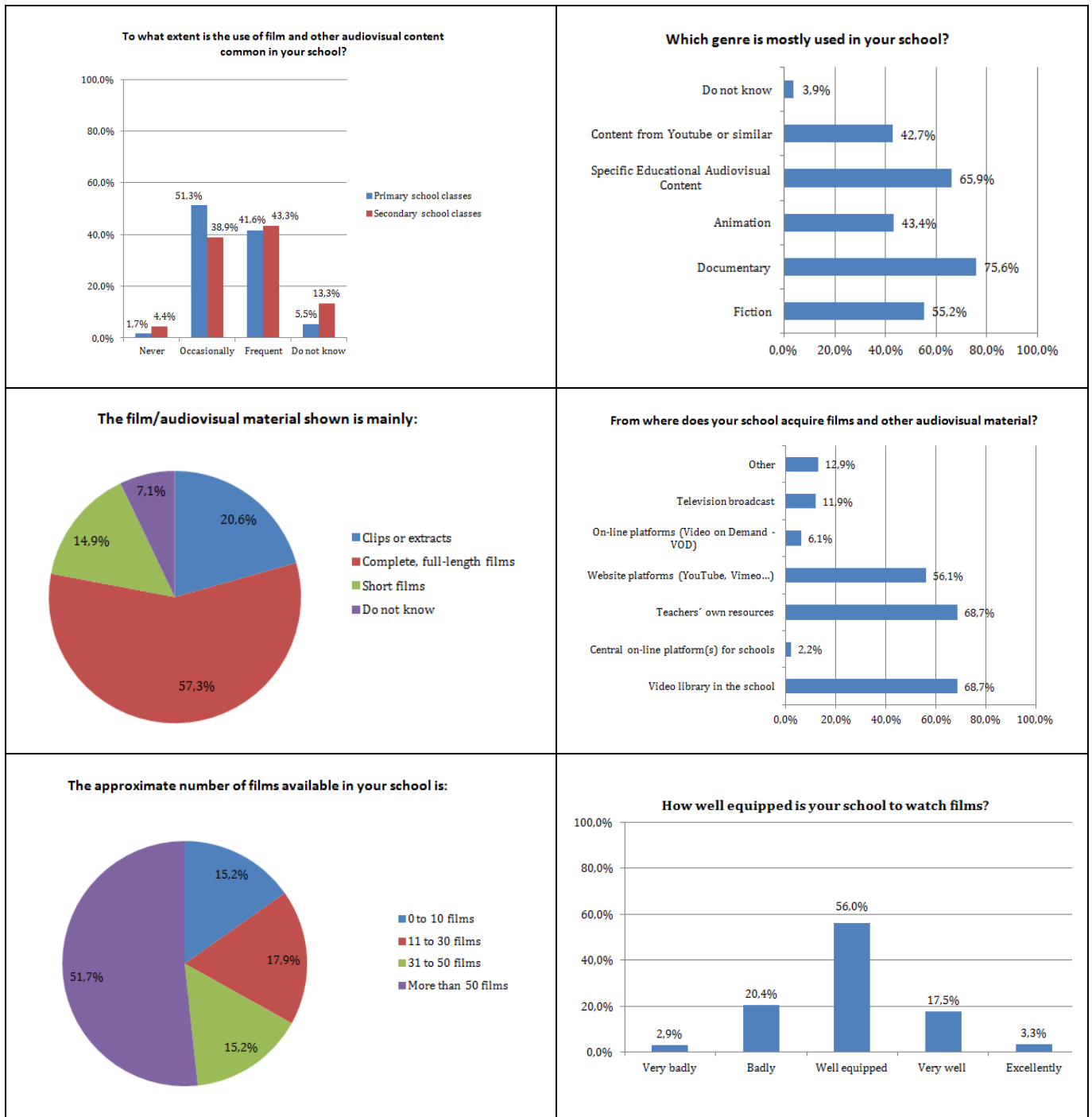


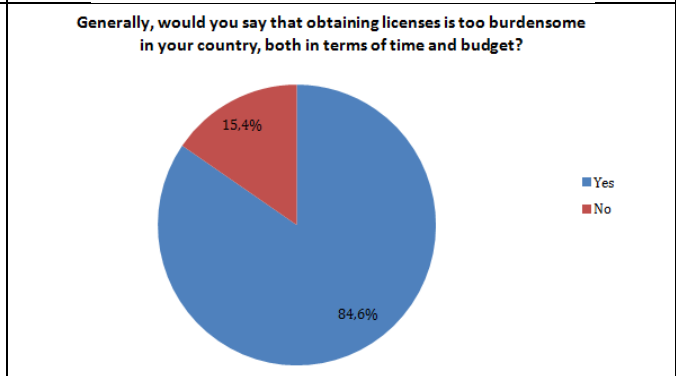
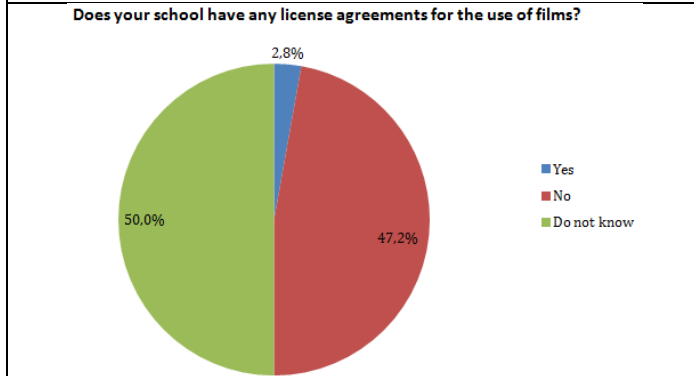
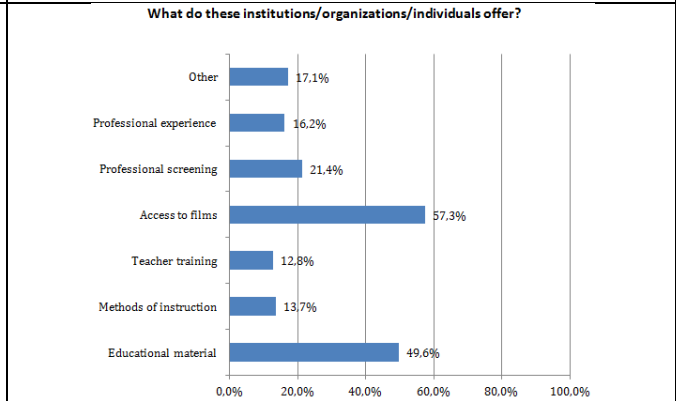
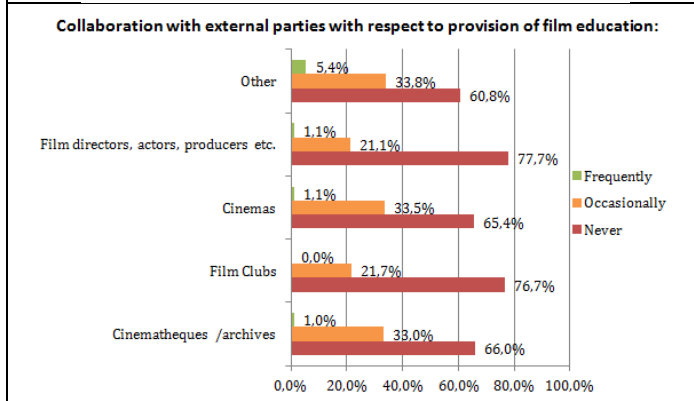
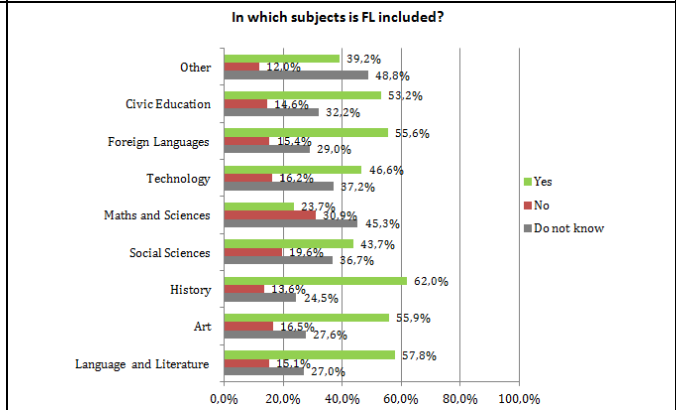
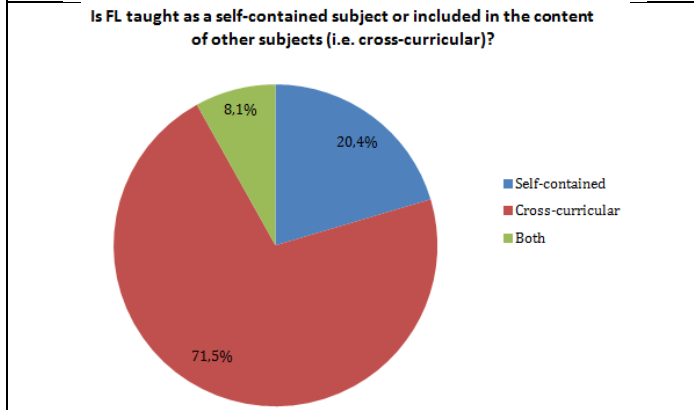
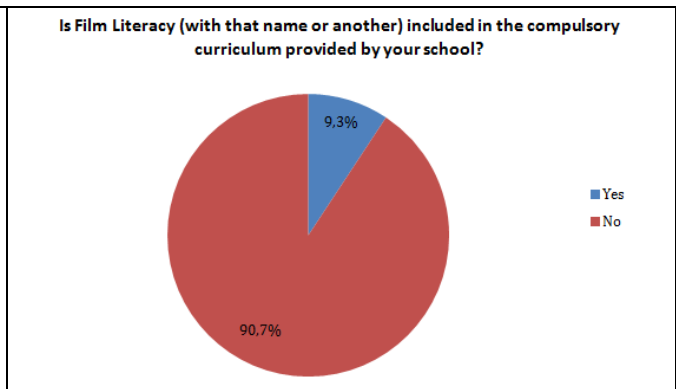
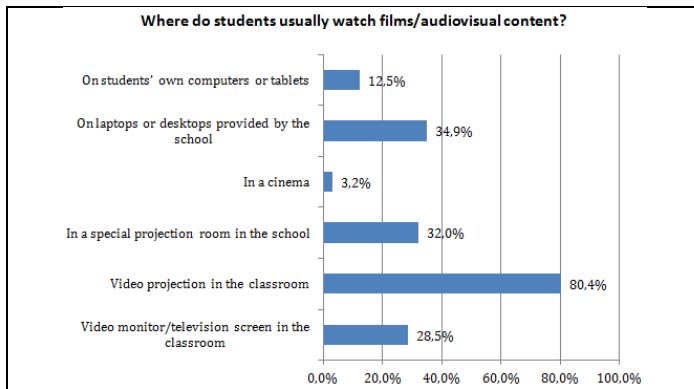
<b>Program/ Activity</b>	Juventude Cinema Escola (JCE) / Youth Film School
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.cineclubefaro.com">http://www.cineclubefaro.com</a>  E-mail: atendimento.dsral@dgeste.mec.pt, ccf@cineclubefaro.com</li>   <li>▪ <b>Educational level or program the case is related to</b>  Primary and Secondary schools.</li>   <li>▪ <b>Description</b>  The JCE Program - Youth / Cinema / School was launched by the Regional Direction of Education in the Algarve, 1998-1999. Since then the project has reached 70 schools, 1,271 teachers, more than 30,000 students and hosted more than 1,275 movie sessions.  The initiative organizes screenings and pedagogical materials for the teachers. The activities are divided into two levels, from grade 5 to 9 and grade 10 to 12. These groups have four sessions scheduled per academic year. The project provides fact sheets for the screenings, which are divided by thematic and technical aspects and have to be treated in an interdisciplinary way.  Teachers participate in a preparative training session: "Inside Movie I - Introduction to a History and Semiotics of the Cinema", and "Inside Film II - Production Guides" from selected films. They also have to attend an evaluative session. At the end of the school year the schools participating in the JCE Network display the projects done in the school and celebrate their work and the art of cinema.  As a complementary activity, we highlight the sub-program Vou levar meus pai ao cinema (I will take my parents to the cinema), which offers open sessions to parents and the whole community.  Schools, teacher and students. Parents also can participate in a specific sub-program named Vou Levar os meus pais ao Cinema (I will take my parents to the cinema).</li>   <li>▪ <b>Main objectives</b>  The major objective of this program is to form a new audience for cinema. The project aims to raise awareness of teachers to cinematographic languages and to acquire mechanisms to analyze them and use them independently. Regarding students, the project aims for them to: <ul style="list-style-type: none"> <li>- Analyze the movie as an object of study, as well as recognize the characteristic of film as a cultural product.</li> <li>- Identify the cinema as a form of communication and a vehicle for ideology transmission.</li> <li>- Understand the "illusion of movement" as a specific form of art.</li> <li>- Acquire information about "how to make a movie" and the basics of film grammar through the detection of different genres, formats and ways of production.</li> <li>- Acquire knowledge about the history of cinema and the filmmaking industry.</li> <li>- Relate film themes with curricular disciplines.</li> <li>- Recognize cinema as art.</li> <li>- Encourage the creation of small films.</li> </ul> </li>   <li>▪ <b>Short evaluation</b>  A variety of activities help to develop film literacy, ranging from watching films to the promotion and encouragement of the creation of small audiovisual products.  The project also encourages constant self-evaluation through qualitative assessment activities.  It is interesting to note that the project was implemented after a regional survey of 30 schools in the region, which indicated a predominance of American films in cinemas, which, according to those involved in the initiative, narrowed and distorted the vision of the viewer. It is as a result of those results that the organization seeks to create a new audience for cinema.  Another interesting point is the process of knowledge construction that takes place throughout the school year by the students. The concepts related to the film sessions are assessed and graded by the teachers, putting film firmly into the education sphere as a complementary competence inside the curriculum.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Web Regional Direction of Education in the Algarve</a> (JCE Project information1)</li> <li>- <a href="#">Web Regional Direction of Education in the Algarve</a> (JCE Project information2)</li> <li>- <a href="#">Web Faro Cine Club (JCE Project information)</a></li> <li>- <a href="#">Faro Cine Club offers Film Reviews made by its members</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b></li> </ul>	

The activities have been developed since its inception in partnership with Cine Club Faro (a city of the Algarve region with a population of more than 40,000 inhabitants).  
 Cine Club Faro has as collaborators: Câmara Municipal de Faro; Delegação Regional do Instituto Português da Juventude; Delegação Regional do Ministério da Cultura; Universidade do Algarve; Governo Civil do Distrito de Faro; Instituto do Cinema, Audiovisual e Multimedia.

<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Public only	Regional	Yes	Yes	Yes	Free activity	No	More than 10 years

## DATA FROM SCHOOLS SURVEY





## 1.26. ROMANIA

### INTRODUCTION

There are several written dispositions concerning Romanian media literacy (no. 4730/2004, 5959/2006 and 5097/5099/2009). "Media Competence," as a cross-curricular topic in the national educational system, is described in Annex no. 3 of Disposition no. 4730/2004. There are no national agencies for media literacy but "ActiveWatch-Media Monitoring Agency" (a private NGO founded in 1994), has developed a large number of media literacy-related initiatives and programs throughout the country. Media literacy is therefore understood to be a cross-curricular topic. It is featured in subjects such as Civics, Social Studies, History and Foreign Languages and Logic, and in the optional subject "Logic, Argumentation and Communication."

Regarding film literacy, there are various initiatives, which can be found in Romania, most of which are or fall under Film Festivals. "[KINOdiseea](#)" is an International children's Film Festival in Bucharest, the first since 1989, the aim of which is to introduce high quality film material to the youth, providing screenings and workshops with pedagogical content.

Regarding specific organizations, the "[ORICUM](#)" NGO runs several different educational events related to creative industries. The Manifesto Film Clubs (not only present in Romania) are especially well-known, together with Human Rights / Global Issue-themed film clubs which take place in Secondary Schools.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Romania
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Law No. 8 of March 14, 1996 on Copyright and Neighboring Rights</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 33</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b></li></ul> <p>The use of brief excerpts of published works (including television or radio broadcasts, sound and audio-visual recordings) is permitted without the author's consent and without payment of remuneration. The three step test applies to the teaching exception. The conditions are further: the use of isolated articles or brief excerpts from works in publications, television or radio broadcasts or sound or audiovisual recordings exclusively intended for teaching purposes and also the reproduction for teaching purposes, within the framework of, inter alia, public education, to the extent justified by the intended purpose.</p>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> No remuneration required.</li></ul>

## CASE STUDIES

There are several written dispositions regarding Romanian media literacy (no. 4730/2004, 5959/2006 and 5097/5099/2009). "Media Competence", as a cross-curricular topic in the national educational system, is described in Annex no. 3 of Disposition no. 4730/2004. There are no national agencies regarding media literacy but "ActiveWatch-Media Monitoring Agency" (a private NGO founded in 1994), has developed a large number of media literacy related initiatives and programs throughout the country. Media literacy is therefore understood as a cross-curricular topic. It is featured in subjects such as Civics, Social Studies, History and Foreign Languages and Logic, and in the optional subject "Logic, Argumentation and Communication".

Regarding film literacy, there are multiple different initiatives which can be found in Romania, most of which take the form of Film Festivals. "[KINOdiseea](#)" is an International children's Film Festival in Bucharest, the first since 1989, whose aim is to introduce high quality film material to the youth, providing screenings and workshops with pedagogical content.

Regarding specific organizations, the "[ORICUM](#)" NGO runs several different educational events related to the creative industries. Of particular note are the Manifesto Film Clubs (not only present in Romania) and Human Rights / Global Issue themed film clubs which take place in Secondary Schools.

<b>Program/ Activity</b>	EducaTIFF
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.tiff.ro">www.tiff.ro</a>, <a href="http://tiff.ro/educatiff">http://tiff.ro/educatiff</a> Contact: <a href="http://www.facebook.com/educatiff">www.facebook.com/educatiff</a></li> <li>▪ <b>Educational level or program the case is related to</b> Pre-school, Primary, Secondary.</li> <li>▪ <b>Description</b> The cultural project "<i>EducaTiff</i>" was launched in 2009 as part of "<i>TIFF</i>" (Transylvania International Film Festival). "<i>EducaTiff</i>" is a film education program, organized by the Romanian Film Promotion. The program's aim is to broaden the horizons of children and young people and to expose them to the world of cinema, thereby taking the first steps towards the introduction of film literacy to the regular school curriculum. "<i>EducaTIFF 2014</i>" offered teachers and students the French film '<i>To be and to have</i>' and welcome the presence of its Director, Nicolas Philibert. There were also 6 other featured films, chosen by their relevance to particular student age groups. The participating students received education materials and were able to create film chronicles, which led to enrollment in the Young Film Critics Contest. The featured films were discussed in seminars held by film critics. The "<i>Museum of Fine Arts Cluj-Napoca and Bănyffy Castel</i>" host animation workshops. During each workshop, participants (maximum of 30 students per workshop) are educated on the essential concepts for a short animation movie and then work in teams to create stories and characters. "<i>EducaTIFF</i>" has become an important educational platform, which expanded in 2012 beyond the Transylvania Film Festival with activities in Sibiu and Bucharest. Through its commitment to preparing young people to understand and enjoy film, the "<i>TIFF</i>" works together with other similar projects in Europe and contributes to a future audience of film-literate children and adolescents.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Generate interest and cultivate passion for the cinematographic art among young people.</li> <li>- Familiarization with terms and concepts used by film.</li> <li>- Acquisition of knowledge about filmmaking.</li> <li>- Promote learning skills and critical thinking.</li> <li>- Encourage debates on films and on emotions and issues they induce.</li> </ul> </li> </ul>	

- Use films as support for stimulating students' creativity.
- Creation of important initiatives towards embodying film and media literacy in the school curriculum in Romania.

▪ **Short evaluation**

"EducaTIFF" is one of the first projects in Romania aimed at media and film education and at promoting a passion for film. Its influence has allowed the first steps towards a coherent agenda for media education in school curricula.

Over 2,700 participants from three cities have enjoyed screenings, workshops and film seminars.

In 2010 the renowned director and producer Wim Wenders, president of the *European Film Academy* and winner of the *TIFF Lifetime Achievement Award*, which is awarded by the festival every year to a prestigious personality of European cinema, gave his recognition to this educational program.

*EducaTiff* not only brings films to children and adolescents, but also provides educational materials based on these films for teachers who do not have such resources in Romanian schools.

This educational program is in accordance with one of the European Commission's priorities, aimed at integrating media and film literacy into the national school systems. In 2013, *EducaTIFF* was included in the program of five important film festivals in Romania: *Transylvania IFF (Cluj-Napoca, Sibiu, MiercureaCiuc)*, *"Full Moon" Film Festival (Biertan)*, *Alba Iulia Music and Film Festival*. More than 3,000 children participated in screenings, workshops and special events.

▪ **Related resources / Didactic materials / Videos / Links**

- [Educational Materials](#)

▪ **Collaboration with other stakeholders**

Cultural project funded by "the National Cultural Fund Administration".

Supported by the *Embassy of Denmark in Romania*, the *Danish Film Institute in Copenhagen*, and the *Royal Netherlands Embassy in Romania*.

Local partners: *Cluj County School Inspectorate* *County Library "Octavian Goga" Cluj*, *Cinema Victoria Victoria*, *Film Association*, *Museum of Art*, the *French Institute*, the *SHARE Federation Cluj-Napoca (Cluj-Napoca Youth @ 2015 - European Capital of Youth)*.

**Essential elements**

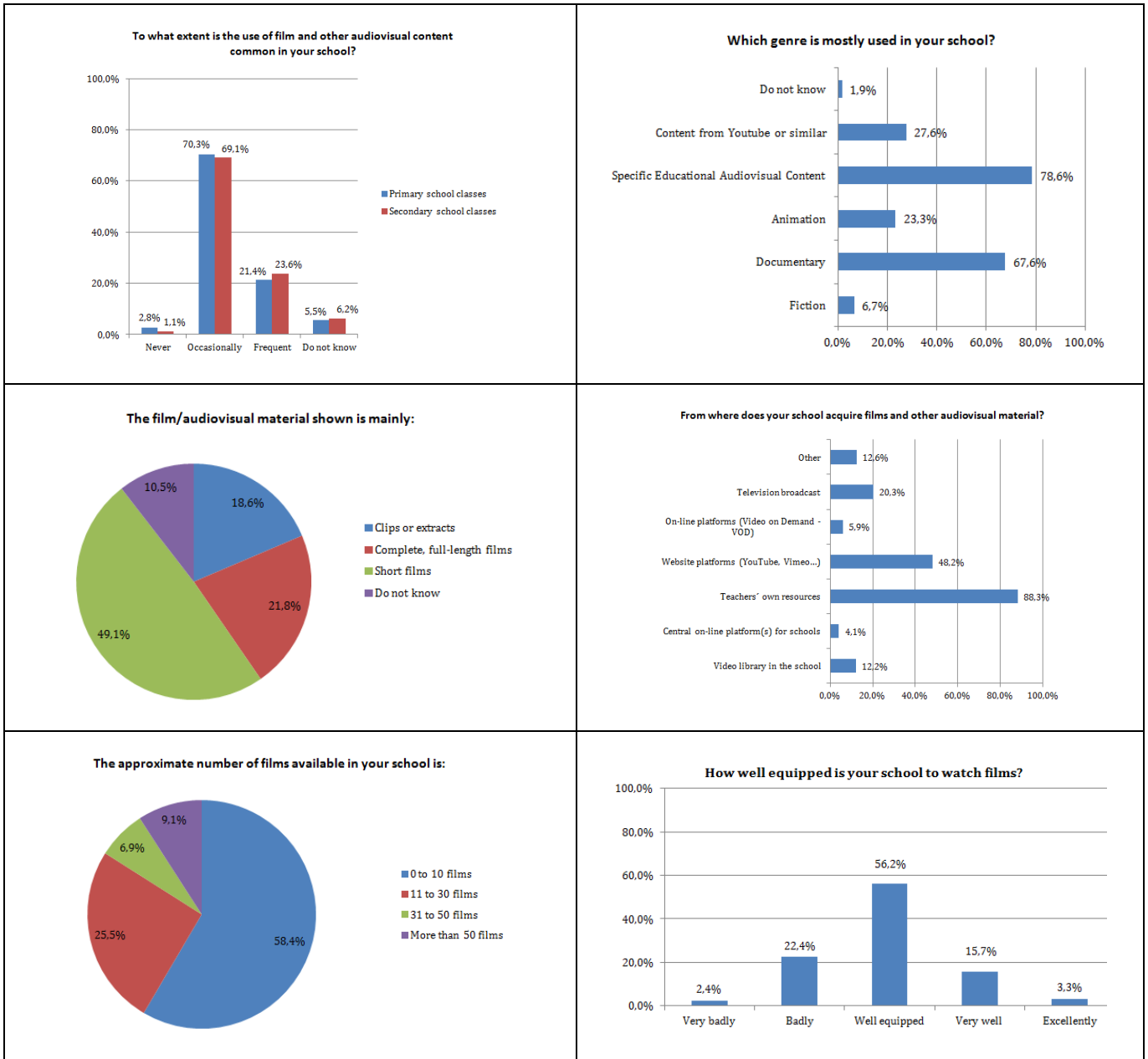
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes		No	6 to 10 years

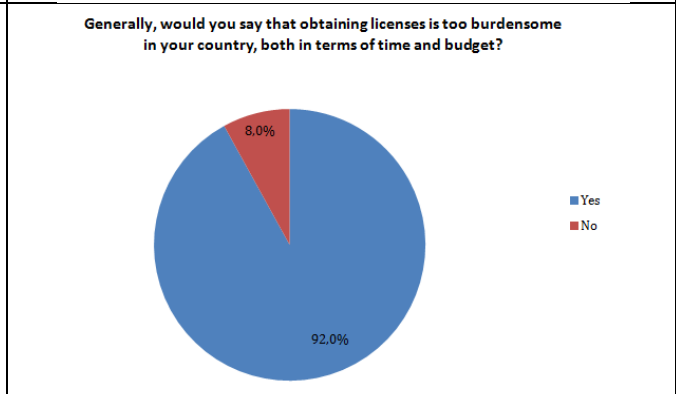
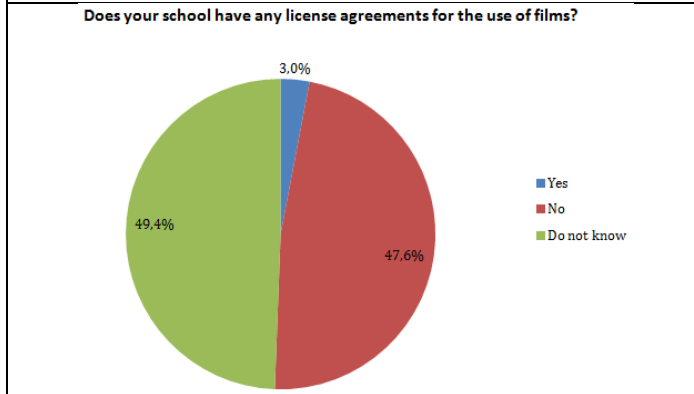
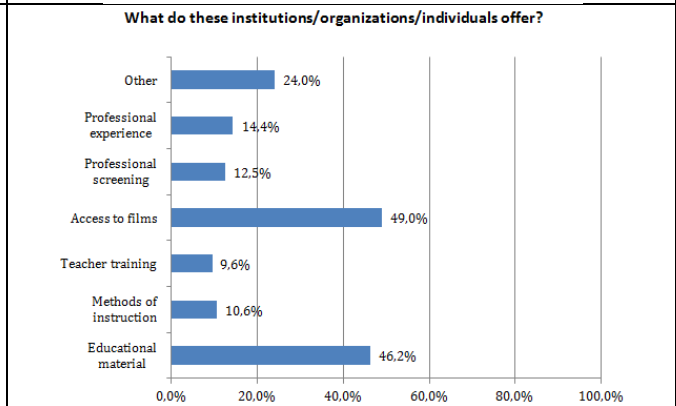
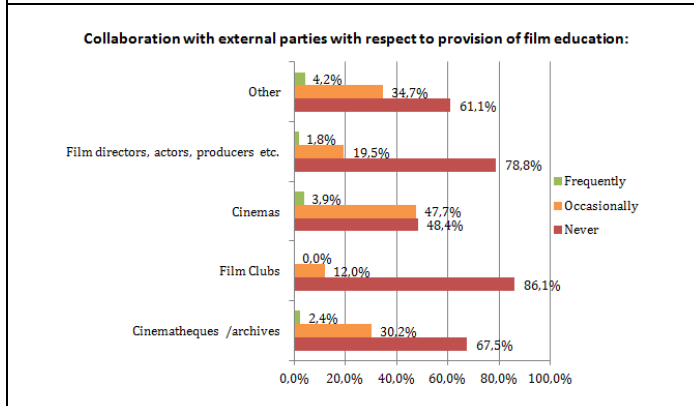
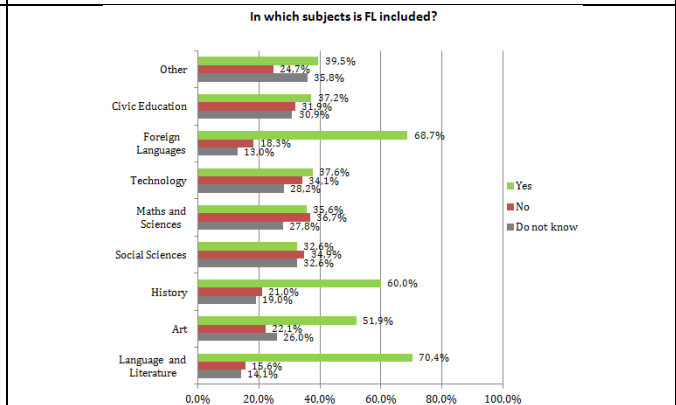
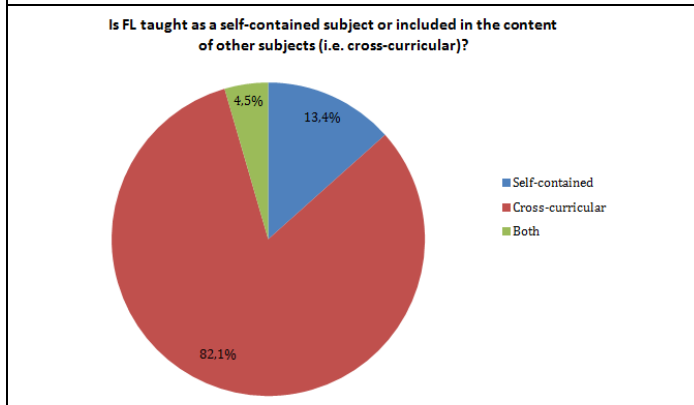
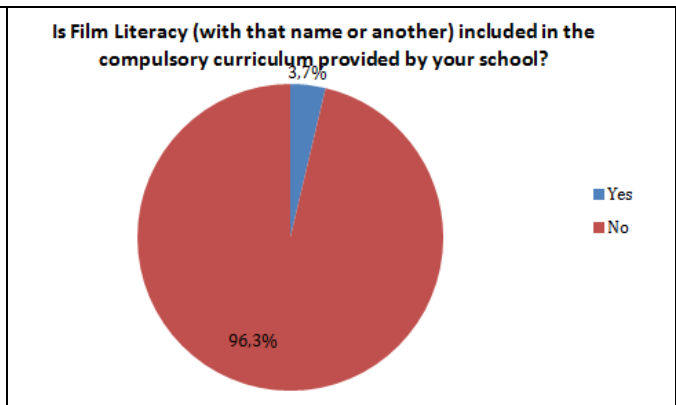
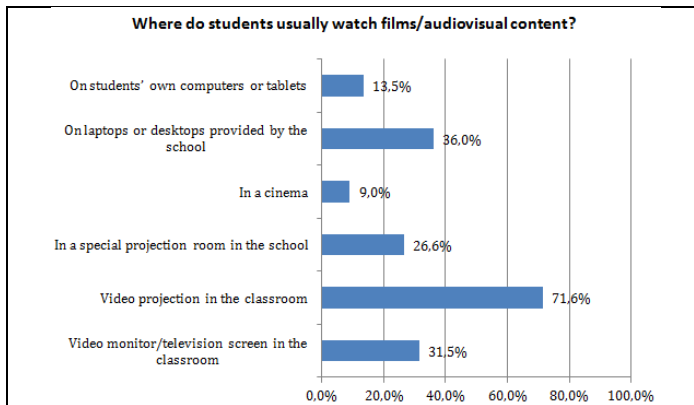
<b>Program/ Activity</b>		Astra Film Junior					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.astrafilm.ro">http://www.astrafilm.ro</a> Contact: <a href="mailto:aff@astrafilm.ro">aff@astrafilm.ro</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and Secondary school level. Students, teachers.</li>   <li>▪ <b>Description</b> An educational program for children, "Astra Film Junior", was introduced in 2009 by the Astra Film Festival (a documentary film festival) because of a lack of concern for image-based education in Romania. The documentary film festival is open to primary school, secondary and college students. The theme employed by "ASTRA FILM JUNIOR 2013" was the "GAME" – an essential mix of psychological, social, emotional, physical and cognitive development in children. Through the use of documentary films, "Astra Film Junior" presents children with the opportunity to find out more about how children play and how toys are made worldwide. Children attend screenings of documentary films, games and contests, all designed to help film, cultural and environmental education.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- The project aims to draw children in to watch documentaries regarding the cinema system.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> "Astra Film Junior" is the only visual education program in Romania using documentary film resources aimed at children and teenagers. So far, tens of thousands of children have taken part. "Astra Film Junior" was awarded the "Civil Society Gala 2012, Education Section" Prize.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="http://www.astrafilm.ro/af-junior">http://www.astrafilm.ro/af-junior</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Partners: French Institute of Romania, Ministry of Education, LEGO Co-organizers: French Institute in Bucharest, Timisoara French Institute, French Institute of Cluj- Napoca, Romania Cluj Radio, French Institute of Iasi, Iasi National College, "Mihai Eminescu" College, French Alliance of Pitesti, Ploiesti ,Brasov and Constanta, Constanta County School Inspectorate, National Pedagogical College "Constantin Brătescu" Constanta, French Lectureship - Sibiu, "Constantin Brancoveanu" Horezu School, Teacher Training Inspectorate in Baia Mare, "Saint Nicholas Association Abrud, "National College of "Tudor Vladimirescu" Targu-Jiu, Middle School "Anthonie Mogoș" Ceauru / Balestier, National College of Computer Science "Matei Basarab" Râmnicu Vâlcea, "Take Ionescu" College Râmnicu Vâlcea, "Preda Buzescu" School Berbești.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	No	Yes	Yes		No	1 year



<b>Program/ Activity</b>		Cinema-Edu					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://cinema-edu.ro">http://cinema-edu.ro</a> E-mail: <a href="mailto:sociatia.macondo@gmail.com">sociatia.macondo@gmail.com</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Secondary schools. Students, teachers.</li>   <li>▪ <b>Description</b> The "Cinema-Edu" project aims to bring together the young public with films of a European and national heritage, conducting discussions and debates on cinematographic topics. The Macondo Cultural Association has been organizing "Cinema Edu" projections since 2010. A guide for discussion and analysis, provided for both students and teachers, accompanies each film. Students may continue the debates at school in the relevant classes. Throughout the year, Secondary school students are hosted in cultural institutions such as Cervantes Institute, the Italian Cultural Institute, the National Library, the Elvira Popescu Cinema. The most successful European films are shown, followed by debates with special guests from the film industry. The best secondary student-made short films are presented to their classmates and during the project the "Do you speak cinema?" contest is also organized on Facebook: <a href="http://www.facebook.com/cinema.edu.ro">www.facebook.com/cinema.edu.ro</a>. Many resources are available to students and teachers on the following website: <a href="http://www.cinema-edu.ro">www.cinema-edu.ro</a>.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Promote the values of national and European film.</li> <li>- Provide elements of film literacy.</li> <li>- Stimulate critical perception.</li> <li>- Develop analytical minds.</li> <li>- Encourage creativity.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Over 80 schools across the country participate in this project, working with educational institutions to provide solid perspectives and a place for film literacy in the school curriculum.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Catalogue of films</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Ministry of National Education, Bucharest School Inspectorate, National Museum of the Romanian Peasant, National Film Centre, Cervantes Institute, Italian Cultural Institute "Vito Grasso", National Library and French Institute.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	No	Yes	Yes		No	2 to 5 years

## DATA FROM SCHOOLS SURVEY





## 1.27. SLOVAKIA

### INTRODUCTION

Film literacy is studied at Primary Education level in Slovakia but in a non-formal environment and little is produced for film literacy initiatives.

The legal framework for the development of media literacy in Slovakia is given in the “Concept of Media Education in the Slovak Republic in the Context of Lifelong Learning, 2009”. There is no public agency in charge of the curricular implementation of media literacy but the “Media Literacy Centre” (a non-profit organisation) does work in this field. Media literacy is developed in the curriculum in a cross-curricular manner as a component that should be observed at all stages of schooling. It is also taught as a separate optional subject. Its contents are principally developed within the Slovak Language, Visual or Fine Arts, Civics Education, Geography, Economics (in secondary schools), Foreign Languages and Ethics Education. Film literacy is offered within the subject of Visual Arts at the primary school level.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Slovakia
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Act No. 618/2003 Coll. of 4 December 2003, which came in force in the 1 January 2004 (Copyright Act 2003).</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Art. 28</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b> <u>Article 28</u> permits the use (including any reproduction or communication to the public) of a short part of a work to the extent justified by teaching purposes by a school, if not done for a direct or indirect economic advantage.</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> No compensation to the author is required for these uses.</li></ul>

## CASE STUDIES

The [International Biannual Festival of Animation](#) (BAB) has, since 1985, screened animated films for children as well as organised workshops. When considering the awards that the festival gives out, the opinions of youth are taken into account. [One World Film Festival](#) has a special interest in the Human Rights and Global Issues genre, explored through the use of documentaries.

<b>Programme/ Activity</b>	One World for Kids
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>            Website: <a href="http://www.peopleinperil.sk">www.peopleinperil.sk</a>            Festival's Website: <a href="http://jedensvet.sk/en">http://jedensvet.sk/en</a>            E-mail: info@peopleinperil.sk</li> <li>▪ <b>Educational level or program the case is related to</b>            Not specified. Children and young generations.</li> <li>▪ <b>Description</b>            "The People in Peril Association" (PIPA) is a civic association that organizes humanitarian aid as well as cultural and educational activities in Slovakia and abroad. Among them, the "One World Film Festival" shows around 60 documentary films each year focused on human rights and global issues together with discussions, exhibitions and concerts. The festival includes different thematic categories around human rights and global issues. One of the film sections is specifically devoted to children: "One World for Kids". Their screenings handle different themes around social contexts, differences, health lifestyles, the power of the media, ecology, Slovak documentaries and poverty.            Around 20 of the film festival productions are screened in other cities across Slovakia. The organization also created an online audiovisual platform in which 23 films can be downloaded and watched for free after a formal request to the organization. This makes the screenings at school or in other public environments easy, and access to audiovisual productions becomes common for all. The aim of this project is to provide as many people as possible with the chance to watch selected documentaries. Since 1999/2000.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To make children aware of the worlds' controversial issues that affect younger generations from around the globe.</li> <li>- To screen films and hold debates on topics related to the fight for human rights and civil activism in order to improve society.</li> <li>- To encourage the free and legal distribution of documentaries focused on social activism.</li> </ul> <p>Civil activism is on the rise. It is as if we have finally understood that governments will not solve our problems for us, and that if there is something we don't like, we just have to change it ourselves.</p> </li> <li>▪ <b>Short evaluation</b>            Film literacy is a way to reflect on social activism. They can show and help analyze multiple forms of civil bravery around the world, not only in Slovakia, but also in other countries.            The festival has been running for 14 years now and has gained in numbers. Screenings are nowadays organized in many regions of the country throughout the year.            The experience "One World for Kids" focuses on film screenings for children, which highlight the activist side of younger generations in order to bring changes into society.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- Films:               <ul style="list-style-type: none"> <li>- <a href="#">Thematic categories (10 categories: a brief explanation and links to partners and further information)</a></li> <li>- <a href="#">Films A-Z</a> (links to summaries and trailers of films)</li> </ul> </li> <li>- Regions:               <ul style="list-style-type: none"> <li>- <a href="#">One World in Regions screenings</a> (links to cities across Slovakia where films can be watched)</li> </ul> </li> <li>- <a href="#">Screen Yourself</a> (free downloadable documentaries)</li> <li>- <a href="#">Program</a> (downloadable program)</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- People in Peril Association</li> </ul> </li> </ul>	

- Long-term Donors: European Commission, Embassy of the United States, National Endowment for Democracy, Slovakia's Ministry of Culture, Slovak Aid and Slovenská Sporiteľňa, the largest commercial bank in Slovakia as a general partner of the film festival.
- Local Partners: the association also counts on the support of many local partners in countries all over the world.
- Partner of section One World for Kids: Nadácia SPP, a non-profit organization.

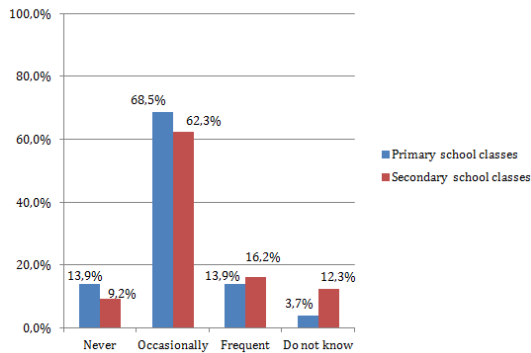
#### Essential elements

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Local	Yes	No	No	Free activity	No	More than 10 years

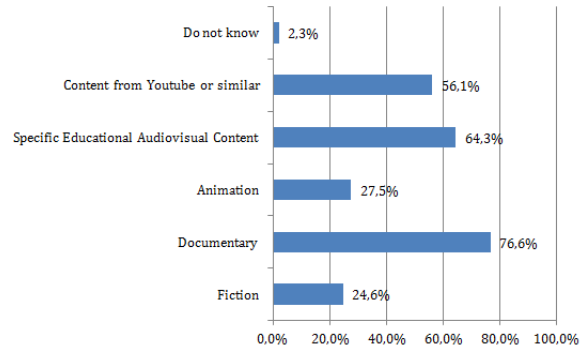
<b>Programme/ Activity</b>		International Festival of Animated Films for Children					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.bab-slovakia.sk/">http://www.bab-slovakia.sk/</a> E-mail: <a href="mailto:bab@bibiana.sk">bab@bibiana.sk</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and Secondary. Students.</li>   <li>▪ <b>Description</b> The "International Biannual Festival of Animation" takes place at the beginning of each October (October 6-10 in 2014), screens animated films for children and organizes workshops, seminars and panels, competitions and exhibitions in which expert professionals participate. Literature for children, mainly fairytales, has a strong influence on the festival. Of particular interest is the Special Prize for child viewers. The best film director prize is awarded based on the results of a survey filled out by participants of the festival. The festival began in 1985 under the name of the International Review of Animated Films for Children. In 1991 it became the only international film festival focused exclusively on children and since 2003 it has become a competitive festival. In 2008 the festival started to organize workshops with filmmakers and screenings of children's own work. In 2010 it was included as a part of BIBIANA's activities.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To screen animated films for children with the aim of enhancing the development of this genre.</li> <li>- To show animated films from around the world in order to assess their artistic quality and establish connections with the world of illustration.</li> <li>- To promote film and media education among children.</li> <li>- To develop a taste for film and at the same time critical thinking in young audiences.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> According to the ECFA, the festival is internationally acclaimed and covered by media from around the world. It has a long tradition as part of the organization of workshops and events and their educational programs pursue the development of audiences through the Children's Viewer Prize and the social prize.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> Videos from previous year (BAB 2012): <ul style="list-style-type: none"> <li>- <a href="#">"Signature Tunes of BAB 2012"</a></li> <li>- <a href="#">Link to the Festival's Statute</a></li> <li>- <a href="#">Photo gallery from previous year (BAB 2012)</a></li> <li>- <a href="#">Archive to previous years (from 2006-2012)</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> Organizers: Biennial of Animation Bratislava (BAB) Secretariat in BIBIANA, International House of Art for Children supported by the Ministry of Culture of the Slovak Republic. Partners: Slovak Film Institute, UNICEF, French Embassy in Slovakia among other institutions in the country.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	No	Yes	No	Free activity	No	More than 10 years

## DATA FROM SCHOOLS SURVEY

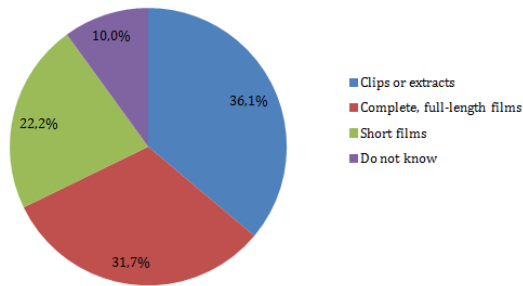
**To what extent is the use of film and other audiovisual content common in your school?**



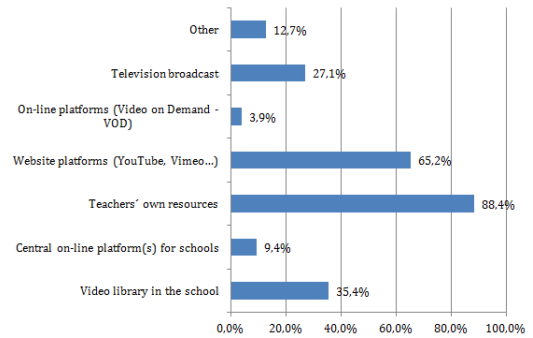
**Which genre is mostly used in your school?**



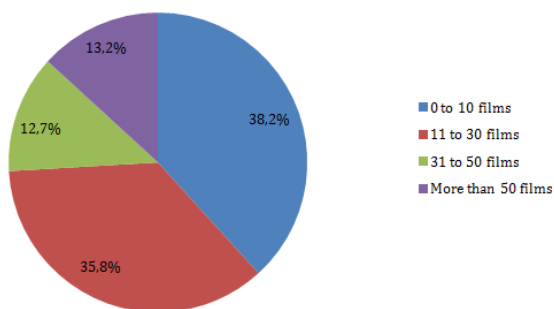
**The film/audiovisual material shown is mainly:**



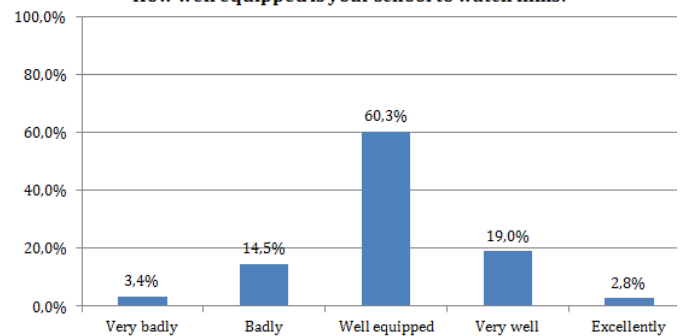
**From where does your school acquire films and other audiovisual material?**



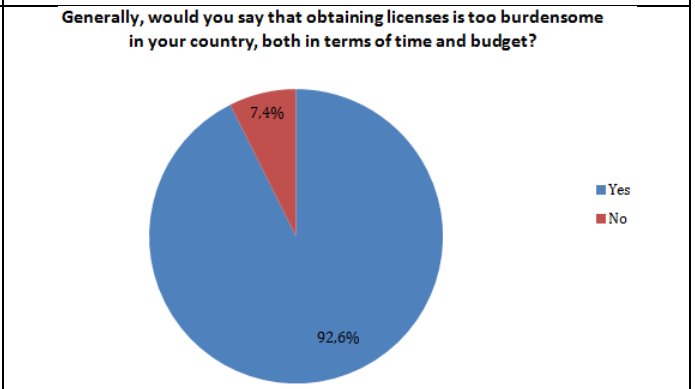
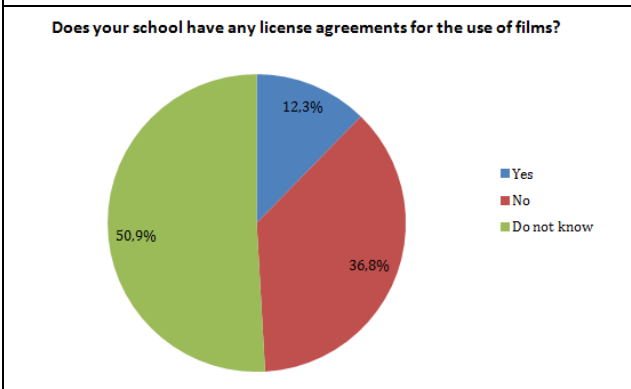
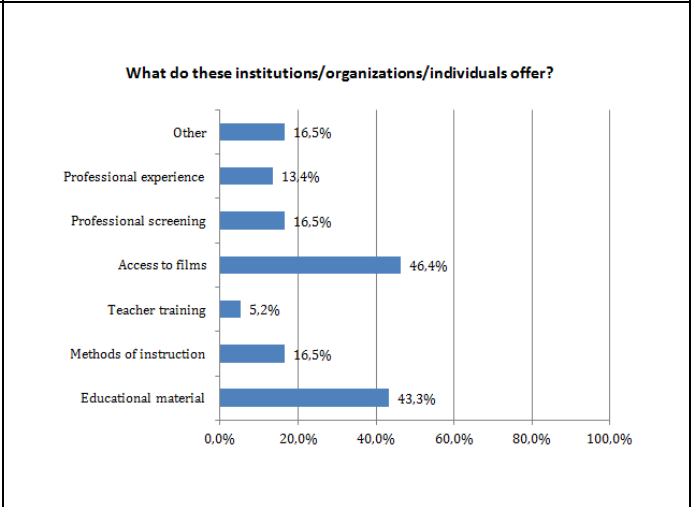
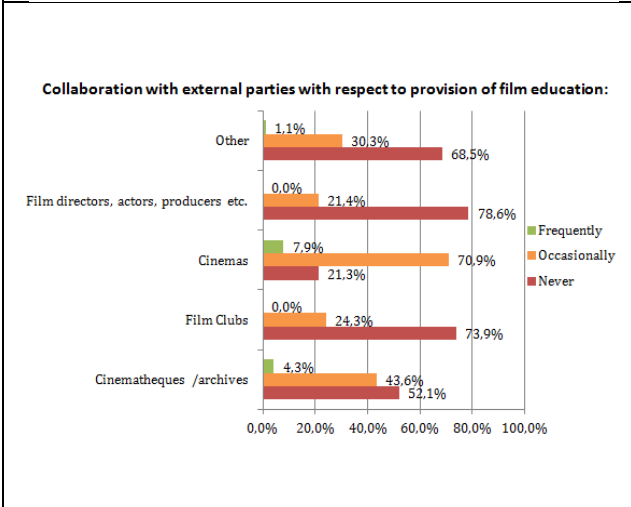
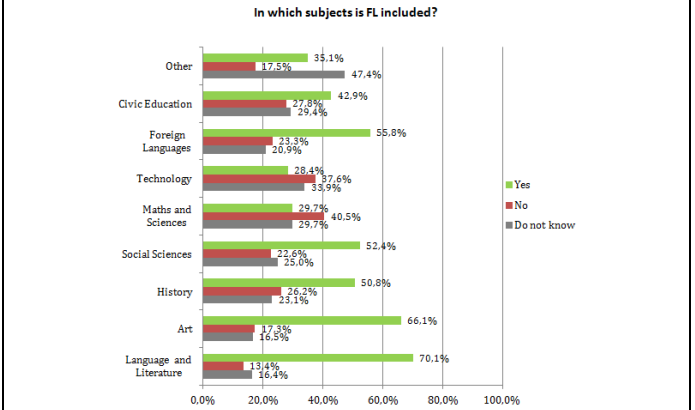
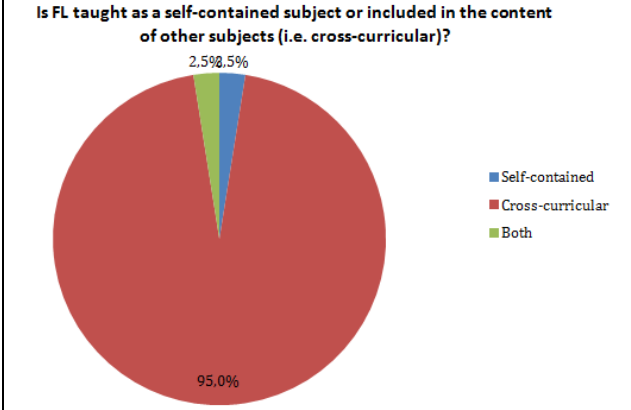
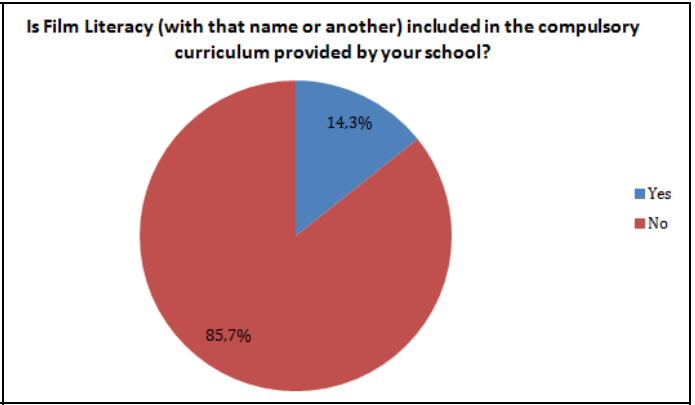
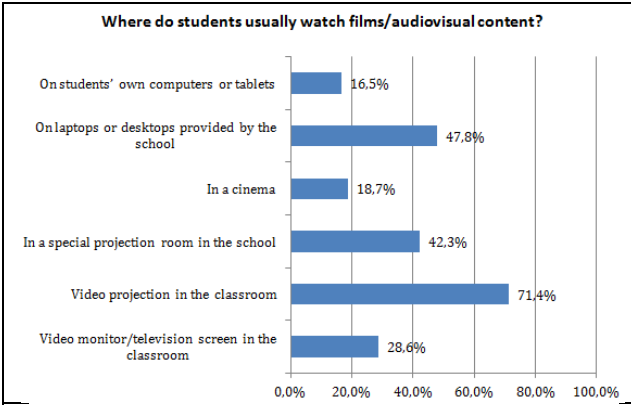
**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**







## 1.28. SLOVENIA

### INTRODUCTION

In the case of Slovenia, “*Kinodvor*” is one of the most active organisations concerning film literacy. Based in Ljubljana, this cultural body is supported by the Ministry of Culture and the Municipality of the City.

The “Slovenian Cinematheque” also offers film education activities, as do many other film clubs around the country.

There is no national strategy or plan on media literacy in Slovenia and no agency or department exclusively deals with its implementation as a compulsory subject. However, there is a Directorate for Media inside the Ministry of Culture, which supports activities on audio-visual production and film screenings. There also exists the Education Development Office, a department of the Ministry of Education, Science and Sport, which promotes the curricular inclusion of media literacy and other topics. Contents of media literacy are developed in primary and secondary school within the Slovenia Language, Civics and Social Studies, and, specifically to secondary, History, Geography and Foreign languages.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Slovenia
▪ <b>National Legislation:</b> <u>Copyright and Related Rights Act of 30 March 1995 as last amended on 15 December 2006</u>
▪ <b>Articles:</b> Art. 49 (1) (2), Art. 50 (3) (archives and libraries)
▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b> <u>Article 49 (1)</u> specifically addresses the teaching exceptions and permits: 1. publicly perform a disclosed work in the form of direct teaching; 2. publicly perform a disclosed work at school events with free admission, on condition that the performers receive no payment for their performance; 3. rebroadcast a radio or television school broadcast. The three step test applies.
▪ <b>Comments on remuneration/ compensation:</b> No compensation required, restricted to face-to-face environments.

## CASE STUDIES

The studied cases in Slovenia are the following: “Kinobalon”, which cooperates with “Kinodvor” and, as a well-known film theatre, offers pedagogical screenings to schools. The “Elephant Program”, as part of the Animateka Film Festival, which allows children to not only see high- quality animated films, but also to learn about the art of animation. Finally, “Videomanija”, another film festival which focuses on practical filmmaking for youngsters.

<b>Program/ Activity</b>	Kinobalon
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>            Website: <a href="http://www.kinodvor.org/en/kinobalon/">http://www.kinodvor.org/en/kinobalon/</a>            E-mail: <a href="mailto:kinobalon@kinodvor.org">kinobalon@kinodvor.org</a>; <a href="mailto:info@kinodvor.org">info@kinodvor.org</a>; <a href="mailto:petra.slatinsek@kinodvor.org">petra.slatinsek@kinodvor.org</a> (Peter Slatinšek, Programme Manager); <a href="mailto:barbara.kelbl@kinodvor.org">barbara.kelbl@kinodvor.org</a> (Barbara Kelbl, Assistant Programme Manager)</li>   <li>▪ <b>Educational level or program the case is related to</b>            Primary and Secondary.</li>   <li>▪ <b>Description</b>            “Kinobalon” is an initiative of “Kinodvor”, a film theatre that offers pedagogical screenings to schools (during the week) and to families (during the weekends).            It offers films of different genres: short animated, full-length feature animated, feature and documentary films, which are suitable for different age groups: 3+, 5+, 8+, 12+ and 14+.            The films in the “Kinobalon” program are selected in cooperation with Slovenian film distributors and other partners like the City of Women, LIFFe, Animateka (animation ) Festival, DZMP (Slovenian film organization), the Isola Cinema Festival. The proposals of children, youth, parents and educators are also taken into consideration.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Selection of quality films for specific age groups.</li> <li>- Film transmission as art, the experience of a screening as a highly aesthetic experience.</li> <li>- Contribute to the development of a child’s critical thinking, aesthetic sense and creative abilities.</li> <li>- The organization follows the thoughts of Mirjana Borčič, a pioneer in the field of film education in Slovenia, who stated that film is an important factor in forming the consciousness of man, his world view and his social activities.</li> <li>- Through the pedagogical screenings awareness is created and this “<i>encourages children and youth to form their own viewpoints while they explore universal topics and learn how to distinguish between different points of view.</i>”</li> </ul> </li>   <li>▪ <b>Short evaluation</b>            Film literacy is fostered through the proper selection of films accompanied with educative activities. Teachers can prepare for their visit to the theater by using some of the film guides the Kinodvor organization offers.            The sessions start with an introduction to film before the screening and after the viewing a discussion takes place about the main topics of the audiovisual work. This happens with the cooperation of different industry experts. Children are given a book that discusses the main characteristics of the film and encourages them to further explore the medium in a critical and creative way.            For the school screening teachers can choose the film that they would like to have screened for their class from a list provided.            Since its conception, <i>Kinobalon</i> has asserted itself as an important driving force of cultural and film education in Slovenia. After only a few months of work, the Municipality of Ljubljana recognized <i>Kinobalon</i> as a good practice model that other cultural and education programs ought to be modeled on.            In 2010, Europa Cinemas gave the program the Best Young Audience Activities in Europe Award. <i>Europa Cinemas</i>, supported by the <i>MEDIA</i> program, is an international cinema network connecting 3,197 cinemas in 673 cities in 68 countries all over the world.”</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Pedagogical materials</a></li> <li>- <a href="#">Booklets</a></li> <li>- <a href="#">Catalogue of selected films for education institutions</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b></li> </ul>	

Kinodvor Public Institution is founded by City of Ljubljana

**Essential elements**

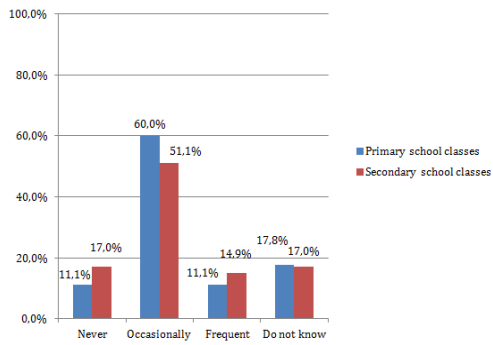
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	Yes	No	Yes	Market price	No	2 to 5 years

<b>Program/ Activity</b>		Videomanija					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.videomanija.org/">http://www.videomanija.org/</a> Contact form: <a href="http://www.videomanija.org/kontakt/">http://www.videomanija.org/kontakt/</a></li>   <li>▪ <b>Educational level or program the case is related to</b> Secondary education, job training.</li>   <li>▪ <b>Description</b> "Videomanija " is a film festival focused on practical film-making. It takes place every year in the month of May and is organized in Vegova Ljubljana. The festival is organized by a secondary school in Ljubljana and the Electrotechnical Computer Institute. High school students create films -either at home or in the context of after-school extracurricular activities- and the festival provides a space to present their creations to their peers and the public.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To promote films made from the ideas of young people.</li> <li>- To learn by doing.</li> <li>- To organize workshops related to film literacy skills.</li> <li>- To provide a space to screen and discuss films and film-making.</li> <li>- To create a window to showcase the youth film scene of Slovenia (there are some independent film festivals in the country, but <i>Videomanija</i> is the only one in connection with schools).</li> <li>- Wants to promote the creation of powerful video-centers.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> This project is focused on creative exercise between students. The festival encourages young creators who want to actively participate in shaping the society in which they live. Young people submit their films to the competition, after working together either in school or in extra-curricular settings. The films are judged by a jury of young people and professional film-makers.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Showcase of films</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- <i>Elektrotehniško-računalniška strokovna šola in gimnazija Ljubljana - VEGOVA Electrotechnical computer professional school and high school in Ljubljana – VEGOVA.</i></li> <li>- Ministry of Education, Science and Sport.</li> <li>- Institute of Education.</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Local	No	No	Yes	Free activity	No	6 to 10 years

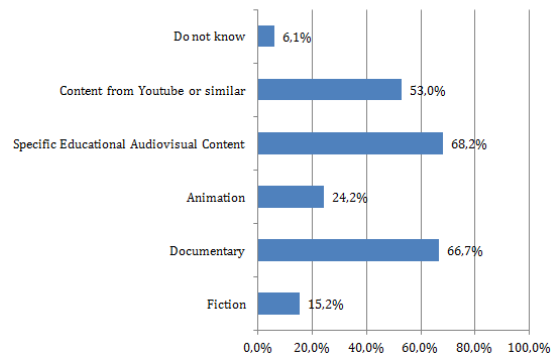
<b>Program/ Activity</b>		Animateka International Animated Film Festival (The Elephant Program)					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.animateka.si/en/">http://www.animateka.si/en/</a> E-mail: igor.prassel@animateka.si (Igor Prassel, Programme Director)</li>   <li>▪ <b>Educational level or program the case is related to</b> Primary and secondary.</li>   <li>▪ <b>Description</b> The <i>Animateka International Animated Film Festival</i> is a specialized competitive festival which focuses on Central and East European animated film production. The related educational program is called <i>The Elephant</i> and consists of various projects aimed at enhancing film education among Slovenian children.</li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To raise the awareness, training and education of the Slovenian public on the capabilities, requirements and qualities of animated films.</li> <li>- To stimulate the interest for quality animated films among primary and secondary children.</li> <li>- To provide the basics for the film education through animation.</li> <li>- To encourage children's critical thinking, develop their empathy, and enhance their creativity.</li> <li>- To promote Central and East European animated film production.</li> <li>- To promote educational animated film programs meant for schools and families with children.</li> <li>- To promote feature films from European film schools and art academies.</li> <li>- To promote the distribution of Slovenian feature-length animated films.</li> </ul> </li>   <li>▪ <b>Short evaluation</b> Although formally established in 2004, the roots of the <i>Animateka</i> Film Festival go back 6 years earlier to when the Slovenian Cinematheque introduced a special monthly program (led by Igor Prassel who later became the director and the main selector of the <i>Animateka</i> festival) focusing on animated film. Today <i>Animateka</i> is a festival with 9 sections including a rich program of retrospectives and additional screenings, workshops and events, co-produced by the <i>2 Reels - Association for Reanimation of Storytelling and Kinodvor Cinema</i>. It takes place annually at the <i>Kinodvor Cinema</i> and at the <i>Slovenian Cinematheque in Ljubljana</i> during the <i>second week of December</i>. <i>The Elephant Program</i>, as part of the <i>Animateka</i> Film Festival, allows children not only to see quality animated films, but also to learn and become aware of the art of animation. Special events are organized with educational aims, such as various workshops dealing with optical toys, animated film, comic book animation, animation on glass, production, etc.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Promotional video: The Elephant Program – Animateka</a></li> <li>- <a href="#">A selection of pedagogical material, in Slovenian, from 2007 to 2013</a></li> <li>- <a href="#">Publications, DVDs and books</a></li> <li>- <a href="#">Student productions</a></li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> <i>Produkcija( manufacturing process of films), Sofinancerji Iz Javnih Razpisov, Slovenian Film Center, Media, Kinodvor, Kinoteca, Ljubljana Town hall , British Council , Goethe Institut, Institut Français, NFO, among other private and public sponsors. There are large amounts of sponsors supporting the Animateka Film Festival, public and private, national and international. Despite the proximity of the much older and bigger Animafest Zagreb, which takes place in neighbouring Croatia, Animateka has attracted a great deal of international attention.</i></li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	No	Yes	No	Free activity	No	6 to 10 years

## DATA FROM SCHOOLS SURVEY

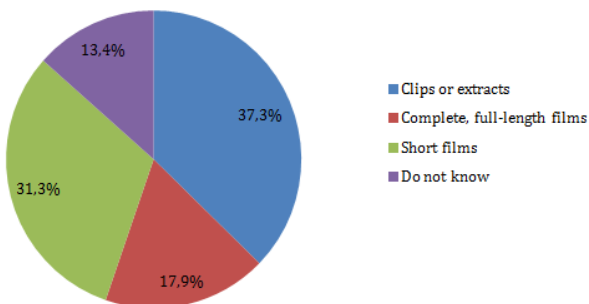
**To what extent is the use of film and other audiovisual content common in your school?**



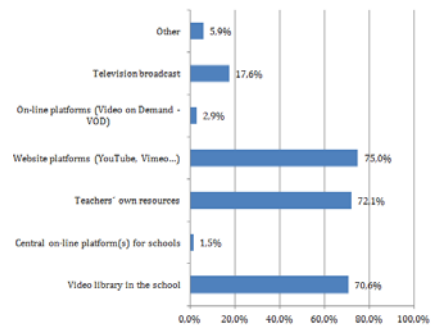
**Which genre is mostly used in your school?**



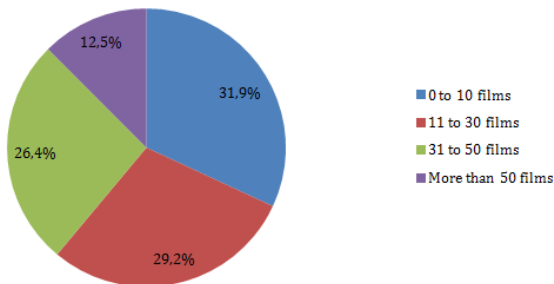
**The film/audiovisual material shown is mainly:**



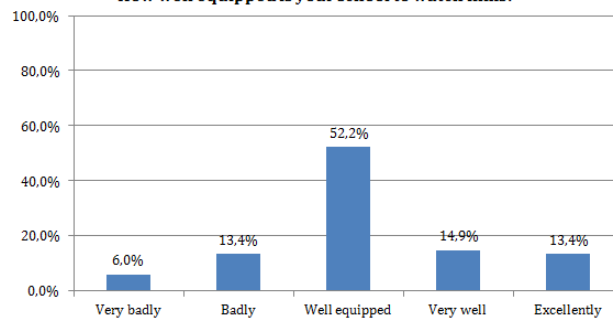
**From where does your school acquire films and other audiovisual material?**

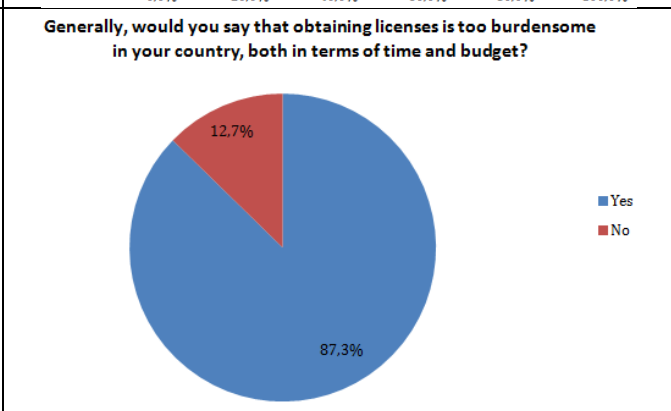
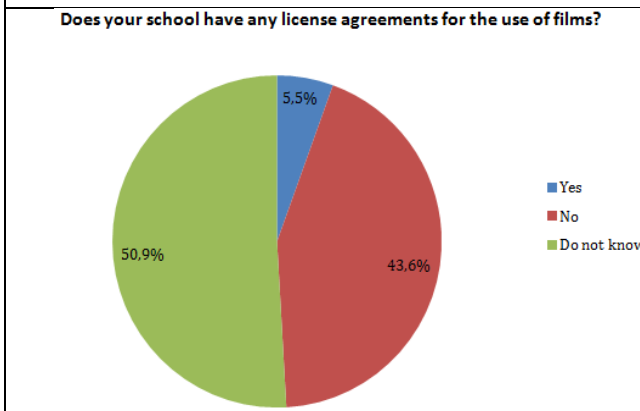
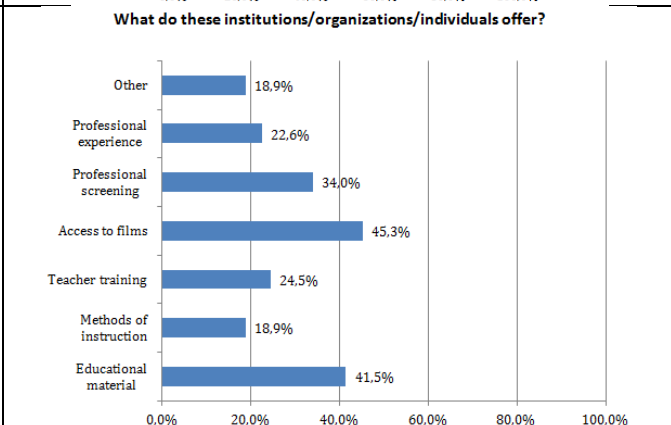
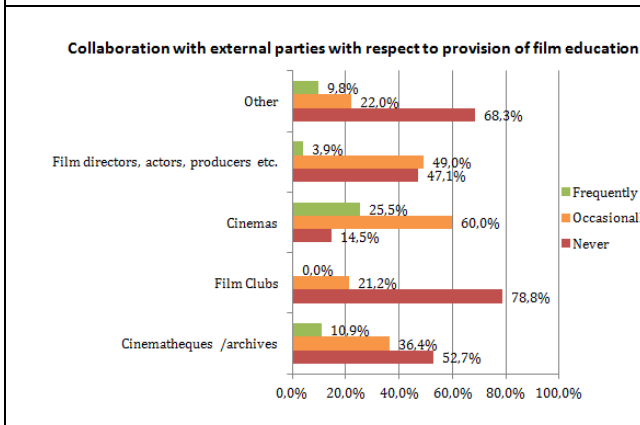
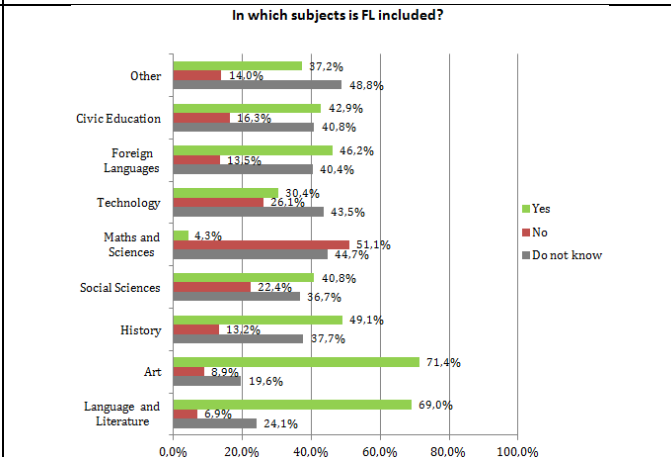
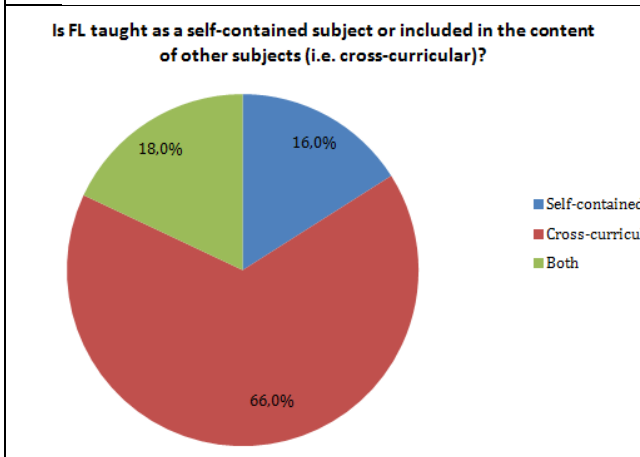
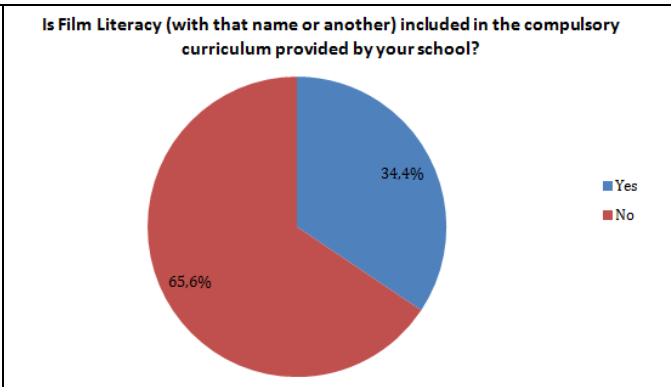
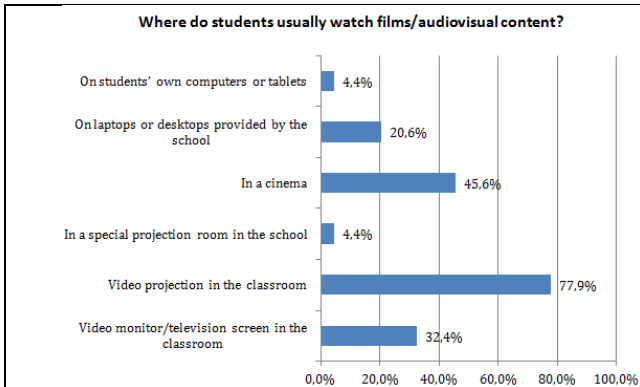


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**







## 1.29. SPAIN

### INTRODUCTION

In Spain, film education does not yet form a part of the National Curriculum, although there are a lot of interesting programs, at national, regional or local levels. “A Bao A Qu”, based in Catalonia, is a cultural association devoted to the development of projects which bring together culture, creation and education. In Valencia we have “Animando la animación” (“Encouraging Animation”) which has been awarded the Audio-Visual Literacy Award for its work connecting education, animation and industry. The “Tambor de Hojalata” Association (“Tin Drum”, Madrid) runs audio-visual production camps in natural environments during summers for young people aged 10 to 17. “Camara y Acción” (“Camera and Action”, the Canary Islands) runs media and film literacy activities for children aged 2 to 17. They also offer teacher training, workshops and further film literacy activities.

Beyond those already mentioned there is an extensive list of institutions or initiatives which work to enrich the panorama of film education from very different perspectives: *La Filmoteca de Catalunya*, The European Observatory of Children’s Television (OETI), *DracMagic (Barcelona)*, *Cero en Conducta (Málaga)*, *Cine y Educación (Madrid and Huelva)*, *Cineando (Calatayud)*, *Cineastas en acción (Madrid)*, *Cinema en curs (Catalonia)*, *Cinema Jove (Valencia)*, *Edufest- Festival Internacional de Escuelas de Cine (Santa Cruz de Tenerife)*, *Cine para estudiantes, Escuela de cine “Un perro andaluz” (Zaragoza)*, *Federació catalana de cineclubs*, *Festival Internacional de Cine de Gijón*, *FICI- Festival Internacional de Cine para la infancia y la juventud (Madrid)*, *Filmoteca per a les escoles (Catalonia)*, *Irudi Biziak (Basque Country)*, *La Tribu 2.0*, *Menuda Filmo (Valencia)*, *Mostra Internacional de Cinema educatiu*, *Orson the Kid (Madrid)*, *Teleduca*, *Telekids*, *Un día de cine (Aragón)*, *La Mirada Oblicua (Andalusia)*.

Spain has not developed a specific plan for media literacy and no specialized agency exists. However, content related to media literacy can be found within the National Curriculum and there are several subjects which particularly develop media education. In the field of film literacy, Spain’s curriculum proposes a general competence in Linguistic Communication, which must be observed at all stages of compulsory schooling, and, furthermore, as part of the subject “Performing and Visual Arts Education,” which broadly develops this discipline. A new school curriculum reform is planning to introduce “Audio-Visual Culture” as a self-contained subject, to be taught in the first two years of secondary school education. There are also several NGOs and agencies delivering film education materials and resources.

Spain

▪ **National Legislation:** Law on Intellectual Property, regularizing, clarifying and harmonizing the applicable statutory provisions [Approved by Royal Legislative Decree 1/1996 of April 12, 1996, and amended by Law 5/1998 of March 6, 1998, incorporating Directive 96/9/EC on the Legal Protection of Databases; by Act 10/2007 of June 22, on Reading, Books and Libraries; and by Act 3/2008 of December 23, implementing Directive 2001/84/EC on the resale right for the benefit of the author of an original work of art. Proyecto de Ley por la que se modifica el Texto Refundido de la Ley de Propiedad Intelectual, aprobado por Real Decreto Legislativo 1/1996, de 12 de abril, y la Ley de 12 de abril, y la Ley 1/2000, de 7 de enero, de Enjuiciamiento Civil (Boletín Oficial de las Cortes Generales, Num. 81-5, 28.10.2014).

▪ **Articles:** Art. 35

According to a new Article 35(2), teachers within the formal education system will not need permission to perform acts of reproduction, distribution and public communication of small fragments of films, excluding films made for educational purposes, when such acts are made only to illustrate its educational activities in the classroom, to the extent justified by that non-commercial purpose, and provided that the works have already been made public and the author's name and source is included, unless that is proven to be impossible. Evidently, individual uses by students, such as at home, are excluded.

▪ **Comments on remuneration/ compensation:** n/a.

## CASE STUDIES

In this report we analyze the three following cases spread over national and regional levels: “Cinescola” (“Cinema School”), “El Meu Primer Festival” (“My First Festival”) and “Mucho (+) que cine” (“Much More Than Cinema”).

Program/ Activity	El Meu Primer Festival / Barcelona Children's Film Festival						
Description							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.elmeuprimerfestival.com">www.elmeuprimerfestival.com</a> E-mail: <a href="mailto:info@elmeuprimerfestival.com">info@elmeuprimerfestival.com</a></li> <li>▪ <b>Educational level or program the case is related to</b> Pre-school and Primary levels. Students from 3 to 11 years old, parents, teachers and professionals (programmers).</li> <li>▪ <b>Description</b> "El Meu Primer Festival" is an international film festival for children which takes place in Barcelona and other towns in Catalonia, and has done since 2008. It is aimed at children of between 2 and 12 years of age, families, and industry professionals. The festival aims to promote cultural diversity through cinema and film literacy among the youth. With more than 10,000 spectators at the latest event and 90 films from 25 different countries, the festival is a window to another type of cinema which balances artistic quality with educational value. Screenings, workshops, master classes, didactic materials and youth juries are just some of the main elements. The festival seeks to develop quality content and to equip spectators in order to create a wholly memorable experience for the audience. 2008.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To showcase quality, creative and diverse cinema.</li> <li>- To promote the worldwide heritage and history of cinema and its value.</li> <li>- To facilitate learning and interpretation of film at each age and educational level.</li> <li>- To promote the active participation of youth.</li> <li>- To promote dialogue and cooperation among children, artists, teachers and families.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Film literacy is an essential part of the program and it is brought to the forefront of the festival through filmmaking and discussions / debates regarding the films screened. Children learn to develop communication skills and how to deliver a message using the visual language of film. An emphasis is placed on critical thinking and this is developed through the screenings and debates so that children can participate in, learn about and discuss what they are seeing. Film literacy workshops also take place alongside the festival. "El meu primer festival" is proud of the effect that it has on film literacy in Catalonia, in particular the didactic guides and the post-film debates which draw active participation of the spectators.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> The organization consists of 5 general didactic guides for schools, and it develops specific ones for each screening, but they are not publicly available. <ul style="list-style-type: none"> <li>- <a href="#">Teaser of the 2013 edition</a></li> <li>- <a href="#">Video presentation of the festival (no dialogue)</a></li> <li>- <a href="#">Video report with images of the 2013 festival and interviews with organizers</a>. Created by the UAB, a specific department which researches communication and education.</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> The local government of Barcelona, Regional Government of Catalonia (Generalitat de Catalunya), "Mondiband", an entity that focuses on developing local culture since 2001.</li> </ul>							
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Regional	Yes	Yes	No	Free activity	No	More than 10 years

<b>Program/ Activity</b>		Mucho (+) que cine / Much more than Cinema					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.muchoymasquecine.com">www.muchoymasquecine.com</a> E-mail: info@muchoymasquecine.com</li> <li>▪ <b>Educational level or program the case is related to</b> All levels. Teachers and students.</li> <li>▪ <b>Description</b> "Mucho (+) que cine" is a project created to approach film as a mechanism to develop cultural richness, equality and diversity among children. It seeks to provide educational initiatives which foster the development of critical thinking within the youth. The project was introduced as a response to the general concern of the film and media sector that the Spanish youth do not place enough emphasis on the importance of Spanish and European film. Given that it would be difficult to reverse this trend without a significant investment, the project centers itself on the concept of education in schools to develop activities and literature around the following concepts: "What is Spanish / European cinema?" and "What is the language of this cinema and how is it unique when compared to other types?" Below are some of the most important projects: <ul style="list-style-type: none"> <li>- Spanish cinema in European classrooms. A publication to promote film culture and the Spanish language in Europe. Each workbook has a presentation about the project.</li> <li>- European cinema in classrooms. This project aims to unite all European cultures, ethnicities and lifestyles through cinema. It is a project focused on teacher training.</li> <li>- Spanish cinema in Spanish classrooms. This project is aimed at students and Spanish teachers and it seeks to raise awareness of the history of Spanish cinema and its current situation.</li> <li>- Set nº08 is sponsored by the community of Madrid and works closely with the British Council, the French embassy in Spain and the Goethe Institute. This project seeks to discover mechanisms which help facilitate the development of cinema, to discuss them and learn to use them through the process of creation and realization. Classes are taught in VO and contain simultaneous translations. 10 secondary schools of the Community of Madrid have participated in this project, with a total of 160 teachers and 200 students. From 2000 to present.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To use cinema as a tool to consider culture heritage, equality and diversity.</li> <li>- "Mucho (+) que cine" works for the progress of education in Spanish and European cinema and the language of film. It also emphasizes its role alongside other national film industries.</li> <li>- It focuses on two complementary aspects: education in rural theatre and awareness of gender violence.</li> </ul> </li> <li>▪ <b>Short evaluation</b> "Mucho (+) que cine" is one of the longest running initiatives with consideration to national level film literacy. Film education is fostered through the use of film for content transmission and the analysis of the social environment, as well as creative filmmaking covering social topics such as gender equality.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">In 2010 they held the 1st festival on film and education</a></li> <li>- <a href="#">European cinema goes to classrooms</a></li> <li>- <a href="#">Spanish cinema goes to Spanish classrooms</a></li> <li>- <a href="#">Rural Development and Cinema</a></li> <li>- <a href="#">Projects on sensitization</a></li> <li>- <a href="#">Workshops</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> "Estudio Poliedro". With funding for: Ministry of Education, Culture and Sports. The Spanish government. The project has the support of: The Culture Ministry of Spain, AECID (Ministry of Foreign Affairs and Cooperation), Culture Counseling, Embassy of Spain in Portugal, FAPAE (Confederation which integrates almost all the Spanish audiovisual producers) and EAFE (European Association of film and education).</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country wide	Yes	No	Yes	Free activity	No	More than 10 years

<b>Programme/ Activity</b>	Cinescola
<b>Description</b>	
<p>▪ <b>Web and contact</b>  Website: <a href="http://www.cinescola.info/">http://www.cinescola.info/</a>  E-mail: info@cinescola.info</p> <p>▪ <b>Educational level or program the case is related to</b>  Primary, secondary. Teachers.</p> <p>▪ <b>Description</b>  A service offered to teachers available online, on CD and in paper format, regarding didactic proposals and teaching units in the field of film literacy.  “Cinescola” is a project established in 2004, working in the field of cinema, with educational and learning opportunities as the main focus. The project aims to promote a critical interpretation of film and to avoid film consumption without thought or reflection.  It seeks to integrate film in the classroom and demands technical resources and above all resources to ensure an educational and didactic use of materials. It makes educational material available to primary and secondary teachers and fosters the following: critical interpretation of the image; contextualization of a movie; enjoyment of the production; and the provision of a minimum history of film.  The project is headed up by Ramón Breu, a high school teacher with a degree in History from the University of Barcelona and a Sociology Degree from the Catholic Institute of Social Studies of Barcelona; Alba Ambròs, educational director of the project and a PhD in educational science, and Technical Director Jaume Soriano.</p> <ul style="list-style-type: none"> <li>- “Cinescola” has more than a hundred educational film worksheets adapted to specific subjects and specific educational levels.</li> <li>- Film archive: one of the most important sections of the site. This is detailed and described below.</li> <li>- Books: a collection of interesting books on cinema and education, with a brief overview of each one.</li> <li>- Special: articles and news about Miquel Porter i Moix, university professor, film critic and broadcaster cinema, died in 2004.Barcelona, Catalonia (Spain). From 2004 to the present.</li> </ul> <p>▪ <b>Main objectives</b></p> <ul style="list-style-type: none"> <li>- Promote critical and comprehensive learning of the image.</li> <li>- Foster the basics about the history of cinema and its language.</li> <li>- Contextualize a film and what it transmits to the audience.</li> <li>- Relate the curriculum with several cinematographic productions.</li> </ul> <p>▪ <b>Short evaluation</b>  The project developers decided on the following main values when considering their role: To provide an important element of dynamism in the classroom, encouraging basic academic tasks: comprehension, acquisition of concepts, reasoning, among others.</p> <ul style="list-style-type: none"> <li>- Film powered reflection, sensitized and opinion-forming.</li> <li>- Cinema can be used in classrooms as a way of interpreting the message without forgetting that its structure, style and syntax are components of the message itself.</li> <li>- Working with cinema to convey knowledge about language and audio-visual techniques.</li> <li>- Film education to break the one-way flow of traffic common within the audiovisual language.</li> <li>- Create dynamics of dialogue, confrontation and reflection to enhance the capacity of viewers to critically analyze material.</li> <li>- Cinema to reflect other subjects, such as history / researching into historical periods represented in movies.</li> <li>- Evaluation: students can evaluate themselves, trying to discover inconsistencies, manipulation, contextualization of certain movies, etc.</li> </ul> <p>Since 2004, the project has worked with more than 25,000 teachers in Catalonia, Valencia and the Balearic Islands. The portal has been transformed into what the promoters wanted: a tool for teachers; a tool for the classroom.  The project was created ten years ago through a series of didactic proposals endorsed by “AulaMèdia”, a non-profit organization that works in the field of communication and education in schools, promoting critical media analysis. The high level of acceptance of these first proposals by teachers has made the development of materials with specific sections on language and visual techniques possible.  As we mentioned above, one of the pillars of the project website is the “FILM ARCHIVE”, where materials for the teaching of film literacy are available for teachers. These are classified into two categories: primary and secondary education. In addition, the film library has subcategories such as Catalan, Spanish, foreign language, physical education, citizenship education, social sciences and history, social science and geography, ethical and civic education, natural sciences, visual and plastic education, maths, music, history and culture of religions, classical culture, etc.</p>	

- **Related resources / Didactic materials / Videos / Links**
  - [Aulacom \(Digital Encyclopedia of Media Literacy\)](#)
  - [Web blog about language of the cinema](#)
  - [Cinescola's pantry \(a space to spread didactic proposals about cinema\)](#)
- **Collaboration with other stakeholders**

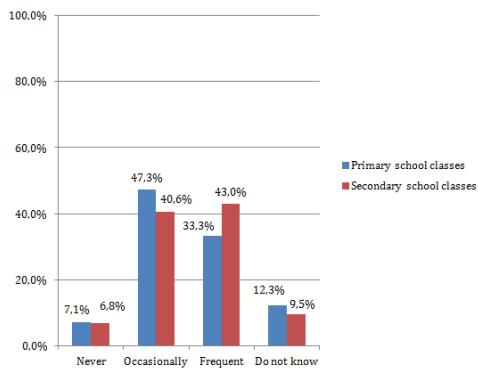
"AulaMèdia"

**Essential elements**

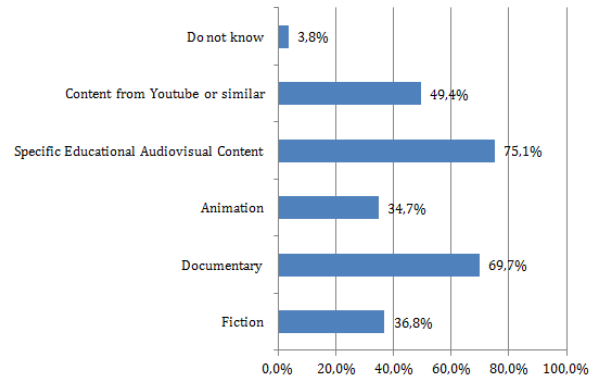
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private only	Local	Yes	Yes	No	Free activity	No	6 to 10 years

## DATA FROM SCHOOLS SURVEY

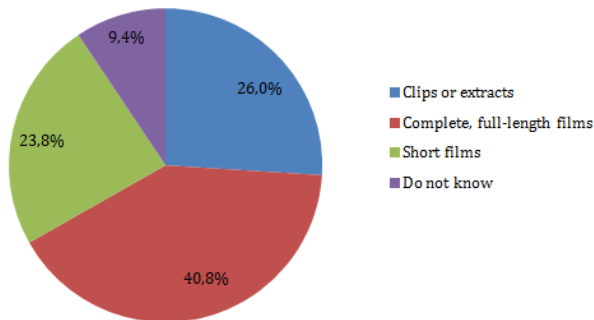
**To what extent is the use of film and other audiovisual content common in your school?**



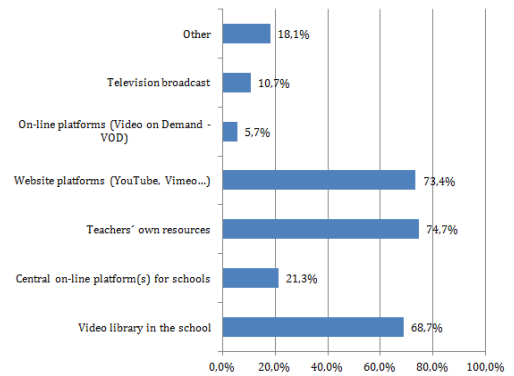
**Which genre is mostly used in your school?**



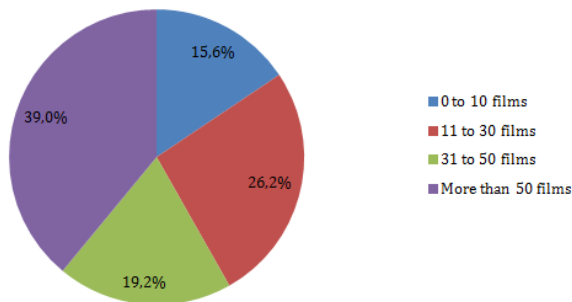
**The film/audiovisual material shown is mainly:**



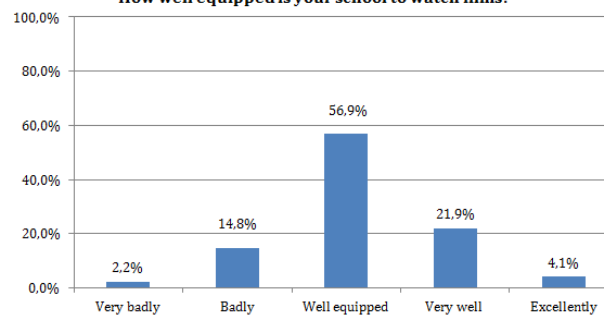
**From where does your school acquire films and other audiovisual material?**

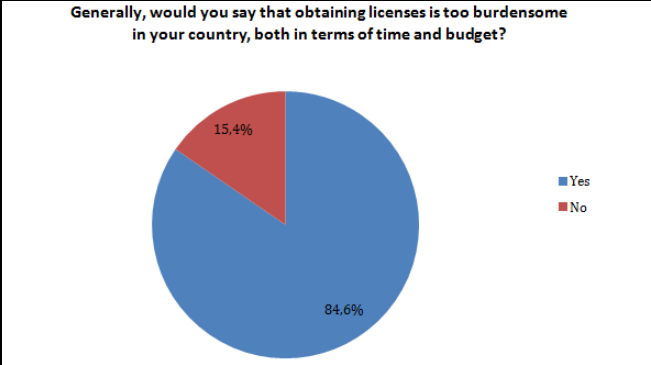
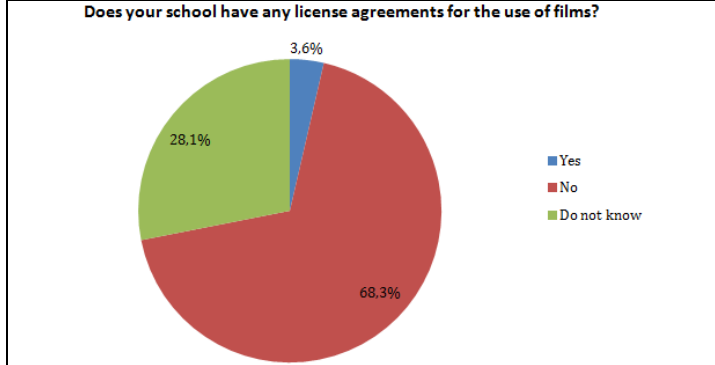
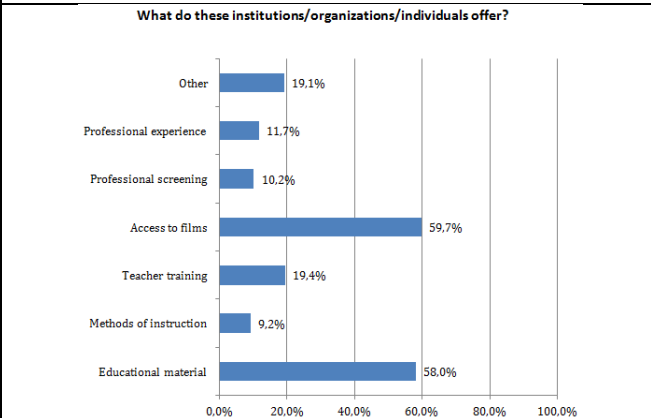
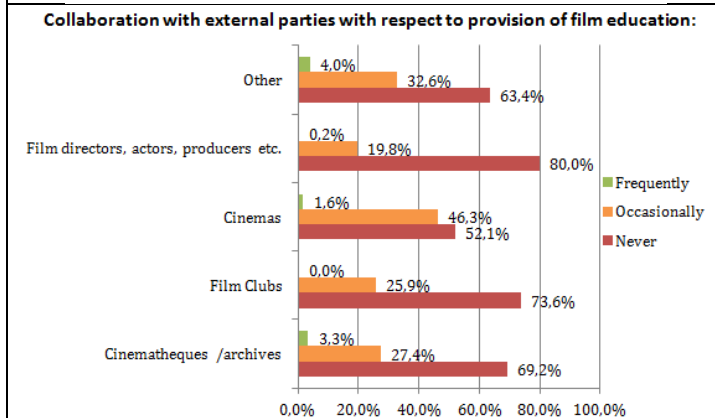
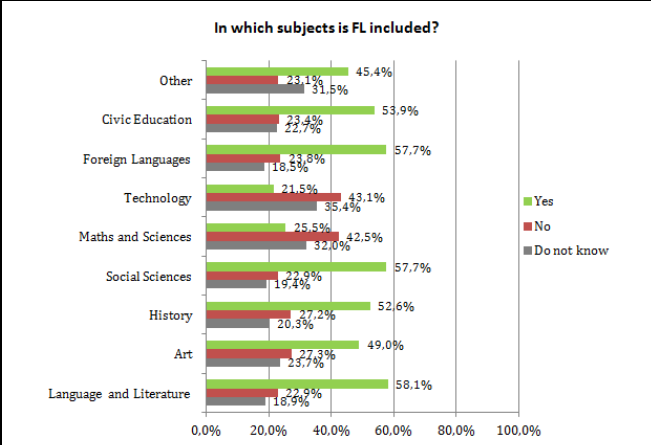
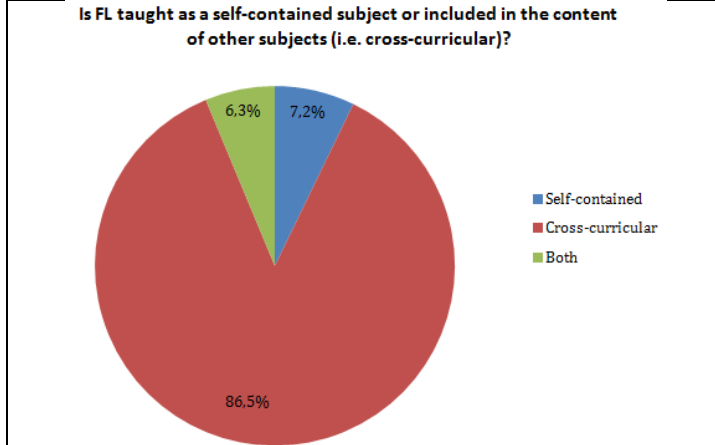
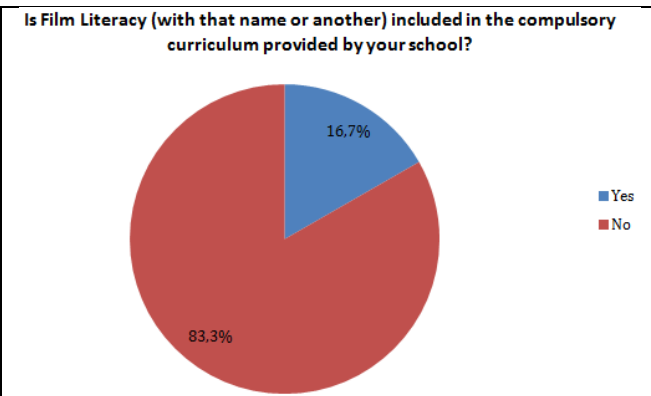
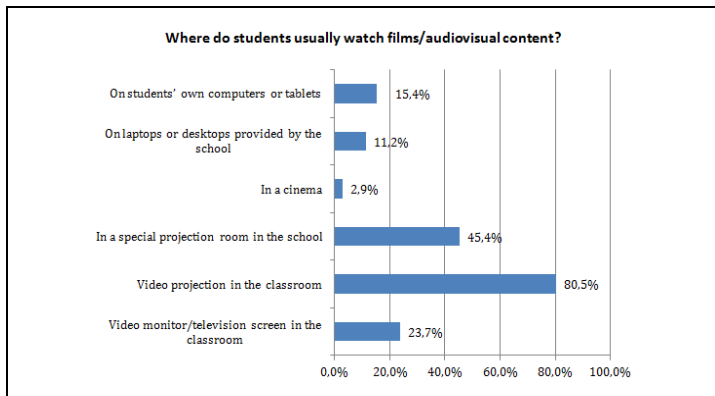


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**







## 1.30. SWEDEN

### INTRODUCTION

Sweden has not issued a specific plan for the development of media literacy, but it has a national agency which deals with such matters: the Swedish Media Council. The inclusion of media literacy in the curriculum is cross-curricular; it must be developed in all compulsory subjects in both primary and secondary education. Film education in Sweden is delivered through the Swedish Language and Visual Arts subjects. Media literacy extends to Social Sciences, Civics and Foreign Languages, among others. In addition, the Swedish Film Institute (SFI), which was established in 1963, has the responsibility of promoting films and national productions across the country (and thus, among schools).

Film is not a separate subject in the school curriculum, but it is mentioned both as a tool and a goal in the curriculum for all age groups.

In order to develop film education activities in schools and communities, the Swedish Film Institute offers financial support primarily aimed at municipalities, but also directly to schools. Support is given both to initiate and to further develop various film education ventures. The support can be used for investment in five areas: the development of film teaching activities, professional development of school staff, actions that promote children and young people's own creativity, film screenings in cinemas for children and youth and finally exploring film heritage.

In Sweden, schools rent or buy DVDs with institutional rights. The cost varies depending on the form of the agreement. Options for licensing and access to film and other audio-visual content are provided by a number of organizations: "[Swedish Film](#)" licenses allow use of DVDs and Blu-ray films, acquired or rented, in schools. Films may also be streamed or downloaded from legal streaming services, which are available in Sweden. "Swedish Film" licenses give access to an international catalogue of feature film titles from most of the major distribution companies worldwide. The cost of the license is calculated on the basis of students in a school. The average cost per year, per student is approximately 1.4 EUROS. "[FilmCentrum](#)" distributes feature films, short films and documentary films for non-theatrical screenings. "[The Creative School](#)", known as the Film Centrum, distributes and coordinates practical experiences with film in schools; visits by filmmakers or film educators and learning packages tailored to different grade levels under the banner "The Creative School." Finally, "[Copyswede](#)" is a service that offers different types of contracts for the use of television programs in class.

Sweden
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> <u>Act 1960:729 on Copyright in literary and artistic works of December 30, 1960 (the Copyright Act), the implementation of the Directive entered into force on July 1, 2005</u></li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> n/a</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b>  The teaching exception was not implemented as such; extended collective licensing agreements continue to apply but do not cover film uses. Films may be acquired from a collecting society and framework agreements exist.</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation: licenses must be obtained</b></li></ul>

## CASE STUDIES

The selected cases in Sweden are: Film i Skolan (Film in School); Film for Barn och Unga (Film for Children and Youth) and; *Filmpedagogerna* (The Film Educators).

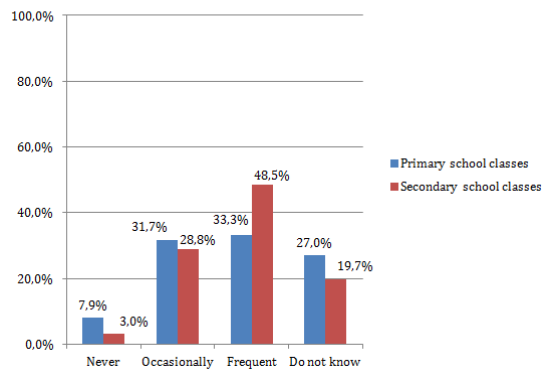
Program/ Activity		Film i Skolan / School Cinema					
Description							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.sfi.se/filmiskolan">www.sfi.se/filmiskolan</a> E-mail: <a href="mailto:FILMISKOLAN@SFI.SE">FILMISKOLAN@SFI.SE</a>; <a href="mailto:Per.Eriksson@sfi.se">Per.Eriksson@sfi.se</a> (Per Eriksson, Coordinator)</li> <li>▪ <b>Educational level or program the case is related to</b> SFI regularly produces various guides and teaching materials for current films for pre-school, primary and secondary levels.</li> <li>▪ <b>Description</b> The Film Institute's mission is to support the production of films, distribution and to restore and make available Swedish and international film heritage. Through its School Film initiative, SFI supports film education in schools and municipalities throughout Sweden. The aim is to provide quality film experience for children and young people, and to encourage them to broaden their knowledge of film and express themselves through film as a medium. In order to develop film education in schools and municipalities, the Film Institute provides <i>funding</i> primarily aimed at municipalities. School Cinema is a key player of the initiative enabling children and young people to see films at their local cinemas during school time. Film education work is carried out in close partnership with regional resource centers for film that provide local support for film both during school and also as a leisure time activity. School Cinema presents film tutorials that serve as a recommendation for which films to see in school. Each school or municipality will arrange screenings themselves.</li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- SFI works actively to initiate and develop networks and meeting places for those working with film and media education issues in Sweden.</li> <li>- SFI maintains contacts with regions and municipalities; cooperates with national and international authorities and institutions to mediate contacts in order to bring the Swedish film pedagogical work forward.</li> </ul> </li> <li>▪ <b>Short evaluation</b> Film I Skolan is a country-wide initiative. <a href="#">The website</a> is an important tool to get an indication of how many municipalities take responsibility for working with film in schools. Every year SFI collects statistics from all Swedish municipalities. The number of views and visits continue to decline. The total number of film screenings conducted under the school cinema screening initiative was 2,796 performances in 2011. The total audience for these views was 333,411 visitors. In 2011 organized school cinema took place in 123 of Sweden's 290 municipalities. 100 of these local operations were financed entirely with local funds, with no financial support from the Swedish Film Institute. There is a continuing decline on previous years and a historically low figure. The reasons may be a consequence of more and more municipalities being engaged in school cinema without financial support from SFI, and that many schools today have the ability to view movies in schools on video projectors.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> Publications: <ul style="list-style-type: none"> <li>- <a href="#">Film for Joy and Learning – Film Education in Sweden</a>: A guide into how film and media is presented in the Swedish school curriculum - and how media can be a part of the school agenda.</li> <li>- <a href="#">A 4-page presentation folder on film in the latest movie tutorials and other activities.</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> Schools, municipalities and regional resource centers.</li> </ul>							
Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	Free activity	No	More than 10 years

<b>Program/ Activity</b>		"Filmpedagogerna" (The Film Educators) / "Folkets Bio" (People's Cinema)					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.filmpedagogerna.se">www.filmpedagogerna.se</a>  E-mail: <a href="mailto:fredrik@filmpedagogerna.se">fredrik@filmpedagogerna.se</a> (Fredrik Holmberg)</li>   <li>▪ <b>Educational level or program the case is related to</b>  Film and media teachers. School pupils at primary and secondary levels.</li>   <li>▪ <b>Description</b>  People's Cinema - Film Educators -a non-profit association- was founded in Gothenburg in 1992. Folkets Bio however, has been active in film education in the last 30 years. Thus, it has constantly sought to put the film in its social context, often by analyzing people's social and economic conditions as they portrayed on film. The business has been driven largely on a voluntary basis through screenings, invited filmmakers, seminars and workshops. 1989, the Swedish Film Institute presented the School Film project to influence municipalities to offer school cinema. A large volume of teachers responded with a request for lectures for their students and themselves because they felt shortcomings in their own film and media education. The People's Cinema came to the help of municipalities with their school film venture, and with support from the Swedish Inheritance Fund, hired a number of film educators during the initial phase; a development that shows how the various links in the social unit come together to share knowledge and opportunities for people in today's society. The fact that 95.5% of responding students recommend Film Educators' lectures to other students suggests that the initiative is well appreciated in schools.</li>   <li>▪ <b>Main objectives</b>  Folkets Bio Filmpedagogerna has worked with film and media education for more than 20 years. "We work locally, regionally, nationally and internationally with teaching film- and media education. We also produce teaching materials. Our method is simple. We use the materials we have around us, the media that is current and popular amongst students. Therefore most of the materials used are popular culture. We have classes of around 20-60 students and in workshop sessions we teach and learn how the media around us is used. Based on these experiences we produce teaching materials. Filmpedagogerna Folkets Bio teach in a wide variety of subjects – all of them available in English, the language of moving images, commercials and advertising, news media, social media, copyright, film music, music videos, storytelling, dramaturgy and narration, Shakespeare, film literacy and lots more."</li>   <li>▪ <b>Short evaluation</b>  Programmes for students and teachers available locally, nationally, regionally and internationally.</li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">A variety of educational aids for teachers as well as for students</a>. Example: <a href="#">MIL</a> – Media and Information Literacy</li> <li>- Curriculum and Competency Framework (se below) in Swedish, English, French, Spanish and Arabic.</li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- <a href="#">Konsumentverket KO</a></li> <li>- <a href="#">Kundskabsbanken UR</a></li> <li>- <a href="#">Svenska Filminstitutet</a></li> <li>- <a href="#">Statens Medieråd</a></li> <li>- <a href="#">Skolverket</a> (The Swedish National Agency for Education)</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	Yes	Yes	N/A	School subscription cost	No	More than 10 years

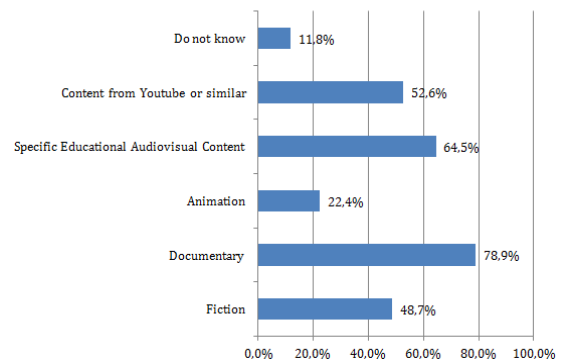
<b>Program/ Activity</b>		Film for Barn och Unga / Film for children and youth					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.filmpoolnord.se/barn-ungdom/skolbio/">http://www.filmpoolnord.se/barn-ungdom/skolbio/</a>  E-mail: <a href="mailto:lars-eric@fpn.se">lars-eric@fpn.se</a> (Lars-Eric Larsson, Head of Film and Media Education)</li> <li>▪ <b>Educational level or program the case is related to</b>  Primary and secondary pupils in schools and out of school.</li> <li>▪ <b>Description</b>  Skolbio (School Cinema) works with children, young people and teachers and Filmpool Nord arranges teachers' training courses, youth film festivals, short film competitions and special initiatives with film screenings, film camps and school cinema screenings around Norrbotten.  The media education initiative functions as a resource for teachers, children and young people in Norrbotten.  The aim of this initiative is, in accordance with the national school mandate, to offer tools and methods that encourage media instruction and learning experiences. The media education initiative focuses on film and cinematography. Daily communication takes place to a large extent through a combination of different media forms and the work is essentially interdisciplinary.  Filmpool Nord has the legal rights to all films they've co-produced and can make them available for the schools. For other films they offer making agreements with the distribution companies for non-theatrical use.  FPN focuses on working according to the strategy for Swedish schools: The national school mandate.  There is no cost for the school when they show films produced by FPN. For other films, FPN endeavours to help the schools get the best possible deal with the distribution company.</li> <li>▪ <b>Main objectives</b>  Filmpool Nord is one of nineteen regional resource centers for film and video in Sweden. "We work to foster and develop film education initiatives as well as to encourage creativity in young people. Filmpool Nord promotes the distribution and screening of films, supports the production of short films and documentaries and nurtures talent in young filmmakers".</li> <li>▪ <b>Short evaluation</b>  Filmpool Nord is a regional initiative.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- Educational aids available from Swedish Film Institute</li> <li>- Schools have access to films produced by FPN</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- In 2013 FPN covered 12 out of 14 municipalities in their region.</li> <li>- Swedish Film Institute.</li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	Yes	Yes	N/A	School subscription cost	No	More than 10 years

## DATA FROM SCHOOLS SURVEY

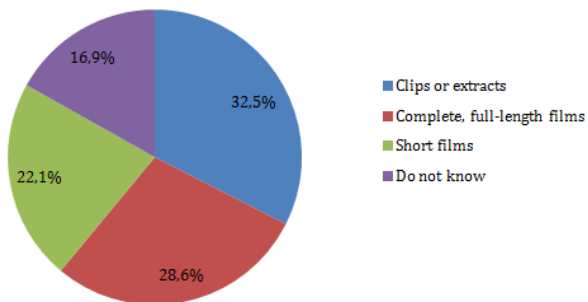
**To what extent is the use of film and other audiovisual content common in your school?**



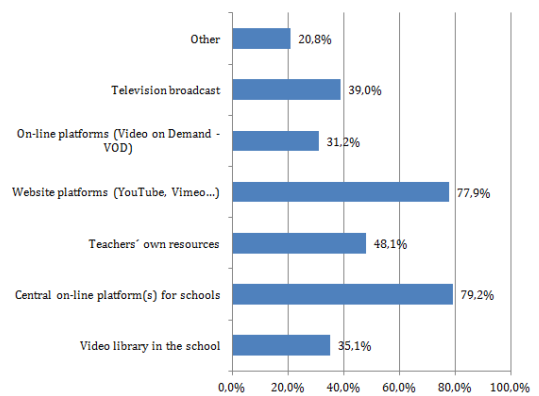
**Which genre is mostly used in your school?**



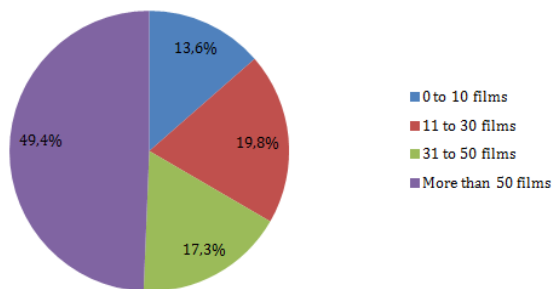
**The film/audiovisual material shown is mainly:**



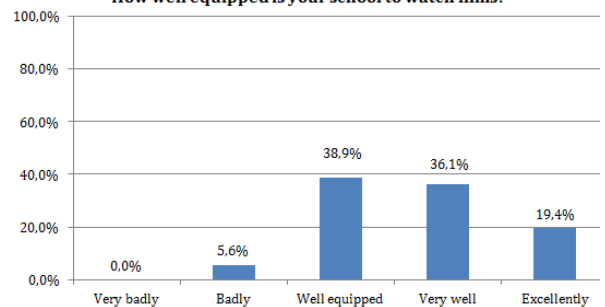
**From where does your school acquire films and other audiovisual material?**

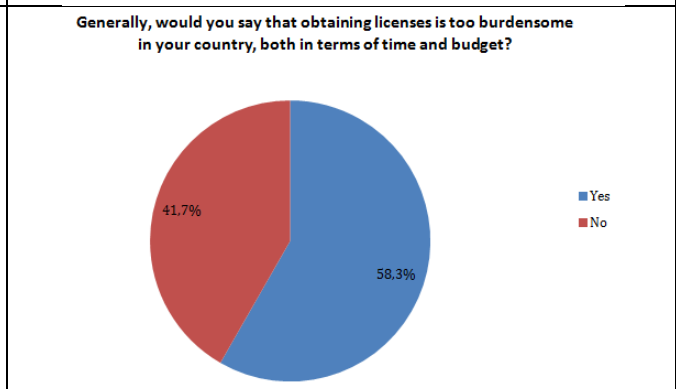
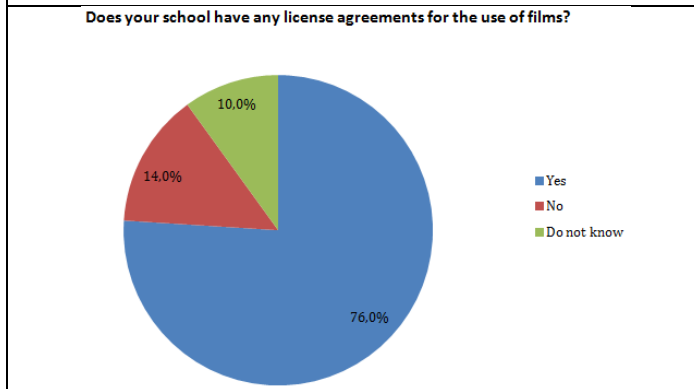
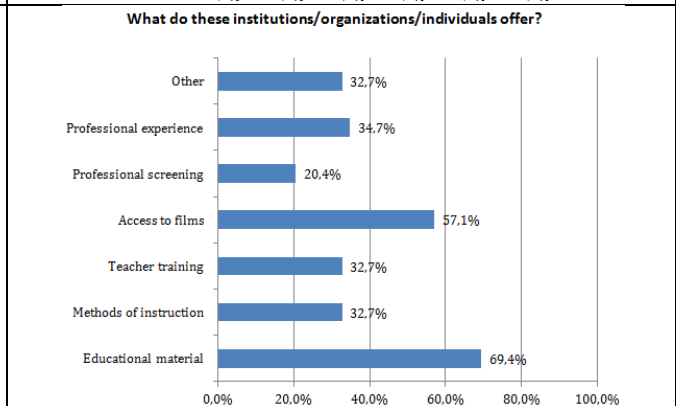
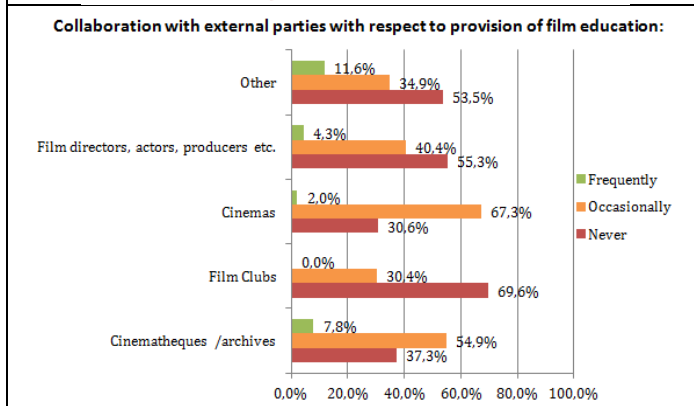
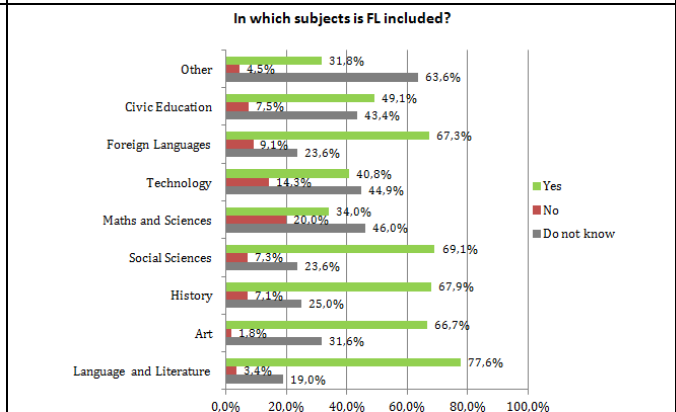
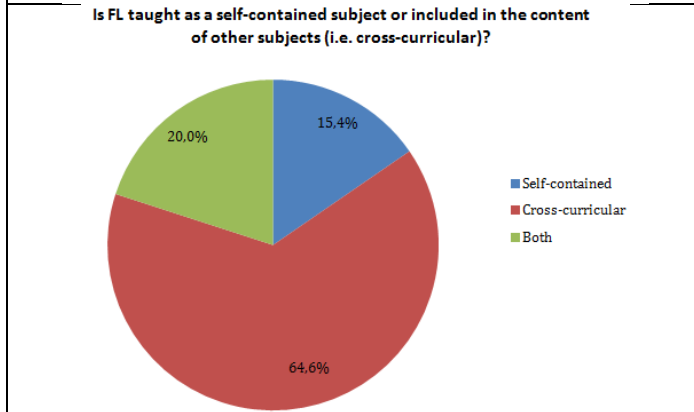
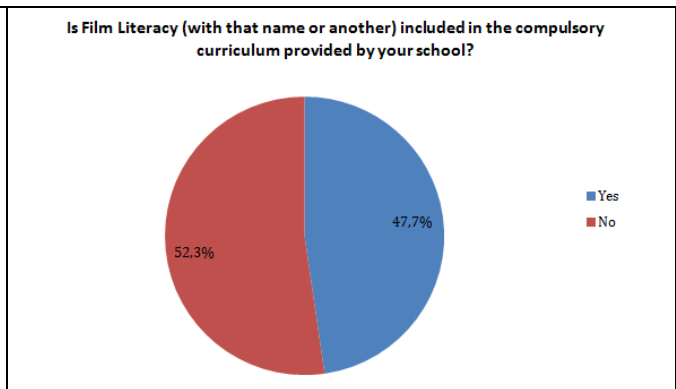
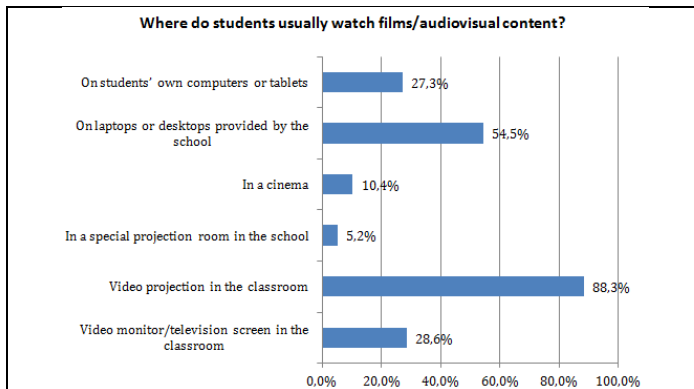


**The approximate number of films available in your school is:**



**How well equipped is your school to watch films?**





## 1.31. SWITZERLAND

### INTRODUCTION

Media literacy in Switzerland has been included in the formal education system in a cross-curricular manner. At all compulsory education stages, film literacy is developed as an optional part of media literacy (BFI, 2012: 45). "Swiss Films" is the organisation in charge of promoting films across the country and film education

Film education is provided by the Swiss National Film Archive. *Achaos*, as one example, was created to promote cinema culture in schools using instructional materials alongside current Swiss films. "Animatou", from the "Cinématou Association", invites seniors and youths to free cinema sessions in order to develop social ties between these two generations and allow them to share their thoughts and feelings on the moving image. Other initiatives include: "Castellinaria", "Cineforum" ("Roman Foundation of Cinema"), the "Swiss Cinematheque", the French Film Festival of Helvetie (FFFH) or the International Film Festival of Fribourg (FIFF), with its "Planet Cinema" programme. Another interesting initiative is "Filmkids". This program offers film courses which highlight the benefits of group work. "Cinema Magic" is a new school program in the canton of Aargau and the public programme "Schule & Kultur" ("School and Culture") also belongs to this list.

### LEGAL FRAMEWORK AND EDUCATIONAL EXCEPTIONS

Switzerland
<ul style="list-style-type: none"><li>▪ <b>National Legislation:</b> Bundesgesetz über das Urheberrecht und verwandte Schutzrechte (Urheberrechtsgesetz, URG) vom 9. Oktober 1992 (Stand am 1. Januar 2011)/</li></ul>
<ul style="list-style-type: none"><li>▪ <b>Articles:</b> Articles 19(1)(c)</li></ul>
<p><b>Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:</b></p> <p>Any use permitted for teaching purposes but requires use "in the classroom".</p>
<ul style="list-style-type: none"><li>▪ <b>Comments on remuneration/ compensation:</b> Subject to remuneration payable only via a collecting society.</li></ul>



## CASE STUDIES

The “Cineducation” program (“Verein zur Förderung der Filmbildung”) has featured as a main protagonist in the film education sector since 2011. In addition two other examples are analysed: “Road Movie” and the “Magic Lantern”.

<b>Program/ Activity</b>	Cineducation
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>            Website: <a href="http://www.cineducation.ch/de/projekt/">http://www.cineducation.ch/de/projekt/</a>            E-mail: info@cineducation.ch (Heinz Urben, President)</li> <li>▪ <b>Educational level or program the case is related to</b>            Schools from primary to secondary and adults. Children, adolescents, adults, teachers.</li> <li>▪ <b>Description</b>            “Cineducation.ch” is an association which brings together active institutions in the field of image education, promoting creative and analytical use of films.            The association has set up a national project entitled "Mediation and film image education for children and adolescents". The project has been designed in three stages:           <ul style="list-style-type: none"> <li>- 1st Stage: Conference, "Education in the image - culture and education". Representatives of regional and national culture and education are invited to this conference in order to discuss policies aimed at ensuring an adequate provision of film education throughout the country.</li> <li>- 2nd Stage: Launch a national competition for schools. Classes of all levels are invited to participate in a competition and to send their ideas for a film project. Pupils can submit either an animation, documentary or fiction film, with a maximum of 10 minutes duration. The nine most interesting projects (three per format) will be selected by a professional jury. The winning projects can then be developed further with professional support.</li> <li>- 3rd Stage: National Cinema Day for schools. The winning projects of the competition, as well as other current Swiss films adapted to different grade levels (primary, secondary I and II) are shown in a large number of cinemas all over Switzerland. An educational kit is available for each film on the website “Cineducation.ch”. Meetings and discussions with film professionals and workshops are promoted after the screenings or in the classroom. The National Cinema Day for schools is scheduled for September 2015. 2011- present.</li> </ul> </li> <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- To face challenges within cinema education at national level, putting policymakers in contact with schools and educators.</li> <li>- To draw attention to the importance and urgency of film education in the society.</li> <li>- To promote knowledge of film literacy among children, teenagers and teachers.</li> <li>- To motivate children and adolescents to experience film in all its creative phases.</li> <li>- To enable children and adolescents to address the cinema as a learning tool.</li> <li>- To raise awareness about cinematic cultural diversity.</li> </ul> </li> <li>▪ <b>Short evaluation</b>            Nationwide. One of the main achievements of this project is its conceptual goal of promoting national consciousness on the importance of film education. It actively develops and improves national policies. Many important film institutions dealing with film education in Switzerland have become members of “Cineducation.ch”, recognizing the importance of film literacy.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b>  <a href="#">Final report of the National Conference</a> "Education in the image - culture and education" was held at Bienne on September 18th, 2013.</li> <li>▪ <b>Collaboration with other stakeholders</b>            There are numerous national members participating in this association, such as The Cinémathèque Suisse(Swiss Film Archive) Das mobile Kino(the Mobile Cinema), the Magic Lantern, Kinokultur in der Schule (cinema culture in the classroom), Kinomagie( Cinema magic), LerNetz AG - Netzwerk für interaktive Lernmedien(network for interactive learning methods), among many others. Physical or legal persons who are active in the field of education of the image may become members. The membership fee is CHF 110.00 per year (Art. 4 of the Statute of 21 January 2011).</li> </ul>	

Essential elements							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country wide	Yes	No	Yes	Free activity	No	2 to 5 years

<b>Program/ Activity</b>	Roadmovie
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.roadmovie.ch">http://www.roadmovie.ch</a>  E-mail: German-speaking Switzerland: Claudia Schmid (Head of office): cschmid@roadmovie.ch, French- and Italian-speaking Switzerland, Rapjaël Pasche, Head of office: rpasche@roadmovie.ch  Press: medien@roadmovie.ch  Facebook: <a href="https://www.facebook.com/public/Roadmovie-CH">https://www.facebook.com/public/Roadmovie-CH</a> </li>   <li>▪ <b>Educational level or program the case is related to</b>  Primary education. School children (6-11, 12-16) and teachers. </li>   <li>▪ <b>Description</b>  “Roadmovie” is a non-profit organization located in Lausanne. It is a mobile cinematic project which aims to promote Swiss culture, screening contemporary films throughout the country.  Every autumn, the mobile cinema travels through the Alpine and Jura mountains in order to reach secluded communities. It shows films to children in their local schools and to the general public in the evening, with guests from the screened films (director, actors, technicians, etc.) often present.  In the case of the morning schools activities, “Roadmovie” supplies teachers with pedagogical material as a key component of the screening.  The “Roadmovie” project targets municipalities with the following profile: <ul style="list-style-type: none"> <li>- Lack of cinema.</li> <li>- Population of less than 5,000 people.</li> <li>- Primary school in the municipality. - Willingness and availability to organize the “day of cinema”.</li> </ul> Each community interested in becoming a “stop” on the mobile cinema tour program has to register itself first. In order to organize the “day of cinema” the organization needs the collaboration of local supporters / associations. They can select the film they want screened from the “Roadmovie” list.  The organization will help guarantee an adequate location and a welcoming atmosphere for the activities.  “Roadmovie” displays information about former cinema-locations and film programs on their website. 2003- present. </li>   <li>▪ <b>Main objectives</b> <ul style="list-style-type: none"> <li>- Promote Swiss cinematic culture.</li> <li>- Promote film education in remote areas.</li> <li>- Facilitate communication between those who make film and those who watch it.</li> <li>- Promote cultural exchange among the four linguistic regions of Switzerland.</li> <li>- Provide educational material to teachers so that they can prepare their classes.</li> <li>- Provide active film courses (production of a small film), for the schools that apply for its previous to the visit.</li> </ul> </li>   <li>▪ <b>Short evaluation</b>  Nationwide. “Roadmovie” uses film for the transmission of national cultural heritage and seeks to foster European cinema, in this case Swiss productions.  The mobile cinema visits 36 small villages every year in Switzerland. In 2013, 4,500 pupils and 3,330 adults benefited from this initiative. The project’s importance lies in the need which it satisfies, which, though not commercially attractive, is culturally and politically very important.  “Roadmovie” is aware of the importance of investing in school children and adults living in remote areas and far from cinemas. Most of the film education which these people receive takes place in the screening room. It is considered essential that people in remote areas be able to access culture. This is one of the main challenges which Europe faces nowadays.  Equality of access to film education and cultural diversity are two of the key principles of “Roadmovie”. </li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Trailer</a></li> <li>- <a href="#">Television</a></li> <li>- <a href="#">Didactic Material</a>: Selber Kino machen (didactic material for primary school: how to make your own film)</li> <li>- <a href="#">A film made by school children</a> under the guidance of Roadmovie</li> </ul> </li>   <li>▪ <b>Collaboration with other stakeholders</b>  “Roadmovie” is a non-profit project supported by the public Confederation of cantons, which are aware of the importance of bringing cinema to remote schools in order to promote film literacy. </li> </ul>	

Institutions such as the Cinémathèque Suisse (Swiss Film Archive) and “Memoriav” (preservation of Swiss film heritage) do also collaborate in some of “Roadmovie's” activities, such as the presentation of historical Swiss cinema (a selection of cinema excerpts from 1940 to 1975).

“Roadmovie” also depends on the private financial contribution of foundations, production or distribution companies and other private initiatives, etc. They currently have more than 30 regular supporters collaborating to keep “Roadmovie” as financially independent as possible.

<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/ includes an online platform	Years of implementation to this day
Private only	Country wide	Yes	Yes	No	Free activity	No	More than 10 years

<b>Program/ Activity</b>		La Lanterne Magique / Die Zauberlanterne / The Magic Lantern					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.magic-lantern.org">http://www.magic-lantern.org</a> E-mail: box@lanterne.ch</li> <li>▪ <b>Educational level or program the case is related to</b> Children aged 6 to 12. Pupils.</li> <li>▪ <b>Description</b> The “Magic Lantern Association (ASLM)” is an international cinema club with the aim of helping young audiences to discover the pleasure of cinema and to provide them with the tools necessary to understand the images that surround them. Once a month, its members are invited to attend a quality film screening with age-appropriate concept. It is exclusively for children (without their parents), but supervised by film mentors. The seasonal membership includes 9 film showings and costs as much as two individual cinema tickets. As stated by the organization: “Children experience not only the pleasure of being at the cinema with peers of the same age but also the 'decoding process' – understanding the images they see – thanks to an educational sketch which precedes the film and underlines one or several important aspects of the film.” Since 2008, “The Magic Lantern”, in collaboration with the RadioTelevision Suisse (RTS), has produced a television program for children to raise curiosity and awareness of the seventh art.1992 – present.</li> <li>▪ <b>Main objectives</b> The association organizes a program of original films for each linguistic region. The main objective is to raise awareness of children with respect to cinema using the following means: Selection of programmed films. Creation of club magazines. Creation of educational documents for the presenters (and preambles). Creation of scripts for the theatre show preceding the film. Making of commentaries concerning each film. Creation and maintenance of a pool of actors and musicians. Creation of specific events (contests, educational activities etc.). Creation of events linked to the promotion of the clubs. Participation in national and international events (cinema festivals, discussions, seminars etc.).</li> <li>▪ <b>Short evaluation</b> “The Magic Lantern” takes place in most cities in French, German and Italian-speaking Switzerland. Although it initially started at a local level in Neuchâtel, it now goes beyond to an international one. The initiative expanded to 70 other clubs in Switzerland and to countries such as Germany, Argentina, the United Arab Emirates, Spain, France, England, Italy, Mexico, Morocco and Senegal. Countries are free to join the movement. From the moment a partner city organizes a “Magic Lantern” club, it accepts the statutes and regulations and pays the annual fee. It therefore becomes a new club and member of the “The Magic Lantern Association (ASLM)”. The ASLM ensures that the concept and ethics of “The Magic Lantern” are respected in all countries in the same manner.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">“The Cat Who Wanted to Make a Movie”</a>: web series that explains the art of filmmaking in an amusing way, from the initial idea to the screening of the movie. It emphasizes values such as patience, persistence and listening and stimulates the imagination. Available in French, German, Italian, Spanish and English, this site can also help children discover other languages.</li> <li>- <a href="#">“The MovieQuiz”</a>: an “app” to prepare young children for their first visit to a movie theatre. It is an interactive cartoon for children from the age of 4. Available in 7 languages. You can download it for free.</li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> “The Magic Lantern” is a non-profit association with no revenues other than those from the fees of its members. However, on a national scale, due to its importance, it has enjoyed National public support from the Swiss lottery (Loterie romande), the Federal Culture Office (Film Division), and The Department of Foreign Affairs. It is also under the patronage of the Swiss section of UNESCO (United Nations Educational, Scientific and Cultural Organization).</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Regional	No	Yes	No	Free activity	No	More than 10 years

## 1.32. UNITED KINGDOM

### INTRODUCTION

Britain has a long tradition of using films in schools. The distribution of 16mm prints of educational and cultural films dates back to the 1940s. However, like in most other European countries, film education or film literacy is not a subject included in the compulsory curriculum.

The United Kingdom has issued multiple concepts and regulations concerning media literacy. Under the *2003 Communications Act*, "Ofcom" (the communications regulator) was given the responsibility to promote media literacy. It funds research on subjects regarding media education and has also developed a new definition of media literacy: "*the ability to use, understand and create media in a variety of contexts*". However, "Ofcom" is not related to formal education; this falls under the Department of Education. There is a large variety of media education-related bodies in the country: the "BBC" and "BFI" (British Film Institute) especially promote elements of media literacy. Nevertheless, there is not a specific agency in charge of developing its curricular implementation. According to the "EMEDUS Study" of 2014, the Department of Education and the Department of Culture, Media and Sport have direct roles to play in the field of media literacy.

Media literacy inclusion is cross-curricular. Related elements are supposed to be present at all stages of compulsory education. Media literacy can be found both in primary and secondary education under English Language, Visual and Fine Arts and (secondary schools only) in Civics and History. Film literacy, which has a long-standing tradition in the country and which is also named "Screening Literacy", appears in the curriculum for Literacy and English. In addition, the British Film Institute (BFI) is developing a national strategy for film education, funded by the Government.

The Film archives and *cinematheques* in various parts of the country play an important role in making a high quality and diverse selection of films available. For instance, "British Pathé" made their archive with 85,000 historical clips, newsreels and documentaries available on YouTube.

## United Kingdom

- **National Legislation:** Copyright, Designs and Patents Act 1988; Copyright and Rights in Performances (Research, Education, Libraries and Archives) Regulations 2014, 19 May 2014, Statutory Instrument 2014 no. 1372).

- **Articles:** Sec. 35-37 CDPA 1988, as amended

**Implementation of Article 5(3) a) of the Information Society Directive, with particular focus on use of film/audiovisual content for teaching purposes in schools:**

Uses of protected works by *teachers*, , are generally permitted under fair dealing and may encompass the screening of a film, regardless of the technology used. Three conditions apply: the use must be for the illustration of instruction must be made by the person giving or receiving instruction and the source must be acknowledged. Licensing terms and conditions preventing or restricting the uses allowed under this fair dealing provision are unenforceable.

Second, online uses by *schools* such as intranet uses are permitted but are subject to voluntary licensing schemes, which take precedence once established, that is, where licenses are available "authorising the acts in question and the educational establishment responsible for those acts knew or ought to have been aware of that fact".

Recorded broadcasts are covered under an exception, though again not where licensing schemes are in place. There is a further condition where recordings of broadcasts are to be communicated (rather than performed) to pupils or staff outside of the schools' physical premises. Here, a secure electronic network must be established, denoting that access is subject of a password or other form of identification and that the network access is limited to pupils and staff of the school.

Generally, public performances of films in schools are permitted under the fair dealing concept. The term "public performance" does not extend to making available and other forms of communication to the public but denotes that the audience is present at the same time and place.

## CASE STUDIES

In the British Film Institute's Screening Literacy report of 2012 it was estimated that 25% of primary school children study some element of film in the literacy/English curriculum in England, and less in Northern Ireland, Scotland and Wales. Of the 16-19 year olds, 0.5% study film. The BFI, the lead body for film and film policy in the UK, has revamped and coordinated film education measures under its 'Film Forever' mandate.

The BFI aims for the full and complete integration of film into all forms of education, learning, training, cultural appreciation and understanding. The ambition is to move decisively on from the long-standing debate about the place of the moving image in education. In many respects this issue is as out-dated as the debate over the role of digital technology. Much more can be achieved with a new agenda: how to equip all of our young – and not so young – people with the analytical and practical skills to appreciate, interpret and apply the language of film, just as much as it is expected they achieve through the printed text. In many aspects of their lives, of course, that is where young people already are – imagining, creating and sharing moving images, sometimes with their friends, often with the world. Increasingly, their behaviour will become the norm for us all.

Film Forever covers all BFI activities and is funded by "Grant in Aid" from the Department for Culture, Media and Sport and an anticipated increased share of National Lottery receipts, as well as relying on growth in our earned income, including fundraising and new entrepreneurial activity.

The BFI's resources<sup>2</sup> are a relatively modest part of the overall film finance landscape, and so it has been determined to focus on three priority areas only: expanding education and learning and boosting audience choice; supporting the future success of British film and; unlocking our film heritage.

The BFI provides access to film and TV archive material via "screenonline". "Into Film" offers access to 4,000 films that can be watched for free in curriculum time (out-of-school screenings will need a license from "[Filmbank](#)" – provider of Public Video Screening licenses. The cost varies according to size of school, but an average fee per year per students is approximately 30 cents).

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<sup>2</sup> See: A New Stage for Film Education: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-education-strategy-impact-relevance-and-excellence-2014-03.pdf>



<b>Program/ Activity</b>		BFI Education & Research					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.bfi.org.uk">www.bfi.org.uk</a>  E-mail: <a href="mailto:Paul.Gerhardt@bfi.org.uk">Paul.Gerhardt@bfi.org.uk</a> (Paul Gerhardt, Director of Education); <a href="mailto:Mark.Reid@bfi.org.uk">Mark.Reid@bfi.org.uk</a> (Mark Reid, Head of Education)</li> <li>▪ <b>Educational level or program the case is related to</b>  Film/Media Teachers. Education Networks country-wide.</li> <li>▪ <b>Description</b>  BFI's Education &amp; Research program comprises:  Film Education strategy / Teaching film, TV and media studies / BFI Film Academy / Education Zone – Screenonline / 5-19 Film Education Scheme (See Into Film <a href="http://www.intofilm.org">www.intofilm.org</a>).  Courses and conferences for teachers of moving image media:  Examples: Film theory for teachers, a course in a specialized context to students aged 14 years and upwards. The course is a Master Level module of MA in culture, media and communication at London University. Duration 5 month, partly distance learning. Fee €1,200  Children, film and literacy, a course for English teachers, advisors, consultants and trainers. Level: MA module of MA in New Media Literacies at Sheffield University. Delivered face-to-face and online over 3 units of approx. 6 weeks. Fee €840  Production of a range of teaching resources for primary and secondary school teachers. <ul style="list-style-type: none"> <li>- <b>BFI Film Academy:</b> Hands-on film-making courses for 16-19 year olds provided by 38 Academy partners across the country.</li> <li>- <b>Education Zone:</b> The Education Zone is built around existing material on BFI Screenonline.</li> </ul> Screenonline is announced as 'the definitive guide to Britain's film and TV history'. While moving image material has traditionally been used to support learning in subjects like English and History, the Education Zone has been developed to meet the needs of all subject teachers.  Objectives: BFI Screenonline Tours offer an introductory guide to a particular area of British film or television history. They include video clips and other media materials as well as education resources and suggestions for classroom work. More recent tours feature specially-made short videos including interviews with filmmakers, actors and film experts.  Free of charge for schools. <ul style="list-style-type: none"> <li>▪ <b>Main objectives</b>  "We have organized our ideas around three themes: the value of film education, film education for all, and the role of the BFI. Underlying this approach is an attempt to reframe the arguments for film education, to think about the new education and technology landscape, and to find common ground between education and training (filmmaking is increasingly part of education, and building the skills of the future will require an underpinning of film culture."  <a href="#">See: A New Stage for Film Education</a></li> <li>▪ <b>Short evaluation</b> <ul style="list-style-type: none"> <li>- Country-wide initiative</li> <li>- Registration with BFI Screenonline</li> <li>- UK schools, colleges, universities and public libraries have free access to video and audio material through the National Education Networks (NEN) or JANET.</li> </ul> </li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="#">Screenonline</a></li> <li>- <a href="#">BFI Film Education Strategy</a></li> <li>- <a href="#">Responses to BFI's Education Strategy</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b>  Universities of London and Sheffield.</li> </ul> </li></ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	N/A	Market price	Yes	6 to 10 years

<b>Program/ Activity</b>	Into Film / 5-19 Film Education Scheme
<b>Description</b>	
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b>  Website: <a href="http://www.intofilm.org">www.intofilm.org</a>; <a href="http://www.bfi.org.uk">www.bfi.org.uk</a>  E-mail: <a href="mailto:paul.reeve@intofilm.org">paul.reeve@intofilm.org</a> (Paul Reeve, CEO); <a href="mailto:jane.fletcher@intofilm.org">jane.fletcher@intofilm.org</a> (Jane Fletcher, Education);  <a href="mailto:pip.eldridge@intofilm.org">pip.eldridge@intofilm.org</a> (Pip Eldridge, Strategy &amp; Development); <a href="mailto:paul.hewlett@intofilm.org">paul.hewlett@intofilm.org</a> (Paul Hewlett, Content)</li>   <li>▪ <b>Educational level or program the case is related to</b>  All age levels. The Into Film program includes a mix of individual and short courses and online modules for teachers. Further education provision is provided by BFI Education &amp; Research Department</li>   <li>▪ <b>Description</b>  A comprehensive education program that caters for all aspects of film literacy learning in schools – training of teachers, educational materials, access to a broad range of films – and practical filmmaking. The activities are complemented by an out-of-school program. <ul style="list-style-type: none"> <li>- <b>Film Clubs:</b> Into Film has a network of film clubs across the UK. Film clubs give children and young people the space to watch, discuss and review films, as well as the professional training and online resources to make their own.</li> <li>- <b>Film catalogue:</b> Into Film offers access to a catalogue of 4000 films representing a variety of genres, eras, styles and age groups.</li> </ul> <p>BFI's 5-19 Film Education Scheme has been developed to support film in the curriculum and to boost literacy, critical thinking and filmmaking skills and as a response to the government's Film Policy Review commissioned in March 2012 <a href="https://www.gov.uk/government/publications/a-future-for-british-film-it-begins-with-the-audience-report-on-the-film-policy-review-survey">https://www.gov.uk/government/publications/a-future-for-british-film-it-begins-with-the-audience-report-on-the-film-policy-review-survey</a>  Each of the four nations of the UK administers the curriculum differently and the inclusion of film literacy therefore varies considerably. Film is not included as part of the framework in England.  Into Film services are free for pupils and state funded schools. As of April 2014 licenses for films watched in schools are bought by the Government (England). For schools in Scotland, Wales and Northern Ireland a public video screening licence (PVSL) is necessary.</p> </li>   <li>▪ <b>Main objectives</b>  Into Film seeks to put film at the heart of children and young people's learning, contributing to their cultural, creative and personal development. The UK-wide program of learning through and about film provides 5-19 year olds with opportunities to see, think, make and imagine. <ul style="list-style-type: none"> <li>- To increase the opportunities for young people to have a relationship with film in the classroom</li> <li>- To increase the number of film educators</li> <li>- To broaden young peoples' appetite for and engagement with a wide range of film</li> <li>- Ensure that young people are at the centre of the programme design and delivery</li> <li>- To build a robust evidence base to support the case for the value of film in the learning and cultural experience of young people</li> </ul> </li>   <li>▪ <b>Short evaluation</b> <ul style="list-style-type: none"> <li>- There are 26,700 schools in the UK. Funding was secured in 2007 to roll out the film club program to 7,000 schools. Funding from 2013 aims to increase the reach to 15,000 schools by 2017.</li> <li>- 8,400 film clubs at schools have been set up across the UK financed by the Department of Culture Media and Sport through Lottery funding delegated to the BFI and passed on to Into Film, the Welsh Government in Wales and Northern Ireland Department for Culture, Arts and Leisure.</li> <li>- Into Film provides access to films both for classroom and out-of-school film screenings.</li> <li>- BFI statistical estimates (BFI report 'Screening Literacy – Film Education in Europe) however, indicate a fairly low penetration of film literacy learning in schools.</li> </ul> </li>   <li>▪ <b>Related resources / Didactic materials / Videos / Links</b>  The Into Film program includes the creation of high-quality, diverse and innovative resources available for free to all schools and educators, that are designed to work both in and outside of school to enrich the learning experience of children and young people.  Access to more than 4000 films.</li>   <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- <a href="#">Filmbank</a> – provider of Public Video Screening License (PVSL)</li> <li>- Cinema First (industry body of distributors and exhibitors)</li> </ul> </li> </ul>	

- National Schools Partnership (educational resources)
- BAFTA (British Academy of Film and Television Arts)
- The Industry Trust (IPR organization)
- National Union of Teachers (training courses for teachers)
- Film Agency for Wales/Welsh Government

**Essential elements**

Initiative & funding model	Geographical scope	Includes training for teachers	Provides/prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Private with public funding	Country-wide	Yes	Yes	Yes	Free activity	Yes	2 to 5 years

<b>Program/ Activity</b>		Northern Ireland Screen Education Strategy The Creative Learning Centres FilmClub					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.northernirelandscreen.co.uk">www.northernirelandscreen.co.uk</a>; <a href="http://www.rewardinglearning.org.uk/creative_learning/">http://www.rewardinglearning.org.uk/creative_learning/</a> E-mail: <a href="mailto:education@northernirelandscreen.co.uk">education@northernirelandscreen.co.uk</a> (Bernard McCloskey, Head of Education)</li> <li>▪ <b>Educational level or program the case is related to</b> Both levels, exams offered at A-level (Moving Image Arts) and GCSE-level (General Certificate of Secondary Education).</li> <li>▪ <b>Description</b> The Northern Ireland Screen Education Strategy is based on the study 'A Wider Literacy' from 2004. Creative learning centres work in close collaboration with schools. The Creative Learning in the Digital Age (CLDA) pilot project introduced the use of digital moving image archive material in the study of history at Key Stage III (ages 11-14). The success of the pilot, lead to a Phase 2 extending the use of moving image resources to a new qualification. Northern Ireland Screen works in partnership with the Council for the Curriculum, Examinations and Assessment (CCEA) and Northern Ireland's three <a href="#">Creative Learning Centres</a> on the introduction of Moving Image Arts (MIA), the first A-Level in the UK in digital film-making. The qualification, which involves practical film-making and the first online exam at this level in the UK, has been a resounding success – almost 900 students entered the exam in June 2009 at 70 centres across Northern Ireland including 10 schools in England. The qualification is now being introduced as a GCSE with almost 10 schools planning to enter students in 2010. This fits with Northern Ireland's new curriculum development plans where learners at age 14 will be entitled to a choice of 24 courses, at least one third of which must be vocational or applied. FilmClub enables schools participating in the Extended Schools Programme to set up their own after school film clubs.</li> <li>▪ <b>Main objectives</b> The activities are based on the following rationale: To be 'literate' in the 21st century will mean having a wider range of critical and creative competences than has been adequate in the past. It will have to include knowledge and understanding of media other than print. The moving image media are a crucial dimension of this wider literacy. Everyone in Northern Ireland should have opportunities to learn about these media, starting in primary school and continuing through lifelong learning.</li> <li>▪ <b>Short evaluation</b> Nation-wide Northern Ireland.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- <a href="http://www.Screenonline.org">www.Screenonline.org</a></li> <li>- <a href="http://www.northernirelandscreen.co.uk/DatabaseDocs/doc_80243.pdf">http://www.northernirelandscreen.co.uk/DatabaseDocs/doc_80243.pdf</a></li> <li>- <a href="http://www.rewardinglearning.org.uk/creative_learning/">http://www.rewardinglearning.org.uk/creative_learning/</a></li> </ul> </li> <li>▪ <b>Collaboration with other stakeholders</b> British Film Institute / Into Film / Film Club Broadcasters. Northern Ireland Screen has also developed <a href="#">a website</a> in partnership with CCEA and the Nerve Centre to support teachers and students undertaking MIA - <a href="#">Creative Learning in the Digital Age (CLDA)</a>.</li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	School subscription cost	N/A	2 to 5 years

<b>Program/ Activity</b>		The Film Space					
<b>Description</b>							
<ul style="list-style-type: none"> <li>▪ <b>Web and contact</b> Website: <a href="http://www.thefilmSPACE.org">www.thefilmSPACE.org</a> E-mail: <a href="mailto:hello@thefilmSPACE.org">hello@thefilmSPACE.org</a>; <a href="mailto:ian.wall@thefilmSPACE.org">ian.wall@thefilmSPACE.org</a> (Ian Wall); <a href="mailto:james.lennox@thefilmSPACE.org">james.lennox@thefilmSPACE.org</a> (James Lennox)</li> <li>▪ <b>Educational level or program the case is related to</b> All age levels and training for teachers.</li> <li>▪ <b>Description</b> The Film Space was established in 2013 by Ian Wall and James Lennox after the closure of 'Film Education' founded in 1986 by Ian Wall. Film Education provided teaching resources and training for teachers throughout the UK over a period of more than 25 years. The Film Space was set up to continue these activities. The film Space offers: Moving image, curriculum linked teaching resources / Training teachers on the use of the moving image in the classroom / Content related events, both in and out of school / Advice on the use of moving image in the classroom. A rich and diverse resource of teaching aids – analytic film introductions, a program of workshops and sessions addressing multiple aspects of critical approaches to film and film making. Recommended as a good practice for teaching film literacy, major parts of The Film Space offerings can be applied directly to other countries, while some are more specifically directed towards a British audience. All teaching resources are free to download.</li> <li>▪ <b>Main objectives</b> THE FILM SPACE seeks to encourage and build an understanding and appreciation of the moving image, in all its forms, amongst children and young people in full-time education. <ul style="list-style-type: none"> <li>- Moving image, curriculum linked teaching resources</li> <li>- Training teachers on the use of the moving image in the classroom</li> <li>- Content related events, both in and out of school</li> <li>- Advice on the use of moving image in the classroom</li> </ul> </li> <li>▪ <b>Short evaluation</b> Country-wide activity.</li> <li>▪ <b>Related resources / Didactic materials / Videos / Links</b> <ul style="list-style-type: none"> <li>- Teaching resources available for download. Library thematically related to key subjects and study levels.</li> <li>- Film and Media studies (49 films)</li> <li>- Citizenship (50 films)</li> <li>- Film of the Book (35 films)</li> <li>- History (29 films)</li> <li>- Modern Foreign Languages (16 films)</li> <li>- Primary (animation) (33 films)</li> <li>- Shakespeare (14 films)</li> <li>- A considerable number of workshops and sessions prepared for use in classroom – 'to inspire and inform teaching about the moving image' are available for download.</li> <li>- Interactive CD and DVD Roms produced by Film Education on a number of film titles are available for download.</li> <li>- 'Thinking Film' comprises a number of DVDs prepared around topics like 'Film/Media Studies' 'History' 'Modern Foreign Languages' etc. with Teachers' notes/guidance, extracts from films, analysis of filmic means of expression.</li> <li>- No specific courses for teachers, but the teaching resources mentioned above are designed to be used by teachers and will help develop teaching skills for film literacy.</li> </ul> </li> </ul> <p>There is no general access to streaming or download of films.</p> <ul style="list-style-type: none"> <li>▪ <b>Collaboration with other stakeholders</b> <ul style="list-style-type: none"> <li>- <a href="#">Film Distributors' Association</a></li> </ul> </li> </ul>							
<b>Essential elements</b>							
Initiative & funding model	Geographical scope	Includes training for teachers	Provides/ prepares educational materials	Includes theatrical screenings in schools	Cost of activity for schools	Relates to/includes an online platform	Years of implementation to this day
Public only	Country-wide	Yes	Yes	Yes	School subscription cost	N/A	2 to 5 years

## ANNEX 2: METHODOLOGY

### 2.1. GLOBAL METHODOLOGY

The research entitled “Showing films and other audio-visual content in European Schools – Obstacles and Best Practices” aims to support the European Commission in its current efforts to develop a European-wide media literacy policy, especially focusing on the inclusion of European films in school curricula. With this in mind, a European-scale study identifying and analyzing the existing situation on the use of audiovisual content in schools throughout Europe is needed; it should take both curricular and extra-curricular use of such content in schools into account, paying exclusive attention to primary and secondary education.

The following Annex will describe the different methodologies used in order to complete the field research for this study.

We will essentially outline the methodology used to develop surveys given to teachers, stakeholders and experts, the criteria used to gather qualitative data and the strategy implemented to arrive at the executive summary analysis.

## 2.2. SURVEYS' METHODOLOGY

To gather this information, three types of surveys have been conducted for different parties: schools, experts and stakeholders. The analyzed data of the surveys has been completed with information gathered at interviews and seminars performed at different events and duly presented at "6. Film Literacy Events."

The methodological aspects of the conducted surveys are pointed out below.

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### 2.2.1. SCHOOLS SURVEY

#### **Universe and database for the sample**

One of the central sources in the FilmEd project is the information provided by school representatives (mainly teachers) from different European countries.

A specific questionnaire was designed for this part of the research: it contains 42 questions (only 4 of which are 'open questions') structured into different groups, which tackle specific practices, video and cinematographic content and film literacy (infrastructure and resources; practical use of film in schools; the situation around film literacy in the educational curricula; introduction and promotion of film literacy in schools; teacher training; possibilities and obstacles; legal aspects). The full questionnaire can be found in Annex I.

The universe (group of addresses) of this survey is made up of teachers from the following 32 European countries: 28 countries of the European Union,<sup>3</sup> plus 4 countries of the European Free Trade Association (Iceland, Liechtenstein, Norway and Switzerland). The informing subject is a teacher, and according to the latest data from Eurostat, the total number of teachers in these countries is estimated to be around 4,179,279 (primary and secondary).<sup>4</sup>

It is important to underline that this survey has a non-probability sampling due to the lack of a comprehensive teachers' database, except for the teachers address list provided by different Ministries and public sources. For this reason the process of creating and obtaining the teachers address list of teachers was developed thanks to numerous and complementary actions throughout

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<sup>3</sup> Europe 28 is composed of: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, France, Denmark, Estonia, Finland, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and United Kingdom.

<sup>4</sup> The sample is based on Eurostat updated data from primary education teachers (ISCED1) and secondary (ISCED2). Updated data from the majority of the countries is from 2011 and 2012.

the project. The items below show some information related to such actions which were developed throughout the project:

- Drafting of two letters related to the FilmEd project and its schools survey: European Commission and FilmEd Consortium.
- Contacting Ministries in each country.
- Contacting organizations: film institutes, film festivals, film education organizations, universities, NGOs, etc.
- Contacting media literacy experts: European Commission Media literacy expert group, partners' contacts, Media & Learning 2013 Conference attendees, etc.
- Email reminders to teachers who had answered our online schools questionnaire, requesting dissemination to other teachers/colleagues.
- Requesting the collaboration of stakeholders and experts who responded to their online questionnaires, to promote the questionnaire for teachers.
- Using email spider software for several countries, complementing the previous emails obtained via public documents, public websites or documents provided to the research team. For instance, some sequential processes were implemented using original documents and websites from Bulgaria, Germany, Hungary, Iceland, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia and Switzerland.
- As a result of all these actions, the following table is useful for knowing the large number of teachers' emails taken into account for contacting, promoting and creating the final sample. For three countries -Cyprus, France and Lithuania- it was impossible to create a list of email addresses for teachers, so an external institution was made responsible for distributing the questionnaire.



**Table 1: Number of teacher email addresses for creating the schools survey sample**

<b>Country</b>	<b>Number of teacher email addresses caught</b>
Austria	3,000
Belgium	2,500 (Flemish) 700 (Wallonia)
Bulgaria	2,588
Croatia	993
Cyprus	link institution
Czech Republic	6,000
Denmark	2,600
Estonia	1,750
Finland	1,600
France	link institution
Germany	900
Greece	269
Hungary	2,200
Iceland	270
Ireland	3,500
Italy	2,800
Latvia	1,443
Liechtenstein	28
Lithuania	link institution
Luxembourg	90
Malta	102
Netherlands	4,000
Norway	2,900
Poland	2,754
Portugal	950
Romania	1,800
Slovakia	900
Slovenia	804
Spain	5,800
Sweden	2,900
Switzerland	500
United Kingdom	106
<b>Total</b>	<b>56,747</b>

### **Fieldwork for completing the online school questionnaire**

The fieldwork lasted approximately the first 6 months of 2014. The project was very intense and in some cases many project activities had to be conducted simultaneously due to restrictions to obtain valid samples in a reasonable time period. The online platform used to carry out different parts of the fieldwork was "SurveyMonkey." The fieldwork was structured into five phases:

1. Creation of the questionnaire and consensus with partners (from January to February). In the first phase a pilot version of the questionnaire was sent to a small number of Spanish schools and teachers to test questions and refine them.
2. Searching for and obtaining lists of email addresses of teachers. It was necessary to search for teachers' email addresses during almost the entire phase of the fieldwork in order to increase the likelihood of responses.
3. Translation of the questionnaire into different languages. The schools questionnaire was translated into 20 different languages to make it understandable in each region of the study. Most of the translations were available in January and February but some were not obtained until April.
4. Sending of the online questionnaire and reminders. After testing the online questionnaire, for improving the logic of the questions, the questionnaire was sent to each country as soon as the translations were available. The questionnaire was sent directly to participants from a list of email addresses of teachers (primary and secondary). The email contained a brief summary that introduced the project, the length of the questionnaire, its importance and the corresponding link. Each participant could only answer the questionnaire once. After sending the questionnaire to one country different reminders were sent in order to increase the level of participation. The average amount of reminders was 4.5 for each country (about every two or three weeks a reminder was sent). Some countries required specific monitoring to increase the number of responses.
5. Collection and refinement of outcomes. Throughout most of the fieldwork phase, collection and refinement of outcomes and the list of email addresses were necessary because approximately one-third of these email contacts were non-existent, incorrect or rejected by email servers in some countries.

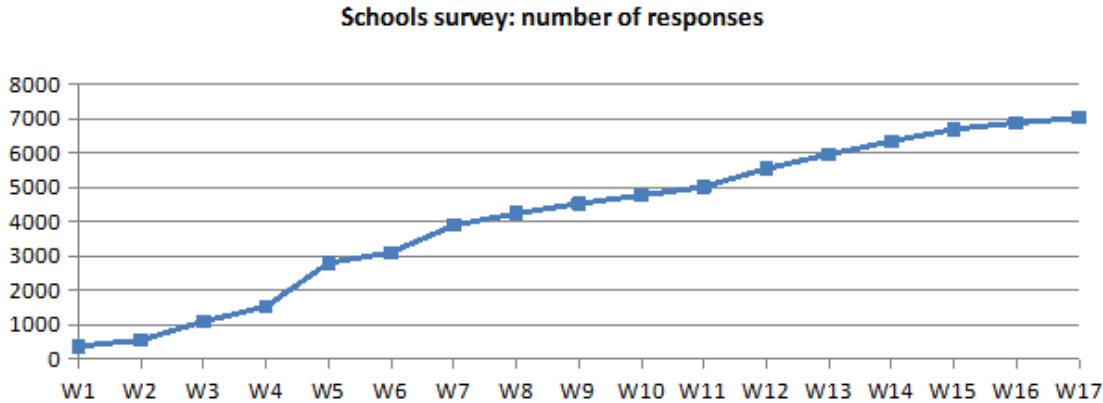
**Table 2: Timeline for the schools survey fieldwork**

Stage	January	February	March	April	May	June
Questionnaire						
Emails database						
Translation						
Online questionnaire						
Refinement						

Response evolution

Reminders and continuous efforts made to search for and obtain extra lists of school email addresses were essential to increase the sample size. As can be seen in the following figure, the level of increase depended on the constant investment of time and energy throughout the weeks:

**Figure 1<sup>5</sup>:**



**Final sample**

The next table summarizes the information regarding responses for each country without data cleaning (i.e. before erasing those cases that began to fill in the questionnaire but only completed a part of it), the date of the first email sent to teachers informing about the project and the online questionnaire and the number of reminders issued.

<sup>5</sup> First week: 24 February 2014. Last week: 23 June 2014.

**Table 3: Survey responses per country**

Country	Total responses without data cleaning	First email promoting the online questionnaire	Reminders
Austria	284	11-mar	5
Belgium	102 (Flemish) 94 (Wallonia)	11-mar	4
Bulgaria	196	31-mar	4
Croatia	110	10-mar	5
Cyprus	211	31-mar	3
Czech Republic	500	10-mar	2
Denmark	117	12-mar	5
Estonia	246	26-may	2
Finland	80	12-mar	5
France	356	-	0
Germany	91	27-feb	6
Greece	1,448	27-feb	0
Hungary	267	10-mar	5
Iceland	27	12-mar	5
Ireland	157	10-mar	5
Italy	109	17-mar	6
Latvia	96	10-mar	6
Liechtenstein	9	12-mar	5
Lithuania	153	-	0
Luxembourg	2	12-mar	5
Malta	112	12-mar	5
Netherlands	141	27-feb	4
Norway	100	12-mar	5
Poland	177	31-mar	3
Portugal	317	27-feb	5
Romania	247	27-feb	5
Slovakia	225	02-jun	2
Slovenia	81	03-apr	4
Spain	821	11-feb	5
Sweden	92	12-mar	5
Switzerland	31	12-mar	5
United Kingdom	20	03-apr	3
<b>Total</b>	<b>7,019</b>		

### **Sample weights**

This data was entered into the statistical analysis tool and a valid, cleaned sample was subsequently obtained, which composed of 6,701 teachers of compulsory education centres spread across the 32 European countries studied.

Respondents were those who logged in to the online survey that was sent to the available list of email addresses. This procedure makes the survey incompatible with the simple 'random sample assumption,' so the sample is not probabilistic, as has already been noted above. However, in order to make the sample by countries more representative within the whole European sample, a "weight variable" was created. This is a variable -one for each country- made from the proportion of teachers from each country and weighted to the global European number. All the European results presented in this study are calculated using this weight variable, which can be checked in the table below.

**Table 4: Country weight variables**

<b>Countries</b>	<b>Countries weights</b>
Austria	0.4088
Belgium	0.9053 (Flemish) 0.9253 (Wallonie)
Bulgaria	0.2633
Croatia	0.4935
Cyprus	0.0504
Czech Republic	0.196
Denmark	1.5386
Estonia	0.0715
Finland	0.9325
France	2.1155
Germany	13.651
Greece	0.1358
Hungary	0.4962
Iceland	0.2495
Ireland	0.6274
Italy	5.776
Latvia	0.3176
Liechtenstein	0.075
Lithuania	0.3963
Luxembourg	3.4217
Malta	0.0805
Netherlands	2.185
Norway	1.1091
Poland	3.1472
Portugal	0.5619
Romania	0.8475
Slovakia	0.2878
Slovenia	0.2793
Spain	0.8099
Sweden	1.6224
Switzerland	4.1448
United Kingdom	54.371

### **Final schools survey characteristics**

Taking the weight variables into account, the only countries where the lack of sample can represent a bias, even after adding these elevation factors, are Germany and, especially, the UK. However, the bias of the results is minimal because the European sample -6,701 valid and cleaned answers- can be considered sufficient. After weighing the data (and considering that there was no existing database when the project started), in the case of a 'random sample assumption,' the margin of error would be  $\pm 1.57$  at a 99% level of confidence. However, as previously stated, this is not a probabilistic sample.

The table below shows the final schools survey characteristics:

**Table 5: Final schools survey characteristics**

Schools survey characteristics	
Universe	Europe teachers <sup>6</sup>
Informants	Europe teachers with email address
Sample selection	Email invitation and web link
Collecting data	Online questionnaire with open and closed questions
Sample size	6,701 valid responses (25 June 2014)
Sampling error	In case of a 'random sample assumption': Error= $\pm 1.57\%$ for the global data, with an infinite population, maximum uncertainty ( $p=q=50\%$ ) and confidence level= $99\%$ ( $2\sigma$ )
Fieldwork period	March – June 2014
Minimum groups by number of inhabitants of city	Not applicable
Minimum groups by type of school	Not applicable
Minimum groups by level of school	Not applicable
Weighting	Applicable
Answers by number of inhabitants	Village, hamlet or rural area (fewer than 3,000 inhabitants): 26.4% Small town (3,000 to about 15,000 inhabitants): 22.6% Town (15,000 to about 100,000 inhabitants): 25.3% City (100,000 to about 1,000,000 inhabitants): 15.8% Large city (with over 1,000,000 inhabitants): 9.9%
Answers by type of school	Public: 86.1% Private, non-publicly subsidized: 3.1% Private, publicly subsidized: 6.1% Special education public school: 2.1% Special education private school: 0.5% Other: 2.1%
Answers by level of school <sup>7</sup>	Primary: 61.8% Secondary: 50.1% Note: Percentages of the level of education categories total more than 100% because in some schools they provide both types of levels of education.
Main activity of respondents	Head of School: 38.5% Teacher: 48.6% Other: 12.9%

Finally, it is important to add that there are several comparative charts on the studied countries: this data was not weighted.

<sup>6</sup> The universe of the study consists of the following countries: schools in 28 countries from the European Union, plus Iceland, Liechtenstein, Norway and Switzerland. The informing subject is a teacher.

<sup>7</sup> The percentages of the level of education categories amount to more than 100 because at some schools they provide both primary and secondary education.





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## 2.2.2. STAKEHOLDERS SURVEY

### **Universe and database for the sample**

In order to be able to have more information about the status of the use of films and audio-visual content in schools, the FilmEd project designed a complementary survey that had to be answered by stakeholders belonging to film institutions and the film industry.

The methodological approach for this survey was different to the one used for schools since, in this case, the premise did not have a representative sample of the whole set of institutions and organizations related to the world of cinema and film education. Therefore, it was established that it was a non-probability sampling which, nevertheless, would be very useful to obtain indicators that would allow us to provide a set of qualitatively valid trends. Such trends could generate a triangulation of methods, and consider the purely quantitative aspect of the schools survey.

The Consortium interviewed 69 distribution, sales, and production companies during the “European Film Market” in Berlin (February 2014).

The list of contacts was provided by the different partners of the FilmEd project. Stakeholders were classified according to the following three types:

- a) Public institutions (film agencies, film archives), Non-profit organizations and public-private companies.
- b) European and national umbrella associations and organizations.
- c) Private companies.

The following representatives and institutions met with the FilmEd Team in Berlin in order to complete the field research on the members of industry involved in this study.

Rikke Ennis - TrustNordisk (Denmark), Corinna Marschall - MEDIA Desk Suisse (Switzerland), Tor Fosse - Tour de Force AS (Norway), Representative of Creative Europe Desk DK (Denmark), Representative of Medienborad Berlin Brandenburg (Germany), Paola Corvino - Intramovies (Italy), Daphné Kapfer - Europa International, David Grumbach - Bac Films (France), Beatrice Neumann - The Works (UK), Paola Sainz de Baranda - La Mirada Oblicua (Spain), Iris Martín-Peralta and Federico Sartori - Exit MEDIA (Spain), Carles Rojano - Filmax International (Spain), Ahmet Faruk Alatan - Cinema Company s.r.l. (Italy), Roxanne Arnold - Pyramide International (France), Rose-Marie Strand - Folkets Bio (Sweden), Rene Asch - FILMS IN MOTION (UK), Eric Franssen - Wallonie Bruxelles Images (Belgium), Frank Johnsen - Europafilm A/S (Norway), Sergej Stanojosvski - AVANTURE SERVICE (Croatia), Isabelle Giordano - Unifrance (France), Felix Vanginderhuysen - Imagine Film Distribution (Belgium), Marion Klotz - Memento Films International / ARTSCOPE (France), Antonio Medici - Bim

Distribuzione S.R.L. (Italy), Silvia Iturbe - Latido Films (Spain), Rui Pereira - Zero em Comportamento (Portugal), Frank L. Stavik - AS Fidalgo Film Distribution (Norway), Ira von Gienenth - Prokina Filmverleih GmbH (Germany), Barbie Heusinger - German Films Service + Marketing GmbH (Germany), Helena Mackenzie - Film London (UK), Paul Pauwels - Meet the Docs (Denmark), Markus Vogelbacher - Bavaria Film Group (Germany), Claas Danielsen - DOK Leipzig (Germany). Alberto Garcia-Canizares - Key2media Audiovisual SL (Spain), Jana Cernik - AG Kurzfilm Bundesverband Deutscher Kurzfilm (Germany), Lydia Genchi - Nomad Film Distribution srl (Italy), Carla Cattani - Istituto Luce - Cinecittà (Italy). Soli Beraha - Feelgood Entertainment A.E. (Greece), Tine Van Dycke - Lessen in het donker vzw Flandes (Belgium), Vicente Canales - Film Factory Entertainment (Spain), Markus Prasse - MFA+ Film Distribution (Germany), Edward Porembny - Producer / director (Poland), Esther Bannenberg - Lumière Publishing NV (Belgium), Gorka Bilbao Camatta - DeAPlaneta (Spain), Leana Jalukse - Estonian Digital Centre (Estonia), Hrönn Sveinsdóttir - Bíó Paradís (Iceland), Claudia Bedogni - SATINE FILM S.r.l. (Italy), Juan Carlos Tous - filmin (Spain), Geraldine Gonard - Imagina International Sales (Spain), Aija Berzina - The Film Producer's Association of Latvia (Latvia), Nick Hortensius - Leiden International Film Festival (LIFF) (the Netherlands), Loïc Magneron - Wide / Wide House (France), Péter Bognár - Cinefil Co. Ltd. (Hungary), Delphyne Besse - UDI - Urban Distribution International (France), Christina Bentlage - Film- und Medienstiftung NRW (Germany), Olimpia Pont Cháfer - Coproduction Office (France), François Yonv - Films Distribution (France), Benoit Ginistry and Charlotte Lund Thomsen - FIAPF and IVF (France), Ida Martins - Media Luna New Films (Germany), Elisa Martin de Blas - Tripictures, S.A. (Spain), Yohann Comte - Gaumont (France), Stefan Schmitz - Avalon Distribucion Audiovisual S.L. (Spain), Mike Runawal - ATTITUDE FILM SALES (UK), Marina Fuentes - Dreamcatchers (Spain), Vilnis Kalnaellis - Latvia (Latvia), Peter Jäger - Outlook Filmsales GmbH (Austria), Alejandro Bachmann - Dept. Österreichisches Filmmuseum (Austria), Hans Koenig - Polyfilms (Austria), Markéta Šantrochová - Czech Film Center (Czech Republic), Nadine Rostchild - WestEnd Films (UK), Viola Gabrielli - KIDS Regio (Germany).

In order to promote the study and the survey a high number of European organizations related to the film industry were contacted.

**Table 6: Organizations contacted to create the survey's sample**

Country	Organization
Austria	Österreichisches Filminstitut
	Filmarchiv Austria
	Österreichisches Filmmuseum
	Dept. Österreichisches Filmmuseum.
	Fachverband der Film und Musikindustrie
	Fachverband der Film-und Musikindustrie
	Autlook Filmsales GmbH
	Polyfilms
	Flimmit
Belgium	Cinémathèque Royale de Belgique
	A.C.E.
	L'Association Belge des Distrib. de Film
	The Belgian Entertainment Association
	Vlaamse Film Production Bond
	Imagine Film Distribution
	Lessen in het donker vzw Flandes
	Lumière Publishing NV
	UniversCinéBelgium
	Video & TV Sales – UMEDIA
	Centre du Cinéma et de l'Audiovisuel de la Communauté Française
	Cinémathèque de la Fédération Wallonie-Bruxelles
	Vlaams Audiovisueel Fonds
Bulgaria	Bulgarian National Film Centre
Croatia	Croatian Audiovisual Centre
	Hrvatska kinoteka -archiv
	Hrvatska Udruga Producenta
Cyprus	Cultural Services of the Ministry of Education and Culture
Czech Republic	Audiovisual Producers Association
	Czech Film Chamber
	Czech Film Center
	Národní filmový archiv
Denmark	Danish Film Institute
	Det Danske Filminstitut Museum & Cinematek
	Foreningen af Filmudlejere
	Danish Producers Association
	Danish Video Association
	TrustNordisk
	Meet the Docs/European Documentary Network
	Nordisk Film Distribution

Country	Organization
Estonia	Estonian Film Foundation
	Estonian Digital Centre
European Union	Europa Distribution
	IVF International Video Federation
	Eurovod
	Europa International
	FIAD International Federation of Film Distributors' Associations
Finland	Finnish Film Foundation
	Kansallinen audiovisuaalinen arkisto
	Suomen Filmikamari ry
	the Finnish Chamber of Films
France	CNC Centre National de Cinema
	Archives Francaises du Film - CNC
	La Cinémathèque de Toulouse
	Centre National du Cinéma et de l'Image Animée
	Cinémathèque Française
	European Producers Club
	Fédération Nationale des Distrib. de Films
	Syndicat de l'Edition Vidéo Numérique
	Bac Films
	Pyramide International
	Memento Films International / ARTSCOPE
	Wide / Wide House
	UDI - Urban Distribution International
	Coproduction Office
	Films Distribution
	Paprika Film
	Gaumont
	UniversCiné
	UniFrance
Germany	Filmförderungsanstalt
	Bundesarchiv-Filmarchiv
	Deutsches Filminstitut DIF
	Deutsche Kinemathek - Museum f. Film & Fernsehen
	Filmmuseum München
	Bundesarchiv
	AG Kurzfilm Bundesverband Deutscher Kurzfilm
	Europa Cinéma
	Verband Deutscher Filmproduzenten
	Verband der Filmverleiher e.V
	Bundesverband-Audiovisuellen Medien e. V.
	Prokino Filmverleih GmbH

Country	Organization
	Bavaria Film Group
	DOK Leipzig
	MFA+ Film Distribution
	Media Luna New Films
	FILMS IN MOTION
	KIDS Regio
	Good!Movies
	Film- und Medienstiftung NRW
Greece	Greek Film Centre
	Tainiothiki
	Tainiothiki Tis Ellados
	Feelgood Entertainment A.E.
Hungary	Hungarian National Film Fund
	Magyar Nemzeti Digitalis Archivum Es Filmintézet
	Hungarian National Digital Archive and Film Institute
	Cinefil Co. Ltd.
Iceland	Icelandic Film Centre
	Association of Icelandic Film Producers
	Bío Paradís
	IcelandicCinemaOnline
Ireland	Irish Film Board
	Irish Film Institute / Archive
	Volta
Italy	Ministero per i Beni e le Attività Culturali - Direzione Generale per il Cinema
	Cineteca del Comune di Bologna
	Centro Sperimentale di Cinematografia
	Fondazione Cineteca Italiana
	La Cineteca del Friuli
	Museo Nazionale del Cinema
	Ass. Nazionale Industrie Cinematografiche Audiovisive e multim.
	Univideo
	Intramovies
	Cinema Company s.r.l.
	Bim Distribuzione S.R.L.
	Nomad Film Distribution srl
	SATINE FILM S.r.l.
Latvia	National Film Centre
	The Film Producer's Association of Latvia
	Film Producers Associaton of Latvia
Lithuania	Min. of Culture - Dep. For Arts
Luxembourg	Film Fund Luxembourg
	La Cinémathèque de la ville de Luxembourg

<b>Country</b>	<b>Organization</b>
Malta	Maltese Film Commission
Netherlands	Nederlands Fons v.d. Film
	EYE Film Institute Netherlands
	Filmproducenten Nederland
	Nederlandse Verenigin van film distributeurs
	NVPI
	Leiden International Film Festival (LIFF)
Norway	Produsentforeningen
	Norwegian Film Institute
	Nasjonalbiblioteket
	Norsk Filminstitut
	Norwegian video association
	Tour de Force AS
	Europafilm A/S
	AS Fidalgo Film Distribution
Poland	Polish Film Institute
	Filmoteka Narodowa
	Association of Polish Filmmakers
	Producer / director
Portugal	ICA - Instituto do Cinema Audiovisual e Multimedia
	Cinematca Portuguesa - Museo do Cinema
	Zero em Comportamento
Republic of Macedonia	Kinoteka na Makedonia
Republic of Serbia	Jugoslovenska Kinoteka
Romania	Centrul National al Cinematografieii
	Arhiva Nationala de Filme
	Ahiva Nationale de Filme
Slovakia	Min. Of Culture - Dep. For Cinema
	Slovak Audiovisual Producers Association SAPA
Slovenia	National Film Foundation
	Arhiv Republike Slovenije
	Slovenski kinoteka
	Arhiv Republike Slovenie Slovenski filmski Arhiv
Spain	ICAA Instituto de la Cinematografia y de las Artes Audiovisuales
	Filmoteca de Catalunya
	Filmoteca Española
	Cultur arts Generalitat
	FAPAE
	Federación de Distribuidores Cinematográficos
	Union Videografico Espanola
	La Mirada Oblicua
	Filmax International
	Latido Films

Country	Organization
	Key2media Audiovisual, SL
	Film Factory Entertainment
	DeAPlaneta
	filmin
	Imagina International Sales
	Tripictures, S.A.
	Avalon Distribucion Audiovisual S.L.
	Dreamcatchers
	Exit MEDIA
	A CONTRACORRIENTE
	WANDA VISION
	Film Fatal
Sweden	Swedish Film Institute
	Svenska Filminstitutet - Cinematek
	Sveriges Videodistributors Forening
	Swedish film&TV producers Association
	Folkets Bio
	Sfanytime
	Svensk Filmindustri
Switzerland	Lichtspiel
	BAK - Bundesamt für Kultur
	Cinémathèque Suisse
	Lichtspiel
	Filmdistribuzione Svizzera
	IFPI video
	Association Suisse des producteurs de Films
	Arthouse Commercio Movie AG
	LeKino.ch
UK	British Film Institute
	Imperial War Museums London
	Film London
	PACT
	British Video Association
	The Works
	WESTEND FILMS
	ATTITUDE FILM SALES
	Distrify
	Fortissimo Films
	The Works
	Dogwoof
	British Film Institute
Imperial War Museums London	
USA	Motion Pictures Association



Country	Organization
Worldwide	FIAPF International Federation of Film Producers Association

### **Fieldwork for completing the online stakeholders questionnaire**

The fieldwork took place between February and June 2014. Just as in the schools survey, the online platform used to carry out different parts of the fieldwork was "SurveyMonkey." The fieldwork was structured into five phases:

- Creation of the questionnaire and consensus with partners (from January to February). The stakeholders' survey was developed using a semi-structured questionnaire, which was divided into 3 different surveys according to the following:
  - Public institutions (film agencies, film archives), non-profit organizations and public-private companies.
  - European and national associations and organisations.
  - Private companies.

The first questionnaire contained 10 questions (3 of which are open); the second contained 14 questions (6 of which are open); and in the case of private companies, the number of questions were 24 (9 open). The full questionnaires are presented in Annex I.

- Searching for and obtaining lists of email addresses of stakeholders.
- Translation of the questionnaire into two languages: English and French.
- Sending the online questionnaire and reminders. After testing the online questionnaire, to improve the logic of the questions, the questionnaire was sent to stakeholders.
- Collection and monitoring of the answering process.

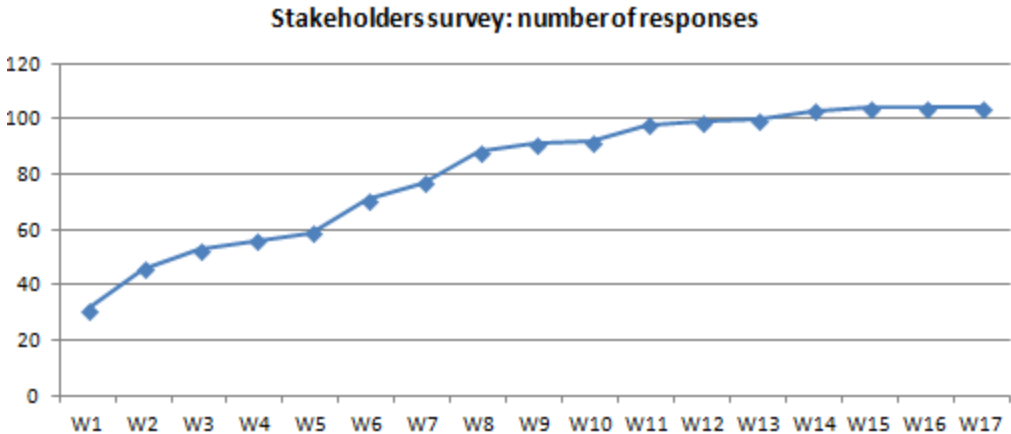
**Table 7: Timeline for the stakeholders survey fieldwork**

Stage	January	February	March	April	May	June
Questionnaire	Yellow	Yellow				
Emails database	Orange	Orange	Orange			
Translation		Green				
Online questionnaire		Blue	Blue	Blue	Blue	Blue
Monitoring			Purple	Purple	Purple	Purple

**Response evolution**

Reminders were sent and continuous efforts were made to obtain answers from the contacted stakeholders during the entire fieldwork process.

**Figure 2<sup>8</sup>:**



**Final sample**

The final sample created for each of the stakeholders is composed of: A) 41 cases B) 13 cases C) 52 cases.

<sup>8</sup> First week: 24 February 2014. Last week: 23 June 2014.

## **Final stakeholders' survey characteristics**

Taking into account that it was not a probabilistic sample, weight variables were not made. Table 8 shows the final stakeholders' survey characteristics:

**Table 8: Final stakeholders survey characteristics**

<b>Stakeholders survey characteristics</b>	
Universe	Institutions related to film education and film industry <sup>9</sup>
Informants	Representatives or employees
Sample selection	Email invitation and web link
Collecting data	Online questionnaire with open and closed questions
Sample size	106 valid responses (25 June 2014)
Sampling error	Not applicable
Fieldwork period	February – June 2014
Minimum groups by type of institution	Not applicable
Weighting	Not applicable
Answers by public institutions (film agencies, film archives), non-profit organisations and public-private companies	41
Answers by European and national umbrella associations and organisations	13
Answers by Private companies	52

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<sup>9</sup> Belonging to the following countries: 28 countries from the European Union, plus Iceland, Liechtenstein, Norway and Switzerland. The informing subject is a representative or employee of film education or film industry institutions.

#### **Universe and database for the sample**

The FilmEd project designed another complementary survey that had to be answered by experts in the field of media and film literacy, hence complementing the triangulation process developed by the stakeholders' survey, and consequently the information on the status of the use of films and audio-visual content in schools.

As with the stakeholders' survey, it had already been established that it would have been impossible to have a representative sample of film education experts throughout Europe. So for this survey the research team worked with a non-probability sampling, keeping in mind that this kind of collected information would be useful in a qualitative way and to conduct a triangulation of methods, considering the purely quantitative aspects of the schools survey.

The list of contacts was provided by different partners of the FilmEd project; moreover based on experts from different institutions, organizations and university partners it was possible to obtain a list of people related to media and film literacy:

- Experts: 938 individuals
- Festival: 93 individuals
- European Organisms: 25 individuals
- Ministries: 54 individuals

#### **Fieldwork for completing the online stakeholders' questionnaire**

The fieldwork took place between February and June 2014. The online platform used to carry out different parts of the fieldwork was "SurveyMonkey." The fieldwork was structured into four stages:

- Creation of the questionnaire and consensus with partners (from January to February) and development of the experts' survey using a semi-structured online survey focused on the information from experts on films, film literacy and audio-visual teaching. The survey contained 39 questions, 8 of which are open questions (see Annex I).
- Searching for and obtaining lists of email addresses of stakeholders.
- Sending the online questionnaire and reminders. After testing the online questionnaire, in order to double-check its effectiveness, the questionnaire was sent to stakeholders.
- Collection and monitoring of the answering process.

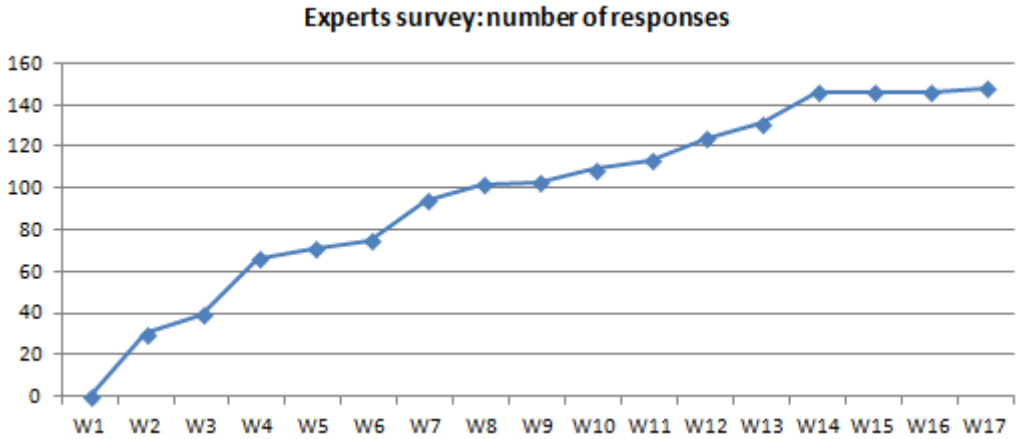
**Table 9: Timeline for the experts' survey fieldwork**

Stage	January	February	March	April	May	June
Questionnaire						
Emails database						
Online questionnaire						
Monitoring						

**Response evolution**

Reminders were sent and continuous efforts were made to obtain answers from the contacted stakeholders during the entire fieldwork process.

**Figure 3:**<sup>10</sup>



**Final sample**

The final sample, obtained after the fieldwork process, was 149 cases distributed among 29 of the 32 countries analyzed in the study.

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<sup>10</sup> First week: 24 February 2014. Last week: 23 June 2014.

### **Final Experts' Survey characteristics**

Weighted variables for collected responses are not possible because this survey was not probabilistic.

Table 10 shows the characteristics of the survey.

**Table 10: Final Experts' Survey characteristics**

<b>Experts survey characteristics</b>	
Universe	Experts in film education <sup>11</sup>
Informants	Individuals
Sample selection	Email invitation and web link
Collecting data	Online questionnaire with open and closed questions
Sample size	149 valid responses (25 June 2014)
Sampling error	Not applicable
Fieldwork period	February – June 2014
Minimum groups by type of institution	Not applicable
Weighting	Not applicable

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<sup>11</sup> Belonging to the following countries: 28 countries from the European Union, plus Iceland, Liechtenstein, Norway and Switzerland. The informing subject is an expert in media and film literacy field.

## 2.2.4. ORGANIZATIONS COLLABORATING WITH SURVEYS

### **List of experts' organizations and stakeholders' organizations who participated in the research:**

#### **Experts:**

Karpos Centre of Education (Greece), Ministry of Education, Science and Culture (Iceland), Palunko (Croatia), Animatou, International Animated Film Festival, Geneva (Switzerland), Malta Film Commission (Malta), Greek Film Centre (Greece), Les Enfants de Cinema (France), Cultural foundation (Spain), National University of Ireland, Maynooth (Ireland), Netherlands Institute for Sound and Vision (Netherlands), National Film Archive (Czech Republic), BUSTER (Denmark), IDFA Bertha Fund (Netherlands), blank (Croatia), Fimoteca de Extremadura (Spain), Thessaloniki International Film Festival (Greece), Drac Màgic (Spain), Visions du Réel (Switzerland), University of Milan-Bicocca (Italy), Festival International de Films de Fribourg (Switzerland), NFFS National Film Festival for Students (Netherlands), Mucho(+)que cine (Spain), NLQ Hildesheim (Germany, Land), Icelandic Film Centre (Iceland), CEFIRE of Torrent (Spain), Drac Màgic (Spain), Faculty of Massmedia Communication, University of st. Cyril and Methodius in Trnava (Slovakia), Cinema Center "Garsas" (Lithuania), Station Next (Denmark), Tromsø International Film Festival (Norway), Cineastas en Acción (Spain), Film & Kino (Norway), Niedersächsisches Landesinstitut für schulische Qualitätsentwicklung (NLQ) (Germany, Land), Black Nights Film Festival (Estonia), IOE (United Kingdom), Department for Media Education and Audiovisual Media, National Audiovisual Institute (Finland), FWU Institut für Film und Bild (Germany, Land), Bradford University (United Kingdom), British Film Institute (United Kingdom), Oulu International Children's and Youth Film Festival (Finland), Glasgow Film (United Kingdom), Koulukino - School Cinema (Finland), Institute of Education, Canton Berne (Switzerland), MEDIA Desk Austria (Austria), Ministry of Education, Science and Culture (Iceland), Koulukino - Skolbio (School Cinema Association) (Finland), filmABC - Institut für angewandte Medienbildung und Filmvermittlung (Institute for applied media literacy and film education) (Austria), Film Studies Department - University of Zürich (Switzerland), Universität Leipzig (Germany, Land), Cinema Next – Young Austrian Cinema (Austria), Universitat Oberta de Catalunya (Spain), Young Irish Film Makers (Ireland), Kinodvor (Slovenia), Public School (Spain), Jekino (Belgium, Flemish), Festival International de Films de Fribourg (Switzerland), Vienna Film Fund (Austria), Film, Form & Communication (Switzerland), CineRegio (association of regional film funds) (Belgium, Wallonie), Centre National de l'audiovisuel (CNA) (Luxembourg), Fondazione Centro Sperimentale di Cinematografia - Roma (Italy), RWTH Aachen University (Germany, Land), The Austrian Film Museum (Austria), Filmpoint.pl / World of Possibilities Foundation (Poland), Teleduca. Educació i Comunicació SCP (Spain), Universidade do Algarve - CIAC (Portugal), Cinema Center Skalvija (Lithuania), the Netherlands Film Festival (Netherlands), irudi biziak (Spain), Kinomagie (Switzerland), Hungarian Moving Image and Media

Education Association (Hungary), Irish Film Institute (Ireland), Focus Filmtheater Arnhem (Netherlands), Folkets Bio Filmpedagogerna (Sweden), IFF for Children and Youth JUNIORFEST (Czech Republic), Skalvija Cinema Center (Lithuania), Croatian Audiovisual Centre (Croatia), crossfade.tv (Switzerland), FILM+SCHULE NRW (Germany, Land), Videootit ry (Finland), University of Erfurt (Germany, Land), University of Luxembourg (Luxembourg), The Finnish Film Foundation (Finland), Pula Film Festival / Kino Valli (Croatia), Norwegian Film Institute (Norway), CINESCOLA (Spain), Institut Pitanga / International Children's Film Festival Vienna (Austria), National Film Archive in Prague (Czech Republic), Kinokultur in der Schule (Switzerland), Roadmovie (Switzerland), ASSEMBLEA LEGISLATIVA DELLA REGIONE EMILIA-ROMGNA (Italy), Deutsches Filminstitut - DIF e. V. (Germany, Land), Lithuanian film centre (Lithuania), Verein filmkids.ch (Switzerland), German Association for Media Literacy (GMK) (Germany, Land), Animateka International Animated Film Festival (Slovenia), THE CHILDREN'S MEDIA CONFERENCE (United Kingdom), Valve Film School for Children (Finland), The Magic Lantern (Switzerland), Memoriav (Switzerland), Deutsche Filmakademie e.V. (Germany, Land), A Bao A Qu (Spain), Film Workshop / Danish Film Institute (Denmark), Norwegian Film Institute (Norway), Animatou, international animated film festival (Switzerland), Pixel extremeño (Spain), Eszterházy College (Hungary), Universitat de valència (Spain), Cinemagic (Austria), Filmclub im Takino, Schaan FL (Liechtenstein), FIRE!! Mostra of LGBT cinema (Spain), EACEA (Belgium, Wallonie), Bundesamt für Kultur (Switzerland), Danish Film Institute (Denmark), MICE Kids Film Festival. Jordi el Mussol Cultural Association (Spain), Film Commission Poland (Poland), Conférence intercantonale de l'instruction publique de la Suisse romande (Switzerland), Telekids Workshop (Spain), VISION KINO - Network for film and media literacy (Germany, Land), EACEA (Belgium, Wallonie), Bundesamt für Kultur (Switzerland), Conférence intercantonale de l'instruction publique de la Suisse romande (Switzerland)

**Stakeholders:** Producer's Association of Latvia (Latvia), NVPI Video (Netherlands), Wanda Visión S.A. (Spain), Cattleya (Italy), Pegasus Pictures (Iceland)DETAiLFILM GmbH (Germany), International Video Federation (Belgium), Filma and Music Austria (Austria), Cinémathèque de la Fédération Wallonie-Bruxelles (Belgium), Into Film (UK), Cineforum Teramo (Italy), KIDS Regio (Germany), Europafilm AS (Norway), BRITDOC (UK), Prokino (Germany), Leipziger Dok-Filmwochen GmbH DOK Leipzig (Germany), Key2media Audiovisual, SL (Spain), Year Zero Films (UK), Eyeworks NV (Belgium), Restart (Croatia), Epicentre Films (France), Camino Filmverleih GmbH (Germany), Gral Film (Croatia), CoPro - Documentary Marketing Foundation NGO (Israel), Bac Films (France), Praesens-Film AG (Switzerland), Anthropoesis (Italy), Academy Two (Italy), MEMENTO FILMS INTERNATIONAL (France)A CONTRACORRIENTE FILMS, SL (Spain), Gentofte Kino (Denmark), Films Distribution (France), Lessen in het donker -Lessons in the dark- (Belgium), European Documentary Network (Denmark), Gaumont (France), La Mirada Oblicua S.L. (Spain), Outlook Filmsales (Austria), Comunidad Filmin SL (Spain), Cineart Nederland BV (Netherlands), Arthouse Commercio Movie AG (Switzerland), Just Film



Distribution (Netherlands), Flimmit GmbH (Austria), Wild Bunch (UK), Eastwest Filmdistribution GmbH (Austria), Films in Motion GbR (Germany), AS Fidalgo Film Distribution (Norway), The Works Film Group (UK), Cinefil Co kft (Hungary), Europa International (France), EPC (France), Le Meeilleur du Cinéma / Universciné (France), EuroVoD (France), FEELGOOD ENTERTAINMENT S.A (Greece), IMAGINA INTERNATIONAL SALES (Spain), BIM (Italy), Imagine Film Distribution (Belgium), DeAPlaneta International (Spain), Outsider Films Lda (Sweden), Agora Films sàrl (Switzerland), Epicentre Films (France), NOMAD FILM (Italy), Coproduction Office (France), URBAN DISTRIBUTION INTERNATIONAL (France).

### 2.3. LEGAL STUDY

The report on the legal framework applicable to the use of films in schools is intended to portray the implications of copyright law in the EU Member States and Switzerland.

The legal chapter has been drafted combining usual academic methodology and exchanges among copyright experts from the authors' professional network. The following people provided valuable information on the situation in specific Member States: Mr Alberto Bellan, LLM cand., Queen Mary (Italy); Dr Gaetano Dimita, CCLS, Queen Mary (Italy); Prof Reto Hilty, Director, Max Planck Institute for Competition and Innovation, Munich (Switzerland); Mr Troels Larsen, Ph.D. candidate, Queen Mary (Denmark); Mrs Joanna Matczuk, Attorney, Warsaw (Poland); Prof. Jan Rosen, University of Stockholm (Sweden); Prof. Aurelio López Tarruella, Universidad de Alicante (Spain); Ms Katerina Stechova, PhD cand., Queen Mary (Czech Republic); Ms Clara Toussaint, LLM cand., Queen Mary (France); Ms Miina Viitala, LLM Cand., Queen Mary (Finland); Prof Raquel Xalabarder, Barcelona (Spain). Further, general and invaluable assistance throughout the project was provided by Ms Maria Timofyenko, PhD candidate, Queen Mary, University of London (UK).

The legal study essentially consists of three parts:

1. An analysis of the EU Copyright Directive (EUCD) as such, and in relation to applicable international conventions, within the context of the object of this study.

2. A comparative legal analysis of the Directive's implementation as regards relevant teaching exceptions in Member States and of relevant case law. For that purpose, two tools have been used:

a) Academic library research. It must be noted that there is very limited bibliography on the teaching limitation to copyright as such, and very limited national or European case law. We base part of our conclusions and statements on the use of analogy, always with the necessary prudence. Furthermore, most of the general bibliography is rather theoretical and has little connection with the practical (not to mention technological) realities this study analyzes and requires.

In order to introduce the above and turn our analysis as effectively and closely to reality as possible, we have carefully studied the Consortium's school survey results and have repeatedly exchanged views with the Consortium's film industry experts.

b) This has been combined, as a second tool, with direct access to and exchanges with copyright experts, who have contributed unofficial translations of legal texts, some of them still in progress.

3. A combined approach to the existing licensing schemes in Europe applicable in the field of the study. This information is generally more accessible via desk research, both in libraries and online.

It has been enriched by contributions from other Consortium experts, and in some cases from the research leading to the case studies.

The report focuses primarily on the limitation governing the use of films for the sole purpose of illustrating teaching under Article 5(3)(a) of Directive 2001/29/EC on Certain Aspects of Copyright and Related Rights in the Information Society, to the extent that it is relevant to the use of films for the purpose of teaching film literacy. The general framework under European copyright legislation, in which the limitation for teaching must operate, such as the question of which exclusive rights are affected and the general framework applicable to exceptions and limitations under the Directive, has also been portrayed.

In order to achieve practical usability, we have endeavoured to explain, as far as possible, the impact of the teaching limitation by applying it to different scenarios. These range from showing a film on DVD to a class of students to various scenarios concerning the use of films by way of digital technology. It must be noted, however, that currently there is no authoritative guidance from courts in Member States or from the European Court of Justice on the scope of the teaching limitation following the implementation of the Directive; therefore, references to whether certain acts may be permitted should be understood as a possible conclusion that courts may draw when interpreting the respective national limitation concerning teaching. However, it is expected that the use of hypothetical scenarios helps to clarify the scope of the law. Where appropriate and relevant, references to the findings in other parts of the study will be made.

The report should not be understood as a mere collation and description of the actual statutory text as it exists in Member States. As most Member States require that the use of works for teaching purposes generally requires the payment of fair compensation or equitable remuneration to right holders, we have analyzed how selected Member States have organized, where applicable, licensing systems. In line with the overall aim of our study, the most relevant jurisdictions for the purpose of this study have been selected and grouped together according to different models of implementation and, consequently, different models of individual or collective licensing. This was done so as to enhance the coherence of the findings and provide for a comprehensive overview and analysis of different models of licensing. In particular, we have split the report according to different use modalities, ranging from the use of DVDs and similar carriers for classroom screening to the use of films online, that is, by making films available for individual access.

It is obvious that the question of the relationship between film literacy and copyright cannot be resolved without taking into consideration the general framework of copyright law in both individual Member States and in the EU; aspects of using films by way of digital technology for teaching purposes cannot be disenfranchised from much more general and fundamental concerns

of "digital" aspects of copyright law. These questions, in short, require extensive legal and economic research and debate; many aspects concerning the digital use of copyright subject matter are, obviously, scrutinized substantially in many different academic and policy circles. We have therefore abstained from more hypothetical and abstract deliberations on the possible implications of general aspects of digital uses under copyright law and potential future reforms, even though such deliberations may necessarily have an impact on the use of films in schools. This is also the reason why the report has set a clear remit concerning only the use of films in schools under the limitation for illustrating teaching. This means that aspects such as a future role of film archives as providers of films to schools have been deliberately left out as it would not have been possible to integrate the complex problems that generally arise in relation to libraries and archives under copyright law. By and large, the same applies to the general problems of facilitating distance learning.

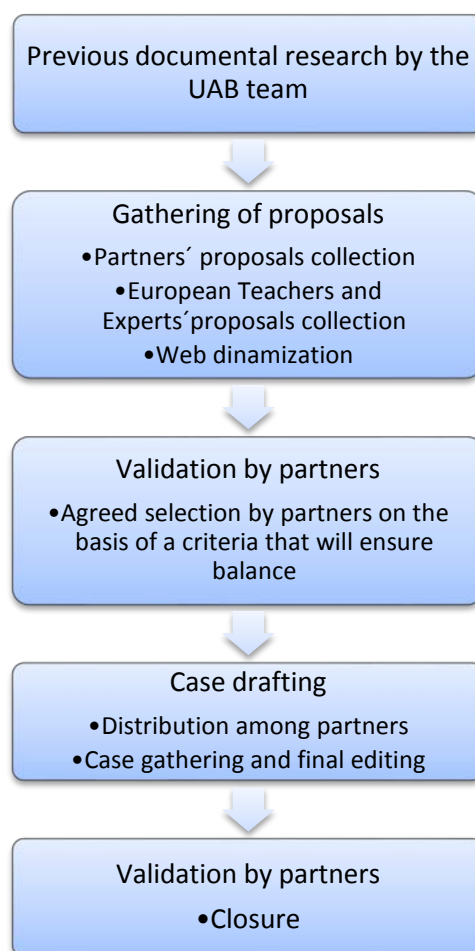
Nevertheless, the report offers some conclusions by way of indicating certain divergences between Member States that may be seen, from the perspective of both schools and individual teachers, as an obstacle to using (particularly) full-length feature films in class. We will also indicate possible future problems of interpretation, especially as regards the notion of what is "justified" under the national teaching exceptions, though again these complexities cannot be answered here conclusively. However, we feel that it is important to at least indicate any such consequential problem and to portray different models of how copyright law may integrate concerns for teaching insofar as they apply to the use of films.

## 2.4. CASE STUDIES

The definition of procedures to be followed in order to collect, select and study all cases related to the use of film and audio-visual content in schools in Europe is one of the most important parts of the FilmEd project.

### 2.4.1. GENERAL PROCEDURE AND DATABASE

The following diagram shows the procedure that was used for drafting the case studies section of the FilmEd project.



The process of compiling data was a task shared among the different members of the Consortium: it started with an information and data documental research done by the UAB team, and the collecting of information; it continued with the creation of a representative cases list according to the languages spoken by the members; subsequently, partners who attended the Berlin International Film Festival (February 2014) created a completed database before and after the

festival to which more data was added to the cases database. Another source of information was the data collected from experts' and stakeholder surveys. Finally, the remaining cases came by consulting different databases and websites.

At the end of the process 364 cases had been selected according to the following distribution by country:

**Table 11: Number of case studies detected**

Country	Number of case studies
Austria	21
Belgium	13
Bulgaria	5
Croatia	8
Cyprus	3
Czech Republic	4
Denmark	9
Estonia	5
Finland	11
France	24
Germany	31
Greece	5
Hungary	5
Iceland	4
Ireland	8
Italy	12
Latvia	7
Liechtenstein	1
Lithuania	8
Luxembourg	6
Malta	2
Netherlands	16
Norway	15
Poland	11
Portugal	3
Romania	3
Slovakia	4
Slovenia	6
Spain	46
Sweden	7
Switzerland	26

Country	Number of case studies
United Kingdom	35
<b>Total</b>	<b>364</b>

#### 2.4.2. IDENTIFYING AND ANALYZING CASES

During the collecting process, the following dimensions were considered: country, institution or entity, festival, official program or action plan (national, regional, local, etc.), program promoted by film industry or film professionals, European project, production experience or experience in workshop organization, teaching experience, cine-clubs, national networks, international networks, classroom activities, activities in cinema theatres and other ad hoc dimensions.

Aside from this data compilation process, some documents had been created previously in order to set the criteria to select representative case studies. These documents had the methodology used to start our fieldwork for case study collection, the tags to classify them and the number of documents per country.

Once the collected data was compiled, the following list of criteria was shared with the FilmEd Consortium for final selection, description and analysis of case studies:

- Effectiveness and efficiency of each case
- Originality and creativity
- Educational and social impact
- The economy of scale it can generate
- Promotion of analysis and critical awareness
- Historical and aesthetic knowledge of cinema
- Promotion of European cultural heritage
- Promotion of good taste and consumption of cinema
- Promotion of creativity and encouragement of production
- Relationship with the film world
- Assessing film as educational materials
- Capacity to motivate and involve audiences
- Creation of cooperation networks
- Social visibility and prestige
- Contribution to the improvement of teaching methods
- Inclusion in educational programming and organization
- Easy-to-use
- Ability to be replicated and disseminated

- Contribution to the overall framework of European policies

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### 2.4.3. FINAL LIST OF CASE STUDIES

Finally, and in order to create an operationally useful final list of case studies, some additional requirements were established:

- Three case studies per country  
Considering that there were 32 countries included in the call, identifying three good study cases, describing them and extracting elements that could be generalized would help achieve a representative sample of how film literacy is developed in each country.
- Case studies recommended by European teachers, experts and stakeholders  
European teachers surveyed by the schools survey, film experts and stakeholders consulted by the research team -who have proven experience and direct access to relevant information regarding the film industry- provided information and opinions that were considered in selecting representative case studies.
- Variety  
In order to be as representative as possible, another established criterion was to offer an overview of the widest variety of activities ranging from participation in film-clubs, to "*cinematheques*," film festivals, film academies, institutions, movie theaters, museums or videoclubs.
- Duration  
Longer lasting cases were preferred.
- Availability of enough information on websites  
The existence of information on websights was a key element for the project, given the wide variety of cases and the wide geographical coverage of the study, with 32 countries.
- Cases with regional coverage  
Cases with national and multinational coverage were preferred when possible, given the complex social characteristics of European countries.
- Cases with successful outcomes  
Cases studied should have met their goals and/or have developed their policies and actions in a successful way.
- Cases implying schools directly.  
Considering the approach of reality in the classroom and the educational context in general were the most important aspects to contemplate for this project.



The analysis of these cases determined a set of good practices which were studied following a scheme: description of film-related activities, educational levels, film education objectives, assessment of work, development of teaching materials and other resources and collaboration with other stakeholders.

In order to acquire such information, the following activities were implemented:

- Audio-visual interviews of directors and staff of the main institutions at different events the Project Team attended.
- Observational participation at film festivals (Berlinale'2014, MICE Valencia'2014, El meu primer festival'2014), conferences and meetings.
- Email contact and conversations with selected institutions.
- Assessment of practices through documentation on websites, data bases, scientific journals, informative magazines etc.
- Interaction on websites of the project through comments and forms.

After these processes, the final list of case studies -explained in the corresponding chapter- was compiled.

**Table 12: Final number of case studies selected for analysis**

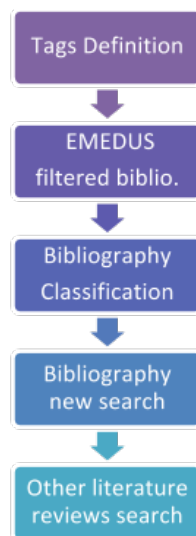
Country	Number of case studies
Austria	3
Belgium	3
Bulgaria	3
Croatia	3
Cyprus	3
Czech Republic	3
Denmark	4
Estonia	3
Finland	3
France	3
Germany	3
Greece	3
Hungary	3
Iceland	2
Ireland	3
Italy	3
Latvia	3
Liechtenstein	1
Lithuania	3

<b>Country</b>	<b>Number of case studies</b>
Luxembourg	2
Malta	2
Netherlands	3
Norway	4
Poland	3
Portugal	3
Romania	3
Slovakia	2
Slovenia	3
Spain	3
Sweden	3
Switzerland	3
United Kingdom	4
<b>Total</b>	<b>93</b>

## 2.5. METHODOLOGY OF THE PROJECT'S LITERATURE REVIEW UAB

The development of this literature revision was carried out in five main stages. The first consisted of the establishment of tags that helped classify the database; the second of a revision of the already existing EMEDUS project database (general media literacy literature);<sup>12</sup> the third phase consisted of filtering all this classified bibliography using the criterion of relevance according to the goals set in the FilmEd project; in the fourth and fifth stages, new sources and already existing literature reviews were analysed in order to reinforce the initial findings.

The diagram shown below represents the different stages:



Documents were classified into two groups:

- a) Film Literacy and Audio-visual Literacy
- b) General Media Literacy

The specific literature on the use of audio-visual content in schools, which has so focuses on: formal and non-formal film literacy practices in the classroom, European cultural heritage and the industry distribution of films related to children and education.

On the other hand, the literature database created for the EMEDUS project was filtered, analyzed and used for the general definition of media literacy and the current focus on multiliteracies. When

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<sup>12</sup> EMEDUS - European Media Literacy Education Project is a project with the support of the Key Activity of Policy cooperation and innovation in Lifelong KA1 (Studies and Comparative Research) of the European Union, also coordinated by Autonomous University of Barcelona.

talking about media literacy the use and analysis of audio-visual images is included. In addition, other related approaches, like visual literacy theories, are also included in this research.

The literature review analyzes the audio-visual education implementation in different countries as formal and informal initiatives. Some of the texts reflect the use of film in formal education. Most of the experiences in the classroom employ it as a tool for explaining historical contexts and cultural aspects.

A review of the latest projects on the use of films in education was made, focusing on previous studies:

- "Screening Literacy: Reflecting on Models of Film Education in Europe." published in 2014 by the British Film Institute (United Kingdom).
- "Pour une politique européenne d'éducation au cinéma" published in 2014 by the Centre National du Cinéma et de l'image animée (France).
- "IFI Film Focus" published in 2012 by the Irish Film Institute (Ireland).
- "Géographie de L'Éducation Au Cinéma" published in 2010 by the Centre National du Cinéma et de l'image animée (France).

## 2.6. FILM LITERACY EVENTS

On June 12-13, the Project team organized the conference entitled “FilmEd: Learning Experiences 2014” (Spain) and also took part in different key events, which enriched the field research: “Kids Regio Forum 2014” (Germany), “European Media Literacy Forum” (France), the 64<sup>th</sup> Berlinale Film Festival (Germany), “MEDEA Conference” (Belgium) and other meetings organized by the “*Gabinete de Comunicació y Educació*” of the Autonomous University of Barcelona.

### 2.6.1. FILMED LEARNING EXPERIENCES 2014

The “Filmed Learning Experiences” Conference, organized by Filmed, the Department of Communication and Education of the Autonomous University of Barcelona and the Filmoteca of Catalonia, gathered experts, professionals and students in order to discuss and propose film literacy initiatives in Europe. It took place at the *Filmoteca de Catalunya* (Barcelona) on 12-13 June 2014.

The event was attended by the Media Programme of the European Commission, UNESCO, film education experts and film industry institutions from all over Europe. The debates were led by the research questions of the FilmEd project, in order to get to know about the implementation of films and other audio-visual content in European schools and propose new lines of action.

Experiences on issues, such as the legal framework of films and the obstacles faced by schools to develop film literacy, were presented and discussed.

Here you can find the link to the conference’s page:

<http://filmedlearningexperiences.blogspot.com.es>

**Opening Session:** José Manuel Pérez Tornero (Universitat Autònoma de Barcelona, Spain), Esteve Riambau (Filmoteca de Catalunya), Alton Grizzle (UNESCO, France), Alfonso González Hermoso de Mendoza (former General Director of Evaluation and Cooperation, Ministry of Education, Spain), Jordi Sellas (Director General de Creativitat i Empreses Culturals de la Generalitat de Catalunya).

**Plenary Session “Learning and Teaching Audiovisual Language”:** Laura Cervi (Universidad Autónoma de Barcelona, Spain), Chido Onumah (Global Alliance for Partnerships on Media and Information Literacy), Alfonso González Hermoso de Mendoza (former General Director of Evaluation and Cooperation, Ministry of Education, Spain), Manu Gil (Director of children’s programs, Spain), José Manuel Pérez Tornero (Universidad Autónoma de Barcelona, Spain).

**Plenary Session “The place of cinema in European Education”:** Lidia Peralta (Universidad Autónoma de Barcelona, Spain), François Campana (France KYRNÉA International, France), Theophilus Braams (Stichting en Actie, Netherlands).

**Session “Case Studies: Presentation of Experiences in Spain”:** Carmen Buró (Mucho más que Cine, Spain), Laia Colell (A Bao A Qu - Cinema en curs, Spain), Jordi Orts (Els 400 colps, Spain), Marta Nieto (Drac Màgic, Spain), Jacqueline Sánchez (Telekids, Spain), Begoña Haba and Jaione Apezetxea (Irudi Biziak, Spain), Manuel Barrios (Una ma de contes, Spain), Anna Carpena (Museu del Cinema, Col·lecció Tomàs Mallol, Spain).

**Session “Case Studies: Presentation of Experiences in Europe”:** Lica Barbosa (Porto Alegre - Sao Paulo University, Brasil), Dave Evans (Zoom Cymru, United Kingdom - Wales), Gilbert Nsangata (TalaTala, Spain), Nuno Ribeiro (Ao Norte, Portugal), Mara Clementi (Istituto per lo Studio della Multietnicità, Italy), Andrea Celija (Society of Allies for Soft Landing DZMP, Slovenia).

**Plenary Session “School and Cinema – Literature, art, music, history”:** Laura Cervi (Universidad Autónoma de Barcelona, Spain) , Michael Steyaert (Belgium CVB, Belgium), Christian Uptatel (Germany RAA, Germany), Carmen Buró (Mucho más que Cine, Spain), Àngels Seix (Drac Màgic, Spain).

**Opening Session “Promoting Film Literacy in Europe”:** Matteo Zacchetti (European Commission), Esteve Riambau (Filmoteca de Catalunya).

**Plenary Session “FilmEd Project Presentation”:** Ignasi Guardans (Culture & Media Agency Europe aisbl, Belgium), José Manuel Pérez Tornero (Universitat Autònoma de Barcelona, Spain), Henning Camre (Think Tank on European Film and Film policy, Denmark), Elvira Tocalachis (European Association of Teachers, Romania).

**Plenary Session “Discussion on copyright and licenses obstacles relating to film education”:** Guido Westkamp (Chair in Intellectual Property and Comparative Law, Queen Mary University of London, United Kingdom), Nikolaus Peifer (Institute for Media and Communication Law, University of Koln, Germany), Raquel Xalabarder (Chair in Intellectual Property - UOC, Spain)

**Session “Case Studies: Presentation of experiences”:** Eugène Andréanszky (Les Enfants de Cinéma, France), Elfi De Vos (Jekino, Belgium), Pip Eldridge (Into Film, United Kingdom), Heinz Ganser (EU XXL Film, Austria), Anne Vervier (Grignoux aisbl, Belgium), Noemí Sas and Ana Camps (Filmoteca de Catalunya), Charlotte Giese (Danish Film Institute, Denmark).

**Session “Film Literacy and Film Industry”:** Ignasi Guardans (CUMEDIAE aisbl., Belgium), Charlotte Lund Thomsen (FIAPF and International Video Fédération, Belgium), Jaume Ripoll (FILMIN, Spain),

Olivier Dock (Motion Picture Association of America, Belgium), Xavier Lardoux (Unifrance Film International, France).

**Conclusions and Closing Session:** José Manuel Pérez Tornero (Universitat Autònoma de Barcelona, Spain), Ignasi Guardans (Culture & Media Agency Europe aisbl, Belgium), Mark Reid (British Film Institute, United Kingdom), Henning Camre (Think Tank on European Film and Film policy, Denmark).

**Film recorded interviews:** Pip Eldridge (Into Film, United Kingdom), José Manuel Pérez Tornero (UAB), Alfonso González, (Ministerio educación), Theophilus Braams (Stichting en Actie, Netherlands), Charlotte Giese (Danish Film Institute, Denmark), Begoña Haba (Irudi Biziak, Spain), Ignasi Guardans (Cumediae, Belgium), Nikolaus Peifer (Institute for Media University Koln, Germany), Guido Westkamp (University London, United Kingdom), Henning Camre (Think Tank on European Film and Film Policy, Denmark), Mark Reid (British Film Institute, United Kingdom), Oliver Dock (Motion Picture Association of America, Belgium).

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#### 2.6.2. KIDS REGIO FORUM 2014

Lidia Peralta García participated in the Kids Regio Forum 2014 in Germany. On June 19th and 20th around 80 European children's film industry experts discussed the topic "Children as Audience – from the Perspective of Research and Practice." Two main lines of research were explored:

- "Raising Visibility and Profile: How can we create and design films produced in Europe that will successfully reach our target audience?"
- "Increasing Access: How can we improve access to children's films given the audience's changing consumption habits, interests and needs?"

Lidia Peralta participated in the talks with other experts, stakeholders and film education enthusiasts such as: Linda Arbanová, Susanne Ding, Eva Jakobsen, Maciek Jakubczyk, Martin Kanzler, Ewa Karlström, Dr. phil. Tobias Kurwinkel, Maxime Lacour, Franziska Matthes, Martin Brandt-Pedersen, Jolanta Pisarek, Dr. Philipp Schmerheim, Edward van de Vendel, Harro van Staverden.

More information on the Forum: <http://www.kids-regio.org/kids-regio-forum-2014/>

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#### 2.6.3. EUROPEAN MEDIA LITERACY FORUM UNESCO PARIS'2014

The First European Media and Information Literacy Forum was held on May 27 and 28, 2014 at the UNESCO headquarters in Paris.

This conference was funded by the European Commission and UNESCO within the Media Literacy Action, and co-organized by the EMEDUS Project and the Gabinete de Comunicación y Educación (UAB).

The Session “Promoting Film Literacy” gathered as key panelists: Susana de la Sierra (Instituto de la Cinematografía y de las Artes Audiovisuales, Spain), Eugène Andreanszky (Les Enfants de Cinema, France), Carmen Buró (Mucho más que cine, Spain), Füsun Eriksen (Buster Film Festival, Denmark), Aya Al Blouchi (Doha Film Insitute, Qatar)

and was attended by: Ginte Zulyte (NGO Meno avilys, Lithuania), Alessandra Guarino, Fondazione Centro Sperimentale di Cinematografia (Italy), Agata Ners (National Audiovisual Institute, Italy), Jurgita Sarnickienė (Lithuanian Film Centre, Lithuania), Maria Drabczyk (National Audiovisual Institute, Poland), Joyce Grech (Malta Film Foundation, Malta), Julia Breddermann (Film, Form & Communication, Switzerland), Lusine Grigoryan (Media Initiatives Center, Armenia), Naomi Coenraad (Stichting Lezen & Schrijven, Netherlands), Tim Verbist (Evens Foundation, Belgium), Rui Pereira (Zero em comportamento, Portugal), Marion Vargaftig (Marion, United Kingdom), Ravenel Céline (Festival Ciné-Jeune, France), Olivier Demay (Les enfants de cinéma, France), Anjali Joseph (Latimer Group, United Kingdom), Fatma Al Remaihi (Doha Film Institute, Qatar), Karol Kościński (Ministry of Culture and National Heritage, Poland), François Jourde (European School Brussels 1, Belgium), Elise Van Beurden (Jekino, Belgium), Julia Breddermann (Film, Form & Communication, Switzerland), Alba Ambros (Cinescola, Spain), Mourad Teyeb (Maghreb Media Forum, Tunisia), Yan Ma (Harrington School of Communication and Media, University of Rhode Island, USA), Uriah C de Lasan (Anak Tv Inc, Philippines), Marjo Kovanen (Koulukino, Finland), Morgane Louis (Direction du numérique pour l'éducation, France), Jiri Forejt (National Film Archive in Prague, Czech Republic), Andy Demeudelaere (Mediaraven vzw, Belgium), Amparo de Vega Redondo (Andalucia Education Board, Spain), Giulia Coccovilli (Università di Torino, Italy), Marzena Moscal (Polish Culture Institute, France), Paola Traversi (Museo Nazionale del Cinema, Italy), Pavel Bednarik (National Film Archive, Czech Republic), Fredrik Holmberg (Folkets Bio, Sweden), Lamiae Azzouzi (School of Arts and Humanities, Morocco), Anette Hilbert (Hungarian Moving Image and Media Education Association, Hungary), Eleonora Salvadori (Centro Educazione Media, Italy), Nathalie Bourgeois (Cinémathèque française, France), Chiara Fortuna (Italian Ministry of Cultural Heritage, Activities and Tourism, Italy), Ana Solano Ronda (Mucho más que cine, Spain), Franca Bottaro (Ministero Istruzione-Istituto Istruzione Superiore Volta Pavia, Italy), Meliha Nurdan (Kocaeli University, Turkey), Matteo Stocchetti (Arcada University of Applied Sciences, Finland), Perrine Boutin (ANR Translit, France), Aziza Benarous (Centre de Liaison de l'Enseignement et des Médias d'Information, France).

**Recorded qualitative film interviews:** Ida Pöttinger - Gesellschaft für Medienpädagogik GMK (Germany), Fredrik Holmberg - Folkets Bio (Sweden), Sonia Livingstone - London School of



Economics (London), Abdel Jalil Alami Doha Centre for Media Freedom (Qatar), Ginte Zulyte (NGO Meno avily, Lithuania), Eugène Andréanszky - Les Enfants de Cinéma (France), Divina Frau-Meigs - Université Sorbonne Nouvelle (France), Carmen Buró, Mucho (+) que Cine (Spain), Evelyne Bevort - CLEMI (France), Carolyn Wilson - University of Toronto (Canada), Carmen Campos García - Ministry of Education (Spain), Susana de la Sierra Susana de la Sierra - Former Director if Instituto de la Cinematografía y de las Artes (Spain), Julian McDougall Center for Excellence in media Practice - Bournemouth University - (UK), Olli Vesterinen - Finnish Society on Media Education (Finland), Emelina Fernández (Consejo del Audiovisual de Andalucía, Spain), Maurizio Mensi - Comitato Media e Minori - Ministero dello Sviluppo Economico (Italy), Füsün Eriksen - Buster Film Festival (Denmark), Milica Pesic Media Diversity Institute, (UK), Per Lundgren (Nordic Council of Ministers), Leo Pekkala - National Audiovisual Institute (Finland), Dietmar Schipek Mediamanual.at - Federal Ministry for Education and Women's Affairs (Austria), Patrick Verniers - Institute des Hautes Études des Communications Sociales (Belgium), Teresa Pombo - Ministry of Education (Portugal), Sirkku Kotilainen - University of Tampere (Finland), Nicoleta Fotiade - Mediawise Society (Romania).

More information about the Forum: <http://filmedlearningexperiences.blogspot.com.es/>

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#### 2.6.4. BERLINALE MARKET 2014

The Project team attended the 64<sup>th</sup> Berlinale Film Festival (6-16 February 2014 in Berlin, Germany) and met with different film education stakeholders within the framework of the Generation Section and the European Film Market.

**Recorded qualitative film interviews:** Michael Jahn – VisionKino, Julia Niessen - Doxs Schule!, Reinhold T. Schöffel - Bundesverband Jugend und Film e.V. - Germany, Katrin Willmann - Bundeszentrale für Politische Bildung - Germany, Mika Anttolainen - Oulu Film Center & Oulu Film Festival - Finland, Füsün Alan Eriksen - BUSTER Film Festival - Denmark, Klaudia Kremser - WienXtra-Cinemagic – Austria, Dimitris Spyrou - Olympia Film Festival – Greece, Felix Vanginderhuysen – Jekino - Belgium and ECFA director, Margret Albers - Goldener Spatz – Germany.

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#### 2.6.5. MEDIA AND LEARNING CONFERENCE 2013

November 2013 Brussels (Bebban Kidrom - FILM CLUB, Tim Verbist - Evens Foundation, Katia Segers - Vrije Universiteit Brussel, Marko Puusaar - Information Technology Foundation for Education – Estonia, Martina Chapman - Mercury Insights, Mark Reid - British Film Institute, Franziska Florack -

University of Bradford, Hanna Wahlman producer for KELAAMO - Finnish School Cinema Association).

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#### 2.6.6. OTHER MEETINGS BY THE UAB TEAM

Other meetings and gatherings of experts were organized within the framework of the activities related to the “Gabinete de Comunicación y Educación” (Mireia Manén - El Meu Primer Festival – Spain, Antoine Leonetti – Investigación - Spain , Anna Solanas - I+G Stopmotion – Spain).

## 3.1. SCHOOL QUESTIONNAIRE

## 1. GENERAL INFORMATION

**1. Country of your school:**

<ul style="list-style-type: none"> <li><input type="radio"/> Austria</li> <li><input type="radio"/> Belgium (Flemish)</li> <li><input type="radio"/> Belgium (Wallonia)</li> <li><input type="radio"/> Bulgaria</li> <li><input type="radio"/> Croatia</li> <li><input type="radio"/> Cyprus</li> <li><input type="radio"/> Czech Republic</li> <li><input type="radio"/> France</li> <li><input type="radio"/> Denmark</li> <li><input type="radio"/> Estonia</li> </ul>	<ul style="list-style-type: none"> <li><input type="radio"/> Finland</li> <li><input type="radio"/> Germany (Country)</li> <li><input type="radio"/> Greece</li> <li><input type="radio"/> Hungary</li> <li><input type="radio"/> Iceland</li> <li><input type="radio"/> Ireland</li> <li><input type="radio"/> Italy</li> <li><input type="radio"/> Latvia</li> <li><input type="radio"/> Liechtenstein</li> <li><input type="radio"/> Lithuania</li> <li><input type="radio"/> Luxembourg</li> <li><input type="radio"/> Malta</li> </ul>	<ul style="list-style-type: none"> <li><input type="radio"/> Netherlands</li> <li><input type="radio"/> Norway</li> <li><input type="radio"/> Poland</li> <li><input type="radio"/> Portugal</li> <li><input type="radio"/> Romania</li> <li><input type="radio"/> Slovakia</li> <li><input type="radio"/> Slovenia</li> <li><input type="radio"/> Spain</li> <li><input type="radio"/> Sweden</li> <li><input type="radio"/> Switzerland</li> <li><input type="radio"/> United Kingdom</li> </ul>
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**2. Your school is located in a:**

- village, hamlet or rural area (fewer than 3,000 people)
- small town (3,000 to about 15,000 people)
- town (15,000 to about 100,000 people)
- city (100,000 to about 1,000,000 people)
- large city (with over 1,000,000 people)

**3. Type of School:**

- Public
- Private not publicly subsidised
- Private, publicly subsidised School
- Special Education Public School
- Special Education Private School
- Other

**4. Which school levels does your school offer?**

- Primary (Yes / No)
- Secondary (Yes / No)

**5. Your title or position:**

- Head of School
- Teacher
- Other

**Infrastructure and resources**

**6. How well equipped is your school to watch films?**

- Very badly
- Badly
- Well equipped
- Very well
- Excellently

**7. Availability of equipment and infrastructure for watching films** *(Please tick as many boxes as appropriate)*

- DVD players
- Blu-ray players
- VHS players
- Video projector for wall projection
- Video monitors
- Television sets
- Laptops or desktop PCs set up for class use
- Internet access for students
- Other

**8. Please indicate the approximate number of films available in your school?**

- 0 to 10 films
- 11 to 30 films
- 31 to 50 films
- More than 50 films

**9. Where do students usually watch films/audio-visual content?** *(Please tick as many boxes as appropriate)*

- Video monitor/television screen in the classroom
- Video projection in the classroom
- In a special projection room in the school
- In a cinema
- On laptops or desktops provided by the school
- On students' own computers or tablets

**10. Where does your school acquire films and other audio-visual material from?** *(Please tick as many boxes as appropriate)*

- Video library in the school
- Central online platform(s) for schools
- Teachers' own resources
- Website platforms (YouTube, Vimeo...)
- Online platforms (Video on-Demand – "VOD")
- Television broadcast
- Other

**11. The film/audio-visual material shown is mainly:**

- Clips or extracts
- Complete, full-length films
- Short films
- Do not know

**12. Availability of equipment for production and editing of films** *(Please tick as many boxes as appropriate)*

- Analogue video cameras
- Digital video cameras
- Microphones
- Lighting equipment
- Editing facilities
- Other
- None

**Practice for the use of films in your school**

**13. Which genre is mostly used in your school?** *(Please tick as many boxes as appropriate)*

- Fiction
- Documentary
- Animation
- Specific Educational Audio-visual Content
- Content from Youtube or similar
- Do not know

**14: To what extent is the use of film and other audio-visual content common in your school?**

	Never	Occasionally	Frequent	Do not know
Primary school classes				
Secondary school classes				

**15. Films in your school are mostly watched in:**

- Original version
- Original version with subtitles in the national language
- Original version with subtitles in another language
- Dubbed
- Do not know

**16. Of what origin are the majority of audio-visual productions shown in your school?**

- National productions (own country)
- USA
- European (non-national)
- Latin America
- Africa
- Asia and Oceania
- Arab countries

**17. Regarding the use of film in education, to what extent is the value of national or European cinema taken into account with respect to cultural heritage?**

- It is a key factor that is taken very much into account
- It is an important aspect but of secondary importance
- It is not taken into account at all/It is ignored

**18. In your school, what are the most common educational and/or formal (curricular) activities related to cinema? (Please tick as many boxes as appropriate)**

- Going to film theatres
- Film clubs and debates on movies
- Going to or organising film festivals
- Film production activities
- Other

**19. What are the aims of using films/audio-visual content in your teaching? (Please tick as many boxes as appropriate)**

- To promote personal skills/competences (creativity, critical thought...)
- To learn about the technique and language of cinema
- To complement the learning of my main subject
- As entertainment

**20. Do students participate in film production exercises as part of film literacy acquisition?**

- Yes
- No
- Do not know



## The situation of Film Literacy (FL) within the curriculum of compulsory education

The European Commission defines Film literacy (FL) 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"*.

Film Literacy means education of the image, that is to say, learning how to watch and interpret films and audio-visual content in a theoretical and practical way.

### **21. Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?**

- Yes
- No

### **22: Is Film Literacy offered as an extra-curricular subject?**

- Yes
- No

### **23. At which school levels is FL taught?**

	Yes	No
Primary		
Secondary		

### **24. Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**

- Self-contained
- Cross-curricular
- Both

**25. In which subjects is FL included?** *(Please tick as many boxes as appropriate)*

	Yes	No	Do not know
Language and Literature			
Art			
History			
Social Sciences			
Maths and Science			
Technology			
Foreign Languages			
Civic Education			
Other			

**26. How common is the teaching of Film Literacy?**

- It is a widespread and common practice
- It is a relatively common practice
- It is an uncommon, sporadic practice

Introduction and promotion of film literacy in your school

**27. The strategy for the promotion and organisation of film literacy in your school depends fundamentally on:** *(Please tick as many boxes as appropriate)*

- The national school curriculum
- Regional or local school authorities
- External bodies offering expertise and access to films
- The school's own initiative
- Specific initiatives of individual teachers

**28. Collaboration with external parties with respect to provision of film education:**

	Never	Occasionally	Frequently
Cinematheques/archives			
Film clubs			
Cinemas			
Film directors, actors, producers etc.			
Other			

**29. Please mention institutions/organisations with which your school collaborates, with respect to film education:**

.....

**30. What do these institutions/organisations/individuals offer?** *(Please tick as many boxes as appropriate)*

- Educational material
- Methods of instruction
- Teacher training
- Access to films
- Professional screening
- Professional experience
- Other

**Teacher training**

**31. Are special courses in film education offered by teachers' colleges or universities?**

- Yes, colleges
- Yes, universities
- No

**32. If not, would you recommend film education as a subject to be made obligatory in order to teach film literacy?**

- Yes
- No

**33. Teachers who give courses in film education in your schools usually:**

- Have specific college or university training
- Have professional experience in cinema
- Are self-taught

**Possibilities and barriers**

**34. From your point of view what degree of relevance do the following types of barriers have to proper implementation of film literacy in schools?**

	Not relevant	Quite relevant	Very relevant
Lack of public educational policy – film literacy not recognised as compulsory subject			
Inflexibility of current teaching schedules and priority of teaching subjects			
Lack of teacher training in the field of film education			
Resistance of teachers to use of film and audio-visual material in teaching			
Poor teacher skills in the use of modern technology			
Lack of motivation among teachers			
Lack of motivation among students			
Lack of infrastructure and technical resources in schools			
Lack of access to relevant films and other audio-visual material			
Cost of acquiring films or screening rights			

**35. Please mention all initiatives taken by your school to help facilitate film education** *(Please tick as many boxes as appropriate)*

- Teacher training in film literacy
- Purchase of films and other audio-visual materials for educational purposes
- Providing means for promoting audio-visual production in schools
- Programs to promote non-formal activities related to the use of film
- Competitions, prizes, festivals
- Use of television programmes related to film education
- Contact to professional associations that encourage film literacy
- Other

**36. Does your school have access to any national or international networks that allow teachers to exchange information and experiences on film literacy?**

- Yes
- No
- Do not know

**37. If yes, please give names, email addresses and websites**

.....

**38. Are you aware of any 'good practices' for the provision of film education / media literacy that colleagues elsewhere could benefit from?**

- Yes
- No

**39. If yes, please indicate how and where we can get detailed information**

.....

**Legal Aspects**

**40. Does your school have any license agreements for the use of films?**

- Yes
- No
- Do not know

**41. Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**

- Yes
- No

**Additional information and recommendations**

**42. Please use this space for any ideas, experiences or recommendations you would like to share with the FilmEd Team in order to develop or improve media literacy in schools.**

.....

### 3.2. EXPERTS QUESTIONNAIRE

We would be most grateful if you could answer the following questions:

#### General Information

1.			Name:
.....			
.....			
2.			Country:
.....			
...			
3.			Organisation/Institution:
.....			
4.	Title	or	position:
.....			

#### The situation of Film Literacy (FL) within the curriculum of compulsory education

**5. In your country is the subject of film literacy (with that name or another) contained within the official curriculum of compulsory education as a competence to achieve?**

Primary  
Yes  
No

Secondary  
Yes  
No

**6. Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**

- Self-contained
- Cross-curricular
- Both





**7. What other subjects does FL relate to in an interdisciplinary, cross-curricular manner?** *(Please tick as many boxes as appropriate)*

	Yes	No	Do not know
Language and Literature			
Art			
History			
Social Sciences			
Maths and Science			
Technology			
Foreign Languages			
Civic Education			
Other			

**Practice for the use of films in schools**

**8. How common is the teaching of Film Literacy in your country?**

- It is a widespread and common practice
- It is a relatively common practice
- It is an uncommon, sporadic practice

**9. Which cinematic genre is mostly used in schools?** *(Please tick as many boxes as appropriate)*

- Fiction
- Documentary
- Animation
- Specific educational audio-visual content
- Content taken from Youtube or similar

**10. How often is audio-visual content seen in schools with respect to the following formats?**

	Never	Occasionally	Frequently	Very frequently
Original version without subtitles				
Original version with subtitles				
Dubbed version				

**11. What is the most common strategy to cope with language barriers in films in schools?**

- Only available dubbed films are shown in the language of the country
- Films are shown in original version with subtitles in the local language
- Films are shown in original version without subtitles to practice a particular language
- Do not know

**12. Of what origin are the majority of audio-visual productions shown in schools?**

- National productions (own country)
- USA
- European (non-national)
- Latin America
- Africa
- Asia and Oceania
- Arab countries

**13. Regarding the use of film in education, to what extent is the value of national or European cinema taken into account with respect to cultural heritage?**

- It is a key factor that is taken very much into account
- It is an important aspect but of secondary importance
- It is not taken into account at all/It is ignored

**14. The audio-visual material shown is mainly:**

- Clips or extracts
- Complete, full-length feature films
- Short films
- Do not know

**15. From your point of view, and in your country, is it common practice to promote audio-visual production as an educational activity?**

- It is a widespread and common practice
- It is a relatively common practice
- It is an uncommon, sporadic practice

**16. Is it common practice in schools to offer voluntary (extra-curricular) educational activities related to cinema?**

- It is a widespread and common practice
- It is a relatively common practice
- It is an uncommon, sporadic practice

**17. In schools in your country, what are the most common educational and/or formal activities (curricular) related to cinema? (Please tick as many boxes as appropriate)**

- Going to film theatres
- Film clubs and debates on movies
- Going to or organising film festivals
- Film production activities
- Other

Introduction and promotion of film literacy in schools in your country

**18. The strategy for the promotion and organization of film literacy in your country depends fundamentally on: (Please tick as many boxes as appropriate)**

- The national school curriculum
- Regional or local school authorities
- External bodies offering expertise and access to films
- The school's own initiative
- Specific initiatives of individual teachers

**19. Collaboration with external parties with respect to the provision of film education:**

	Never	Occasionally	Frequently
Cinematheques/archives			
Film Clubs			
Cinemas			
Film directors, actors, producers etc.			
Other			

**20. Please mention institutions/organizations known to collaborate with schools with respect to film education:**

.....

**21. What do these institutions/organisations/individuals offer** *(Please tick as many boxes as appropriate)*

- Educational material
- Methods of instruction
- Teacher training
- Access to films
- Professional screening
- Professional experience
- Other

## **Teacher training**

**22. Are special courses in film education offered by teachers' colleges or universities?**

- Yes, colleges
- Yes, universities
- No

**23. If not, would you recommend film education as a subject to be made obligatory in order to teach film literacy?**

- Yes
- No

**24. Teachers who give courses in film education in schools usually:**

- Have specific college or university training
- Have professional experience in cinema
- Are self-taught
- There are no teachers who give courses in film education in my country

**Possibilities and barriers**

**25. From your point of view what degree of relevance do the following types of barriers have to the proper implementation of film literacy in schools?**

	Not relevant	Quite relevant	Very relevant
Lack of public educational policy – film literacy not recognized as compulsory subject			
Inflexibility of current teaching schedules and priority of teaching subjects			
Lack of teacher training in the field of film education			
Resistance of teachers to use of film and audio-visual material in teaching			
Poor skills of teachers in the use of modern technology			
Lack of motivation among teachers			
Lack of motivation among students			
Lack of infrastructure and technical resources in schools			
Lack of access to relevant films and other audio-visual material			
Cost of acquiring films or screening rights			



**26. Does your country have any specific digital platforms for the use of film content in schools?**

- Yes
- No
- Do not know

**27. If yes, please give names, email addresses and websites**

.....

**28. Please mention all initiatives taken by schools to help facilitate film education. (Please tick as many boxes as appropriate)**

- Teacher training in film literacy
- Purchase of films and other audio-visual materials for educational purposes
- Providing means for promoting audio-visual production in schools
- Programs to promote non-formal activities related to the use of film
- Competitions, prizes, festivals
- Use of television programmes related to film education
- Contact with professional associations that encourage film literacy
- Other

**29. Are you aware of any 'good practices' for the provision of film education/media literacy that colleagues elsewhere could benefit from?**

- Yes
- No

**30. If yes, please indicate how and where we can get detailed information:**

.....

**31. Do schools in your country have access to any national or international networks that allow teachers to exchange information and experiences on film literacy?**

- Yes
- No
- Do not know

**32. If yes, could you please name some of the most important ones?**

.....  
...

**Legal aspects**

**33. Are licensing agreements for the use of films and other audio-visual works in schools organised by central education authorities?**

- Yes
- No
- Do not know

**34. Do individual schools in your country have licensing agreements for the use of films and other audio-visual works?**

- Yes, a few schools
- Yes, many schools
- No
- Do not know

**35. Do schools in your country have any licensing agreements for the use of films?**

- Yes
- No
- Do not know

**36. Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**

- Yes
- No
- Do not know

**Any additional information and recommendations**

**37. Do you have any additional ideas, experiences or recommendations you would like to share with the FilmEd Team in order to develop or improve media literacy in schools?**

- Yes
- No

**38. If yes, please describe briefly and supply us with references for further information**

.....  
.....

**39. Could you please give us the names and, if possible, contact details of other media literacy experts both in academia and the professional world?**

.....  
.....

### 3.3. STAKEHOLDERS QUESTIONNAIRES

#### A) – PUBLIC INSTITUTIONS (FILM AGENCIES, FILM ARCHIVES) AND NON-PROFIT ORGANISATIONS AND PUBLIC-PRIVATE COMPANIES

##### 1. General information

1. Institution/Organisation: .....
2. Address: .....
3. E-mail: .....
4. Telephone: .....
5. Website: .....
6. Filled in by: .....
7. Position: .....
8. Contact: .....

##### 2. Our institution/organisation is:

- Public
- Private
- Private/public
- Private with public support

**3. Which are the main fields of your organisation's/institution's activity/ies?** (tick all that apply)

- Funding of films/audio-visual productions/distribution etc.
- Film archive/Film museum
- Cinematheque
- Film festival for children & young people
- Film Club
- Film/video workshop
- Public on-line platform
- Educational programs for children & youth
- Other, please describe:

**4. Which of the following specific activities or programs of your organisation/institution are aimed at children & youth?** (tick all that apply)

- None
- Film literacy courses for children & youth
- Recommendations of films for various age groups
- Educational material for teachers
- Film literacy courses for teachers
- Practical film courses for children & youth
- Practical film courses for teachers
- Access to selected screening programs provided by archive/cinematheque
- DVD library for use by schools
- Online platform (free subscription for schools)
- Online platform (subscription fee for schools)
- Film festival with related activities
- School cinema programmes
- Acquisition of screenings rights to films made available to schools
- Other, please describe:

**5. How are these activities or programs accessed?**

- Free of charge / financed by your organisation
- Paid for by a central or regional school authority
- Paid for by individual schools
- Paid for by pupils
- Other:

*In the following part of the questionnaire we will ask you to give us a more detailed account of your responsibilities and experiences:*

**6. Are the activities/programmes you are offering part of an overall public strategy for film literacy learning?**

- Yes
- No

**7. In both cases, please explain any collaboration you may have with central or regional educational authorities, schools or teacher colleges:**

.....  
..

**8. Does your organisation maintain a record of the outreach of your activities (age groups, numbers, geographical catchment, etc.)?**

- Yes
- No

**9. If yes, please give information on how to access these records/statistics/reports:**

.....  
..

**10. Are you aware of any examples of “good practices” within the field of your activities that have worked out successfully and that you would like to recommend to others ? (By a “good practice” we understand an approach, a project or a full educational, complex programme aimed at providing film literacy – please introduce briefly and give us internet access to additional information or reports)**

- Yes
- No

**11. If yes, please introduce briefly and give us internet access to additional information or reports:**

.....  
..

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B.1)- EUROPEAN AND NATIONAL UMBRELLA ASSOCIATIONS AND ORGANISATIONS

**1. General information**

- 1. Association/Organisation: .....
- 2. Address: .....
- 3. E-mail: .....
- 4. Telephone: .....
- 5. Website: .....
- 6. Filled in by: .....
- 7. Position: .....
- 8. Contact: .....

**2. Your association/organisation is:** (tick all that apply)

- A European umbrella organisation
- A national organisation

**3. Your association/organisation represents:** (tick all that apply)

- Producers (film and other audio-visual productions)
- Distributors (film/video/VOD)
- Sales agents
- Film directors
- Scriptwriters

**4. Main objectives of your association/organisation:**

.....



**5. Does your association/organisation have a general policy on the conditions for making films and other audio-visual works available for teaching purposes in schools? (primary as well as secondary)**

- Yes
- No

**6. If yes, please explain in more detail:**

.....

**7. Does your association/organisation negotiate agreements on behalf of your members for the use of films and other audio-visual materials in schools?**

- Yes
- No

**8. If yes, please explain with which counterparts negotiations take place:**

.....

**9. Does your association/organisation take an interest in achieving a standard agreement for the use of copyright protected content in schools?**

- Yes
- No

**10. If yes, please explain how you envisage such an agreement could be reached:**

.....

**11. Are you aware if any of your members have established “good practices” for the use of films in schools that you would recommend others take advantage of? (By a “good practice” we understand an approach, a project or a full educational, complex programme aimed at providing film literacy – please introduce briefly and give us internet access to additional information or reports)**

- Yes
- No

**12. If yes, please introduce briefly and give us internet access to additional information from your members**

.....

**13. Have you made any other observations related to film education you think we should be aware of?**

- Yes
- No

**14. If yes, please describe briefly and add any references:**

.....

**1. General information**

1. Company: .....

2. Address: .....

3. E-mail: .....

4. Telephone: .....

5. Website: .....

6. Filled in by: .....

7. Position: .....

8. Contact: .....

**2. Your company's main activity is:** (tick all that apply)

- Production of films and other audio-visual content
- Distribution of films
- Film sales
- Online distribution platforms
- DVD sales
- Theatrical exhibition
- Other, please describe:

**Production activities**

**3. Does your company produce films or other audio-visual content aimed at children and/or youth?**

- Yes
- No
- N/A

**4. Does your company produce any educational aids/materials for use in film education in schools?**

- Yes
- No
- N/A

**5. If yes, please give examples:**

.....

**6. Does your company in any way collaborate with schools by providing practical or theoretical teaching programs for film education?**

- Yes
- No

**7. If yes, please give examples:**

.....

**8. Will your company normally sell the 'non-commercial' exploitation rights to your films together with other commercial rights? ('Non-commercial' in this context is understood as screenings in schools for educational purposes)**

- Yes
- No
- N/A

**9. If no, please describe your experience of selling 'non-commercial' rights:**

.....

**Distribution and sales activities**

**10. Does your company normally acquire all exploitation rights for a defined territory from the producer?**

- Yes
- No
- N/A

**11. If no, please give examples of exceptions:**

.....

**12. Does your company have any experience in selling screening rights for educational purposes (i.e. film literacy learning / film education in schools)?**

- Yes
- No
- N/A

**13. If yes, please select the following items that your company produces for use in film education in schools: (tick all that apply)**

- The buyers are central or regional educational authorities
- Film archives /cinematheques
- Public film agencies
- Individual schools
- Public libraries
- Online service providers
- Other, pls. specify:

**14. What kinds of films and other audio-visual content are most often requested?**

(tick all that apply)

- Fiction
- Documentary
- National origin
- Other European
- US product
- Films in original language
- Subtitled films
- Dubbed films

**15. How are films and other audio-visual content made available?**

- Physical product (DVD, Hard disk)
- Online streaming
- Online download
- Other means

**16. How long would the license period normally be?**

- Less 1 year
- Between 1 and 5 years
- Between 5 and 10 years
- Up to 10 years

**17. The EU Commission has identified access to relevant films for film education in schools as a major obstacle: in your experience, are you aware of any difficulties or obstacles?**

- Yes
- No

**18. If yes,**

**a) please describe the problems you have encountered:**

.....

**b) how could the problems be best resolved?**

.....

**19. Does your company take an interest in achieving a standard agreement for the use of copyright-protected content in schools?**

- Yes
- No

**20. If yes, please explain how you envisage such an agreement could be reached:**

.....

**21. Are you aware of any examples of “good practices” within your field of activities that have worked out successfully and that you would like to recommend to others?: (By a “good practice” we understand an approach, a project or a full educational, complex programme aimed at providing film literacy – please introduce briefly and give us internet access to additional information or reports)**

- Yes
- No

**22. If yes, please introduce briefly and give us internet access to additional information or reports:**

.....

**23. Do you wish to add any ideas or proposals for “showing films in European schools” with the purpose of promoting film education and film literacy:**

- Yes
- No

**24. If yes, please describe briefly and add any references:**

.....



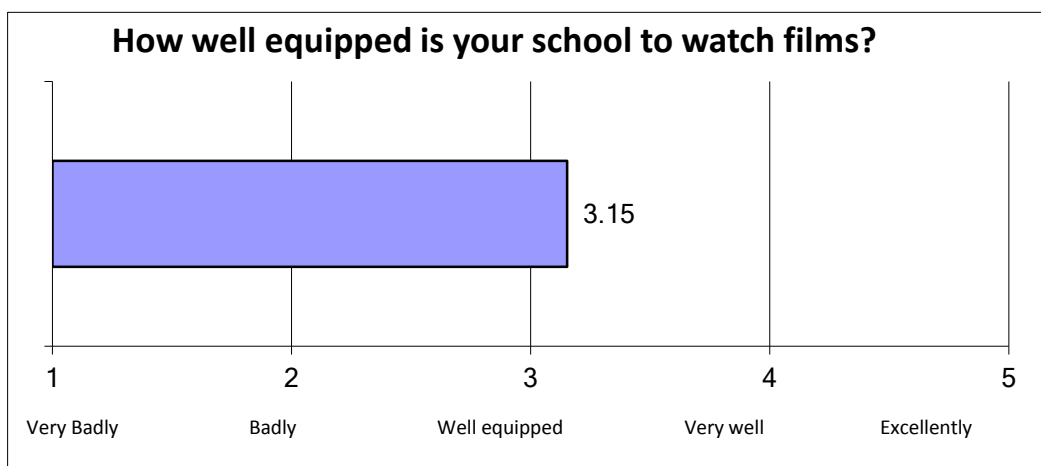
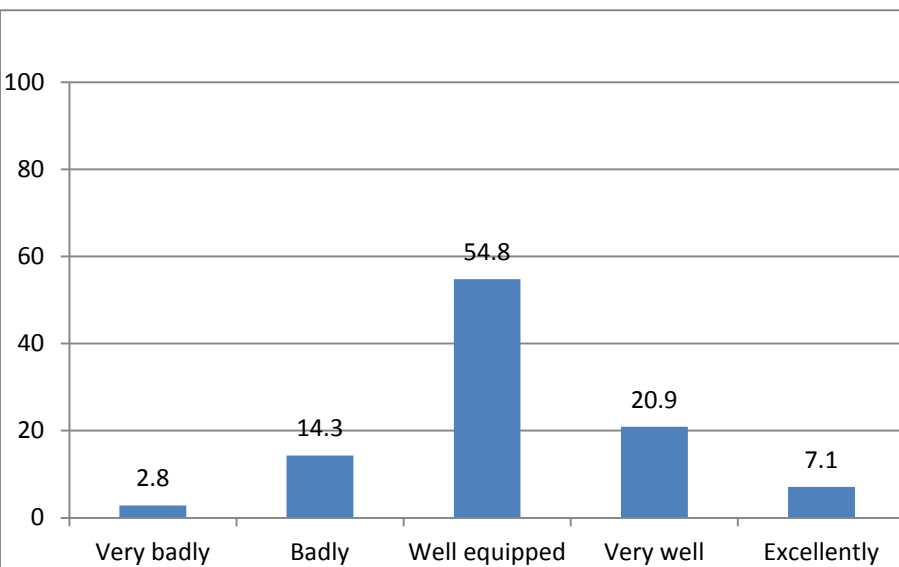
## ANNEX 4: RESULTS STATISTICS

### 4.1. SCHOOLS SURVEY – GLOBAL EUROPEAN RESULTS

#### 6. How well equipped is your school to watch films?

- Very badly
- Badly
- Well equipped
- Very well
- Excellently

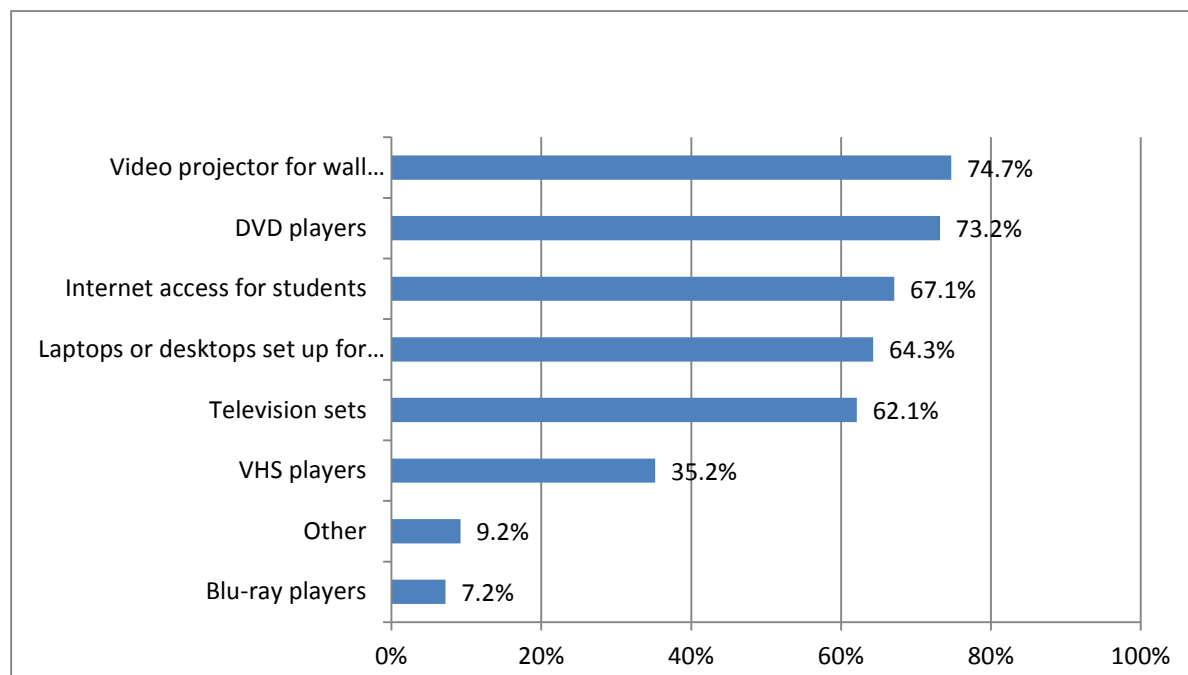
#### How well equipped is your school to watch films?



**7. Availability of equipment and infrastructure for watching films** (Please tick as many boxes as appropriate)

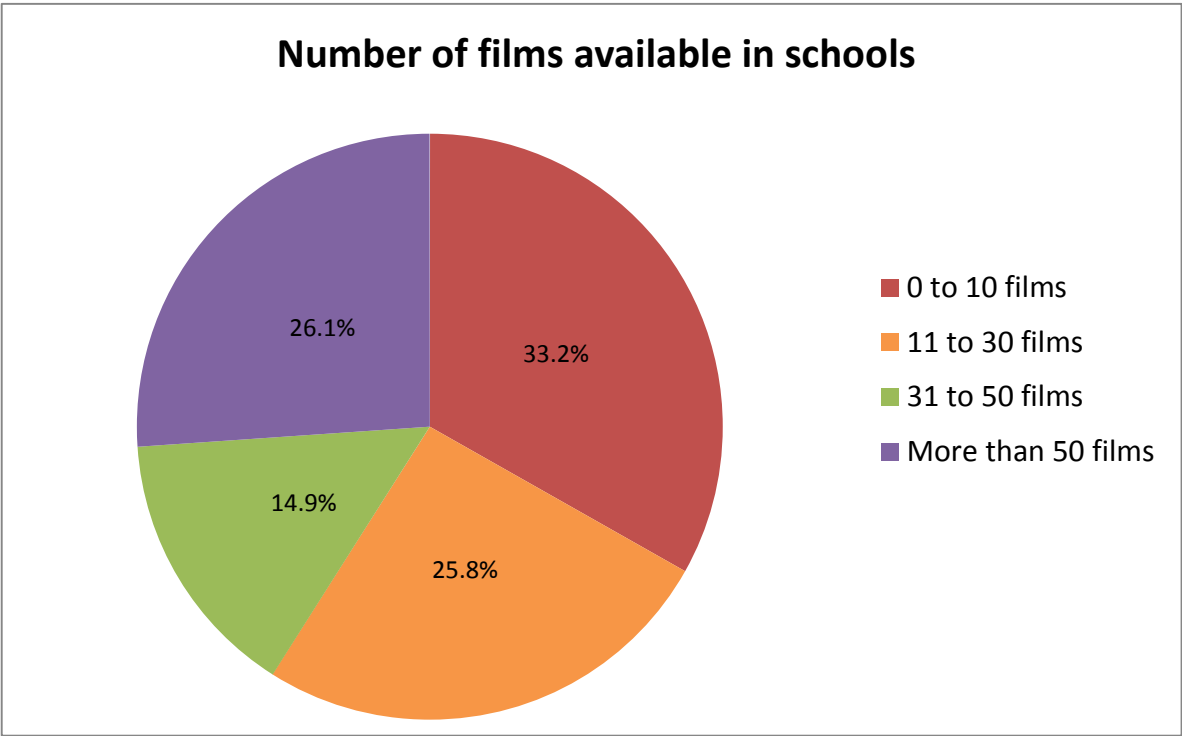
- DVD players
- Blu-ray players
- VHS players
- Video projector for wall projection
- Video monitors
- Television sets
- Laptops or desktop PCs set up for class use
- Internet access for students
- Other

**Availability of equipment and infrastructure for watching films**



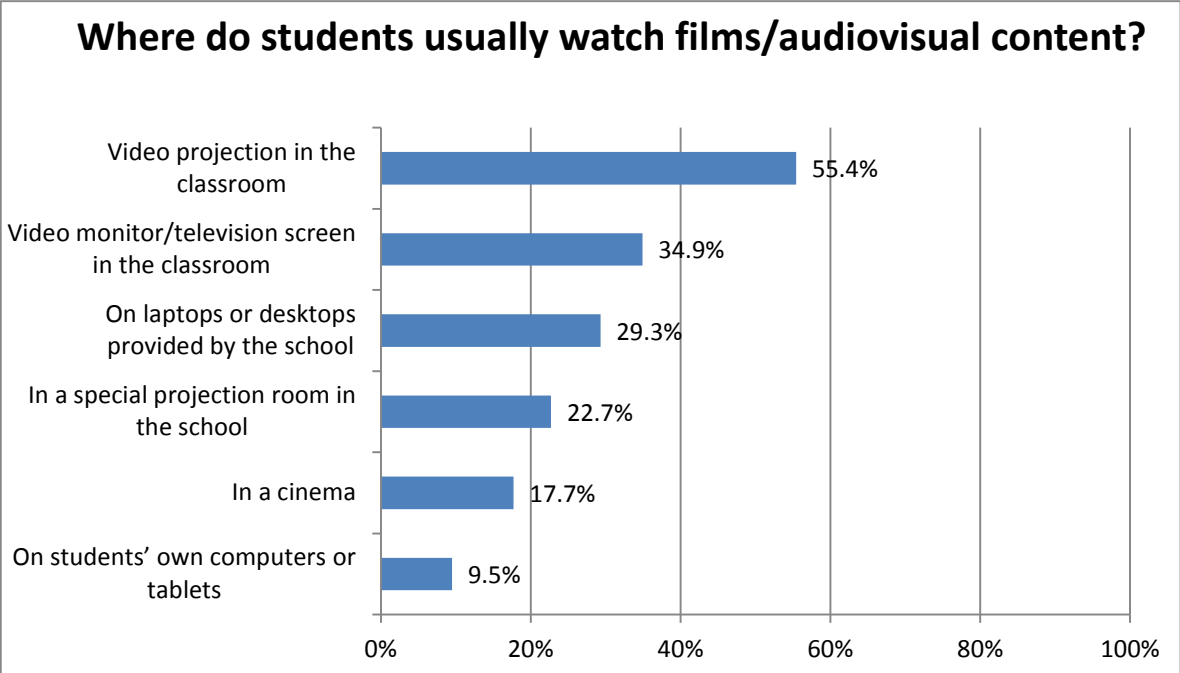
**8. Please indicate the approximate number of films available in your school?**

- 0 to 10 films
- 11 to 30 films
- 31 to 50 films
- More than 50 films



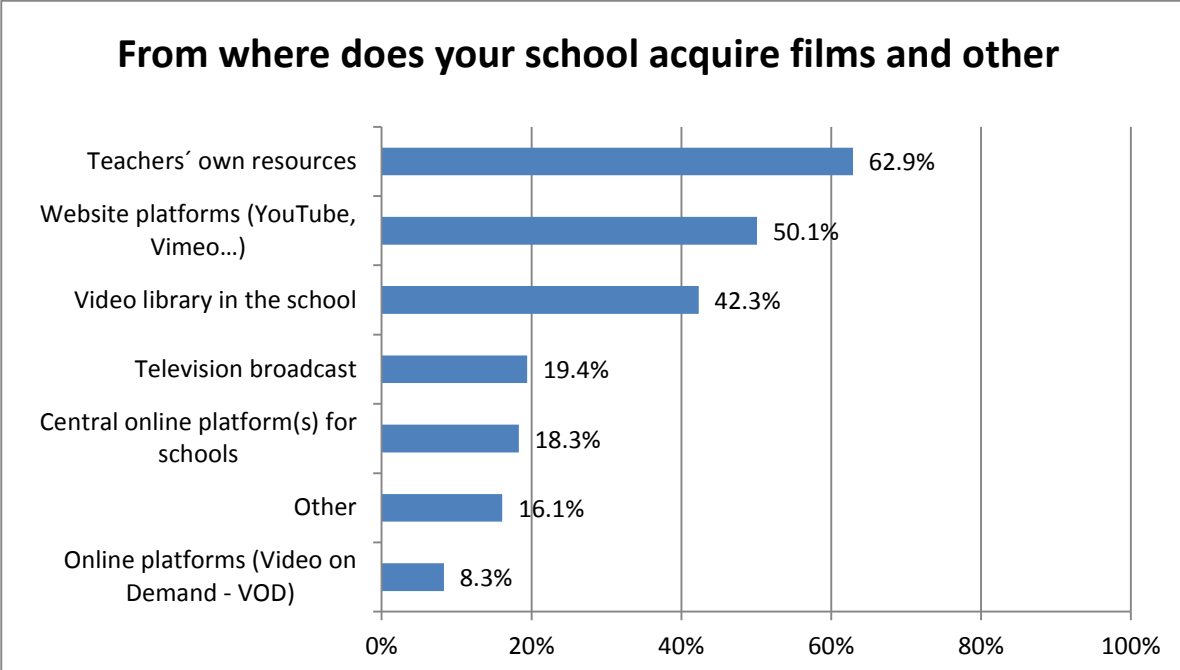
**9. Where do students usually watch films/audio-visual content?** (Please tick as many boxes as appropriate)

- Video monitor/television screen in the classroom
- Video projection in the classroom
- In a special projection room in the school
- In a cinema
- On laptops or desktops provided by the school
- On students' own computers or tablets



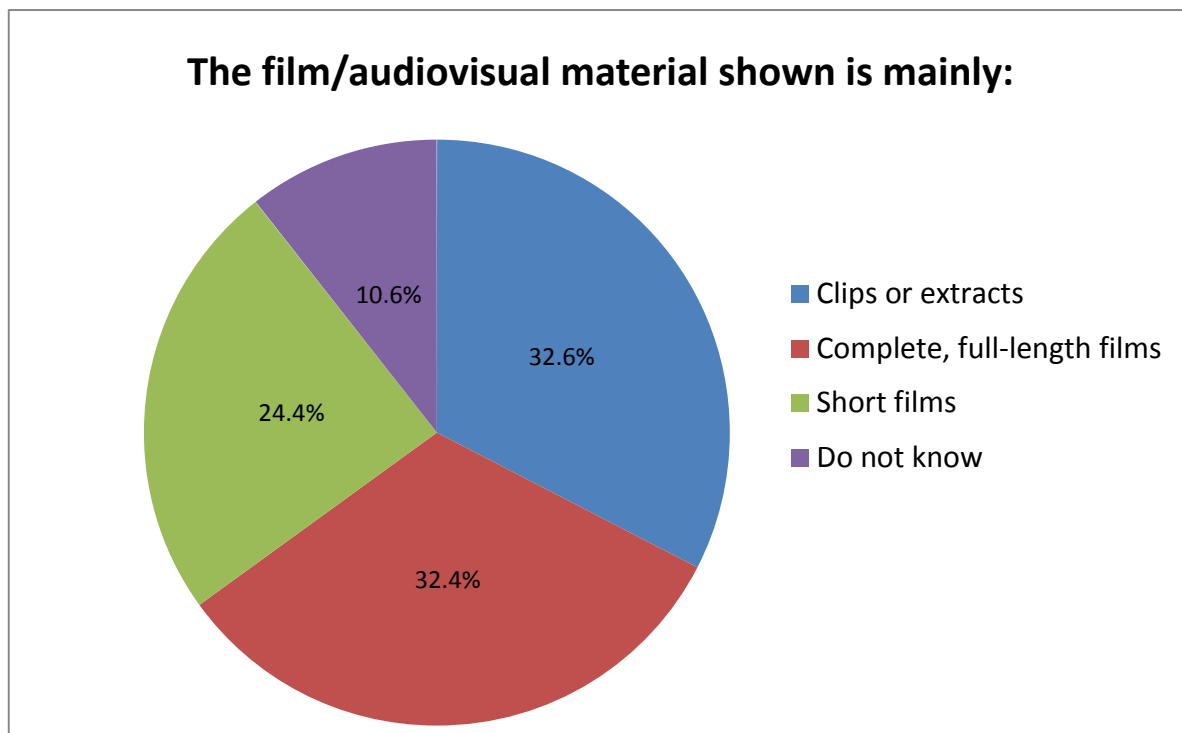
**10. Where does your school acquire films and other audio-visual material from?** (Please tick as many boxes as appropriate)

- Video library in the school
- Central online platform(s) for schools
- Teachers' own resources
- Website platforms (YouTube, Vimeo...)
- Online platforms (Video on-Demand – "VOD")
- Television broadcast
- Other



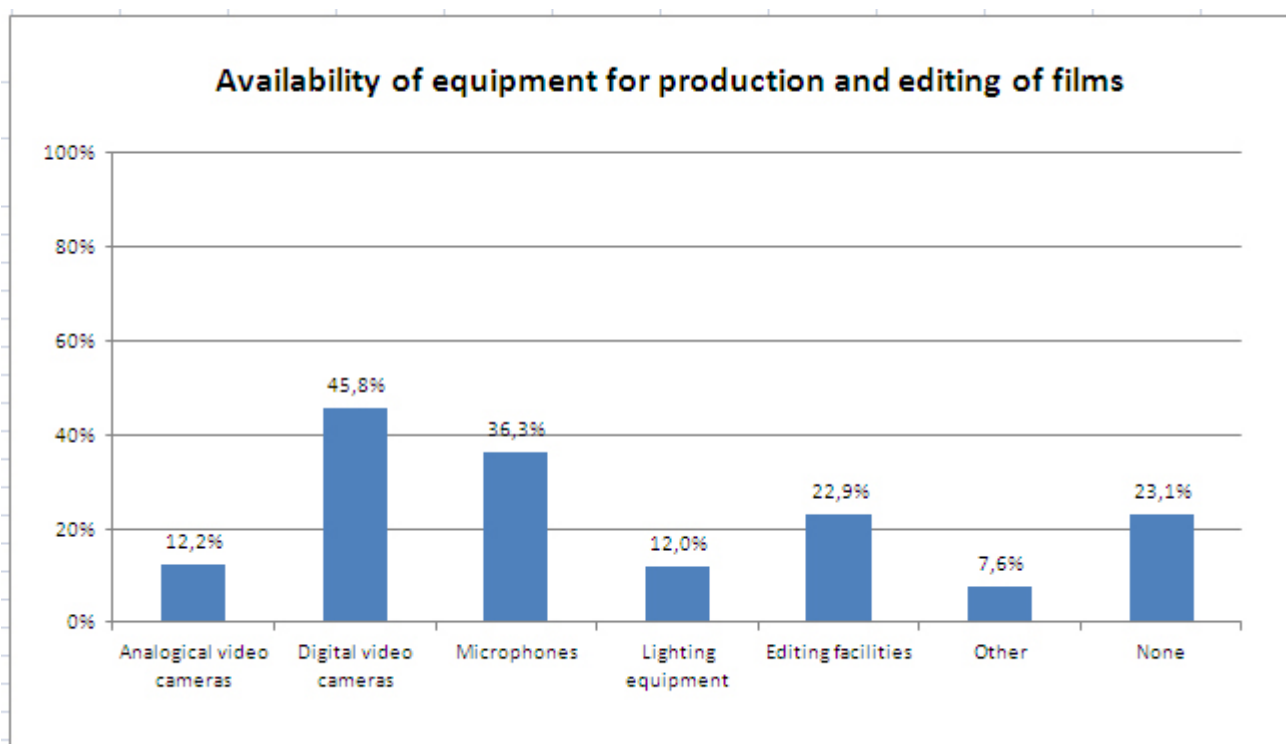
**11. The film/audio-visual material shown is mainly:**

- Clips or extracts
- Complete, full-length films
- Short films
- Do not know



**12. Availability of equipment for production and editing of films** (Please tick as many boxes as appropriate)

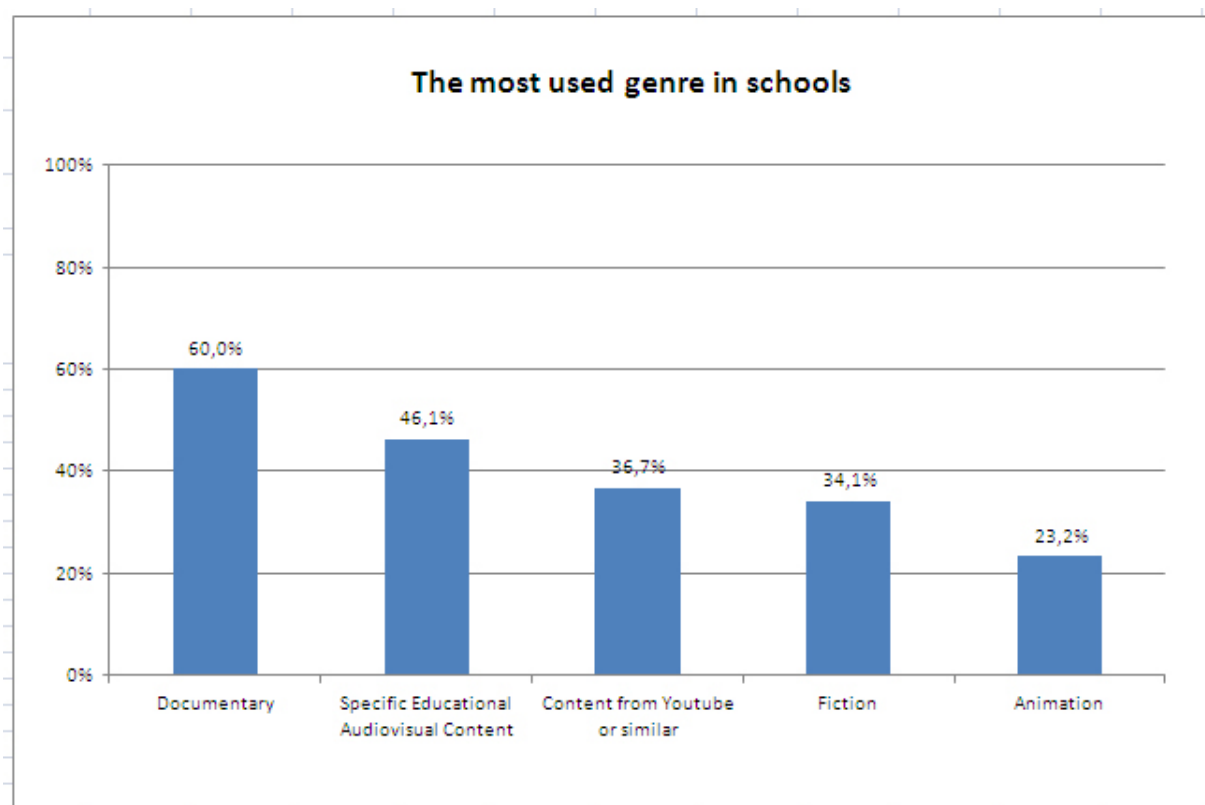
- Analogue video cameras
- Digital video cameras
- Microphones
- Lighting equipment
- Editing facilities
- Other
- None



## **Practice for the use of films in your school**

**13. Which genre is mostly used in your school?** *(Please tick as many boxes as appropriate)*

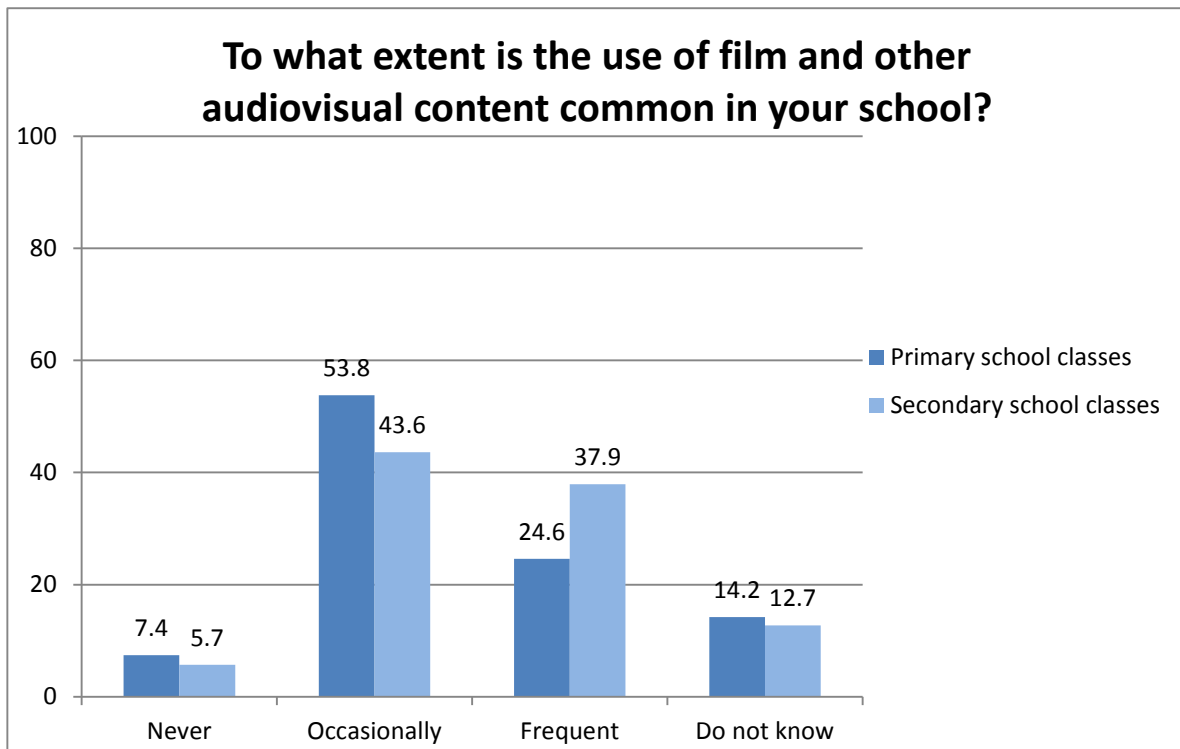
- Fiction
- Documentary
- Animation
- Specific Educational Audio-visual Content
- Content from Youtube or similar
- Do not know





**14: To what extent is the use of film and other audio-visual content common in your school?**

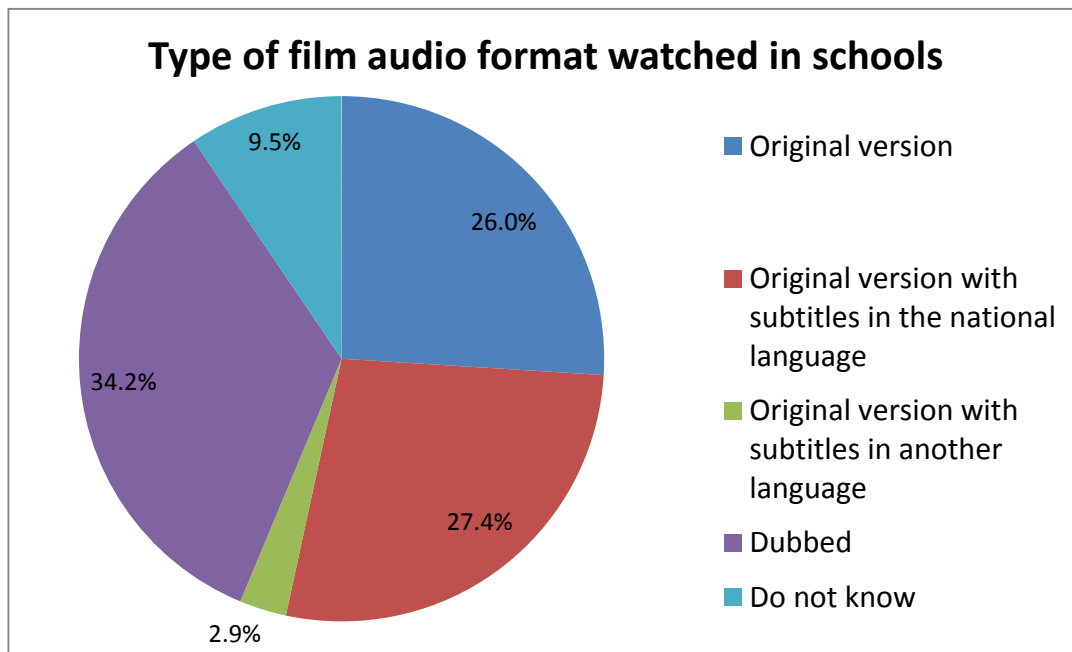
	Never	Occasionally	Frequent	Do not know
Primary school classes				
Secondary school classes				





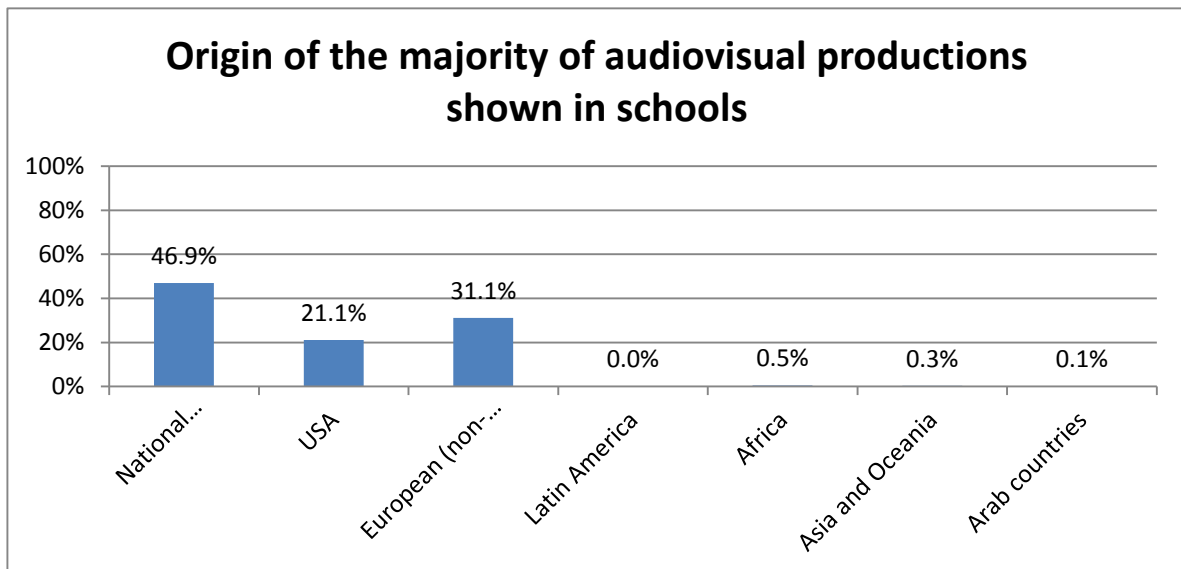
**15. Films in your school are mostly watched in:**

- Original version
- Original version with subtitles in the national language
- Original version with subtitles in another language
- Dubbed
- Do not know



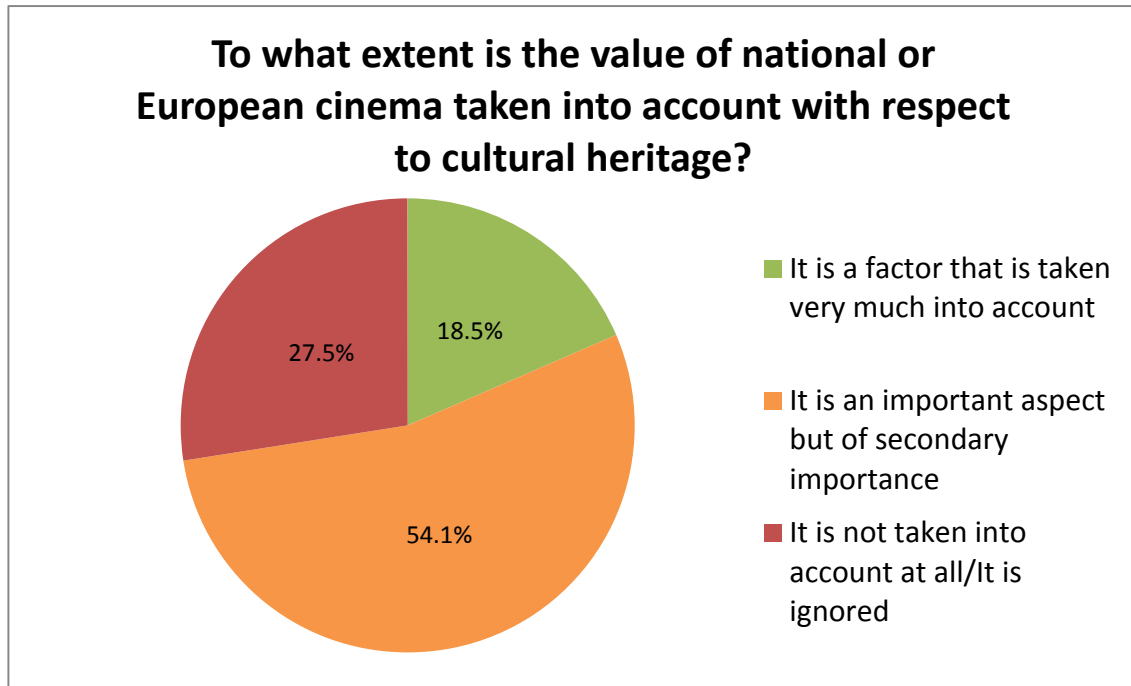
**16. Of what origin are the majority of audio-visual productions shown in your school?**

- National productions (own country)
- USA
- European (non-national)
- Latin America
- Africa
- Asia and Oceania
- Arab countries



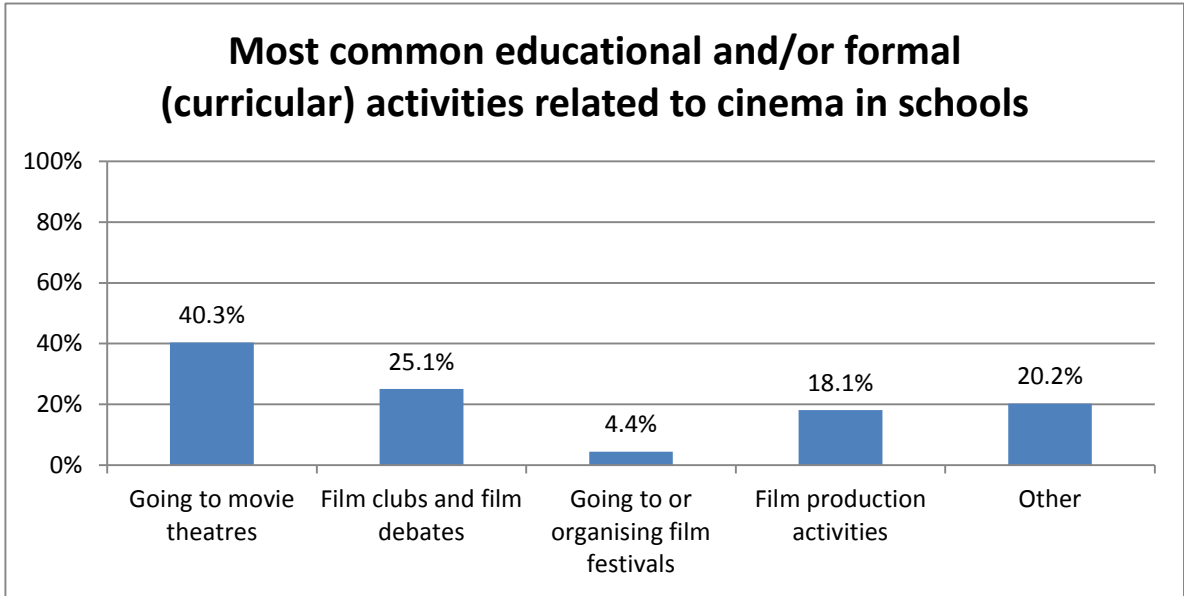
**17. Regarding the use of film in education, to what extent is the value of national or European cinema taken into account with respect to cultural heritage?**

- It is a key factor that is taken very much into account
- It is an important aspect but of secondary importance
- It is not taken into account at all/It is ignored



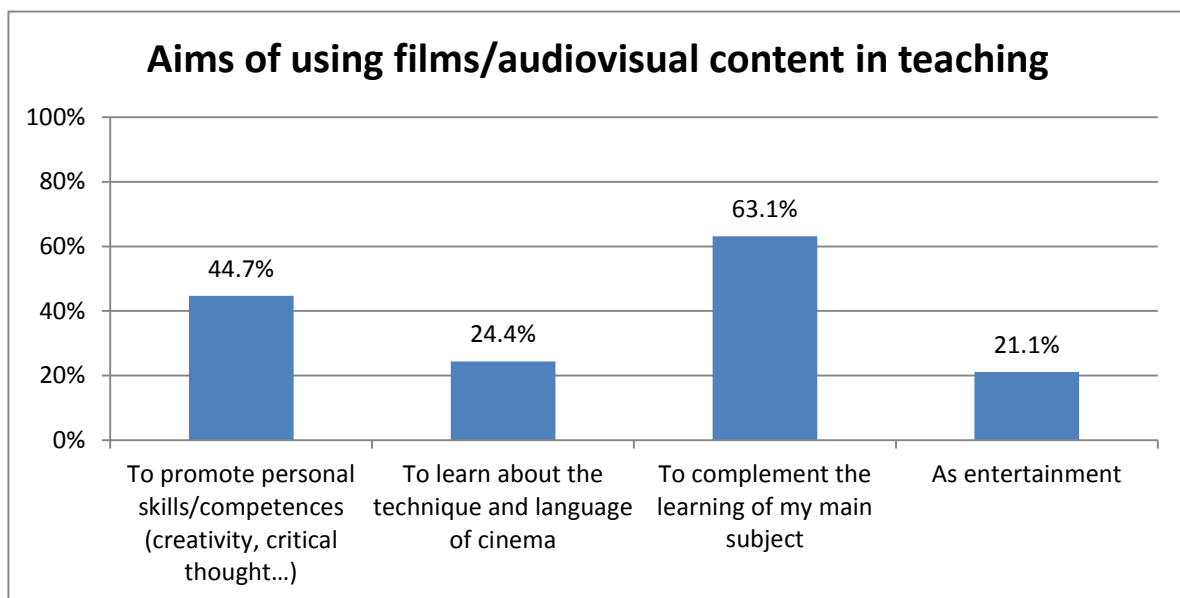
**18. In your school, what are the most common educational and/or formal (curricular) activities related to cinema? (Please tick as many boxes as appropriate)**

- Going to film theatres
- Film clubs and debates on movies
- Going to or organising film festivals
- Film production activities
- Other



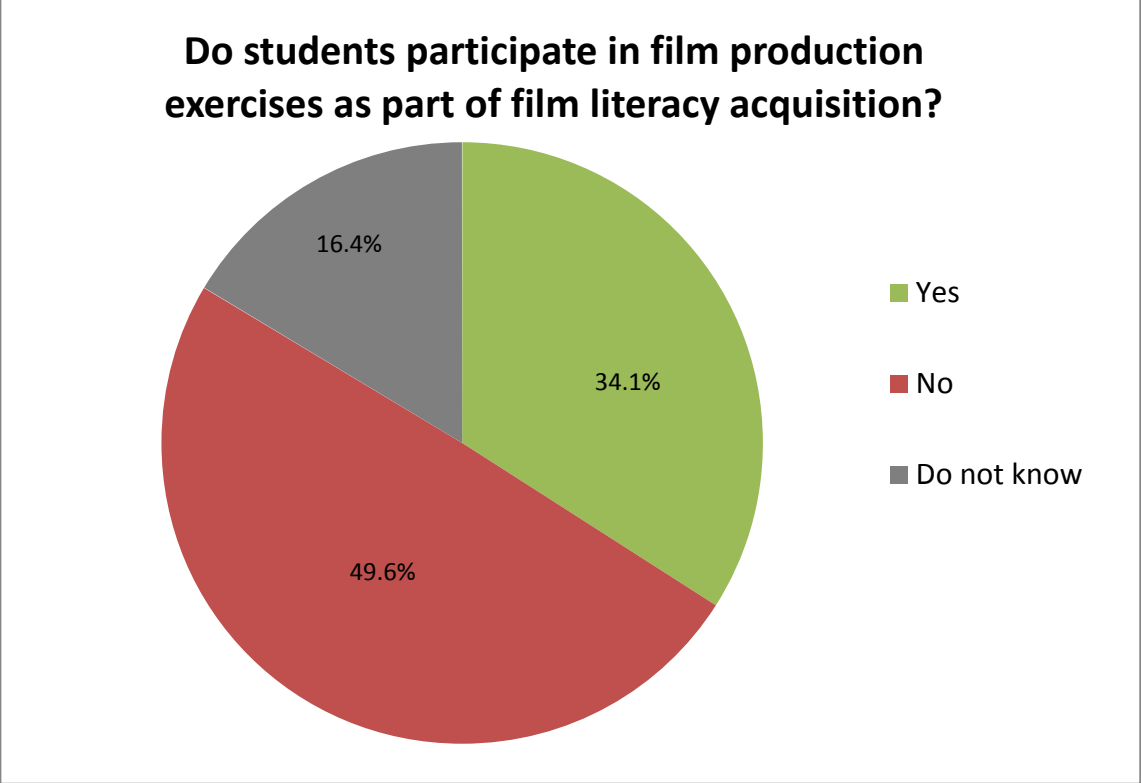
**19. What are the aims of using films/audio-visual content in your teaching?** (Please tick as many boxes as appropriate)

- To promote personal skills/competences (creativity, critical thought...)
- To learn about the technique and language of cinema
- To complement the learning of my main subject
- As entertainment



**20. Do students participate in film production exercises as part of film literacy acquisition?**

- Yes
- No
- Do not know





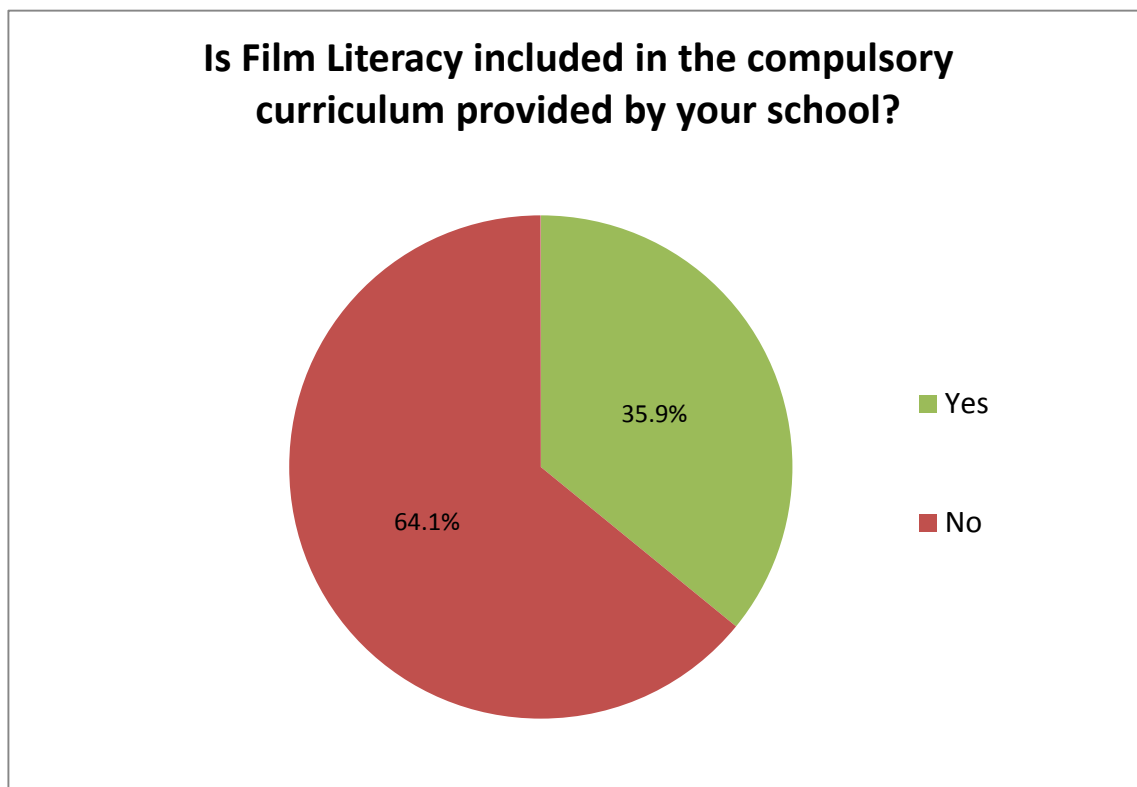
## The situation of Film Literacy (FL) within the curriculum of compulsory education

The European Commission defines Film literacy (FL) 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"*.

Film Literacy means education of the image, that is to say, learning how to watch and interpret films and audio-visual content in a theoretical and practical way.

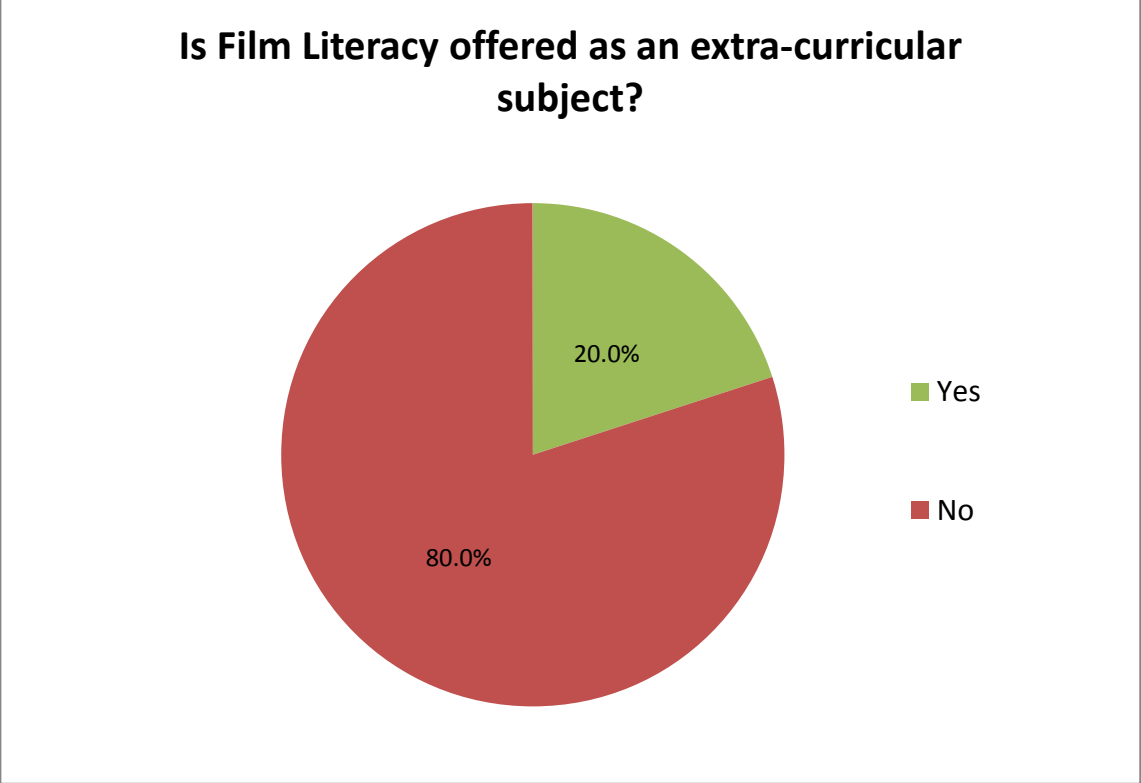
### **21. Is Film Literacy (with that name or another) included in the compulsory curriculum provided by your school?**

- Yes
- No



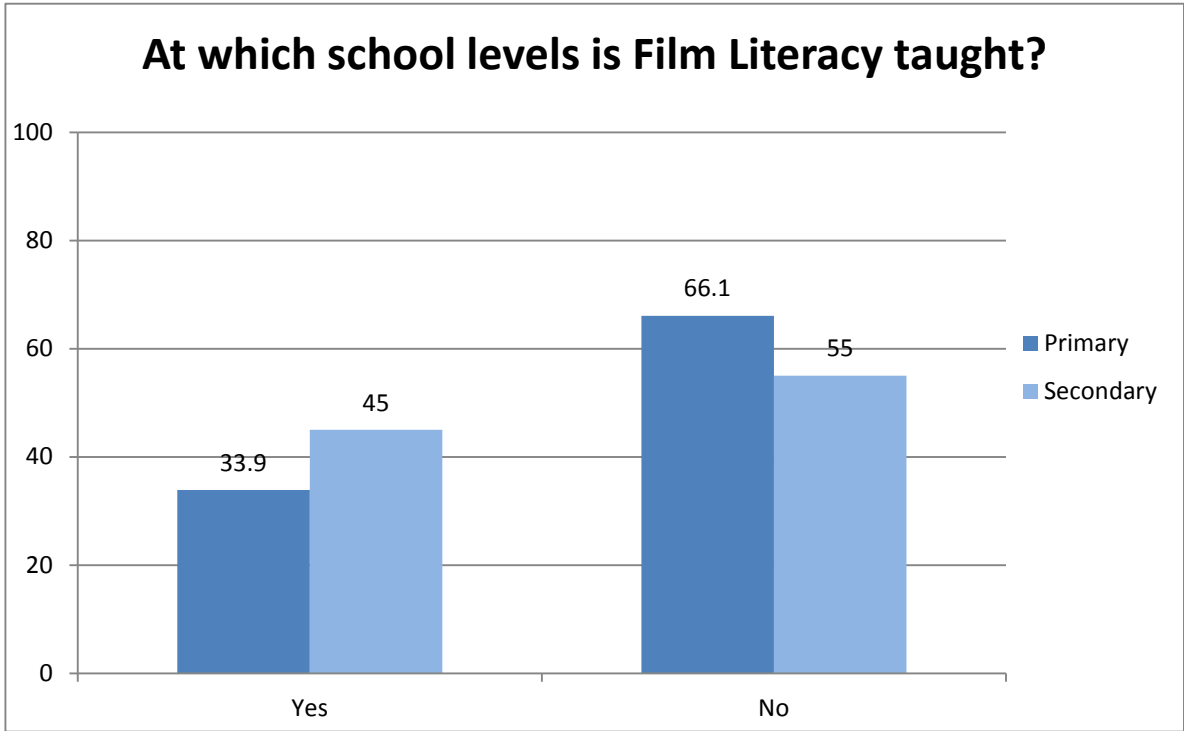
**22: Is Film Literacy offered as an extra-curricular subject?**

- Yes
- No



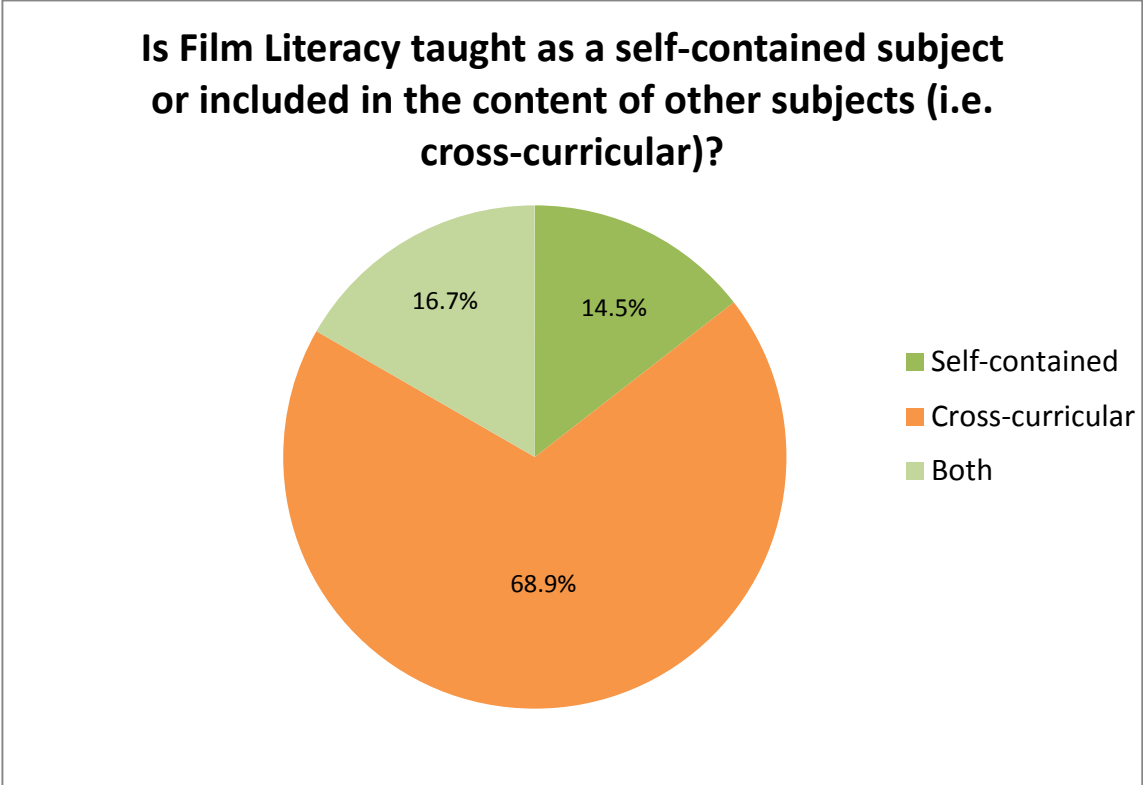
**23. At which school levels is FL taught?**

	Yes	No
Primary		
Secondary		



**24. Is FL taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?**

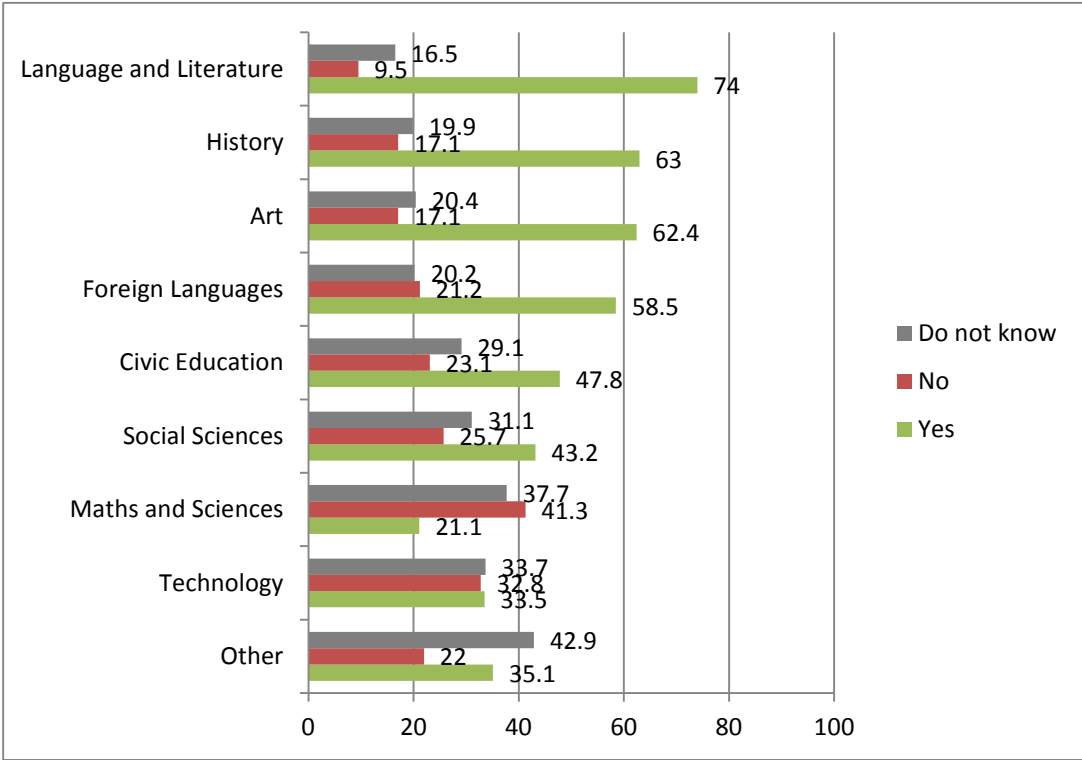
- Self-contained
- Cross-curricular
- Both



**25. In which subjects is FL included?** (Please tick as many boxes as appropriate)

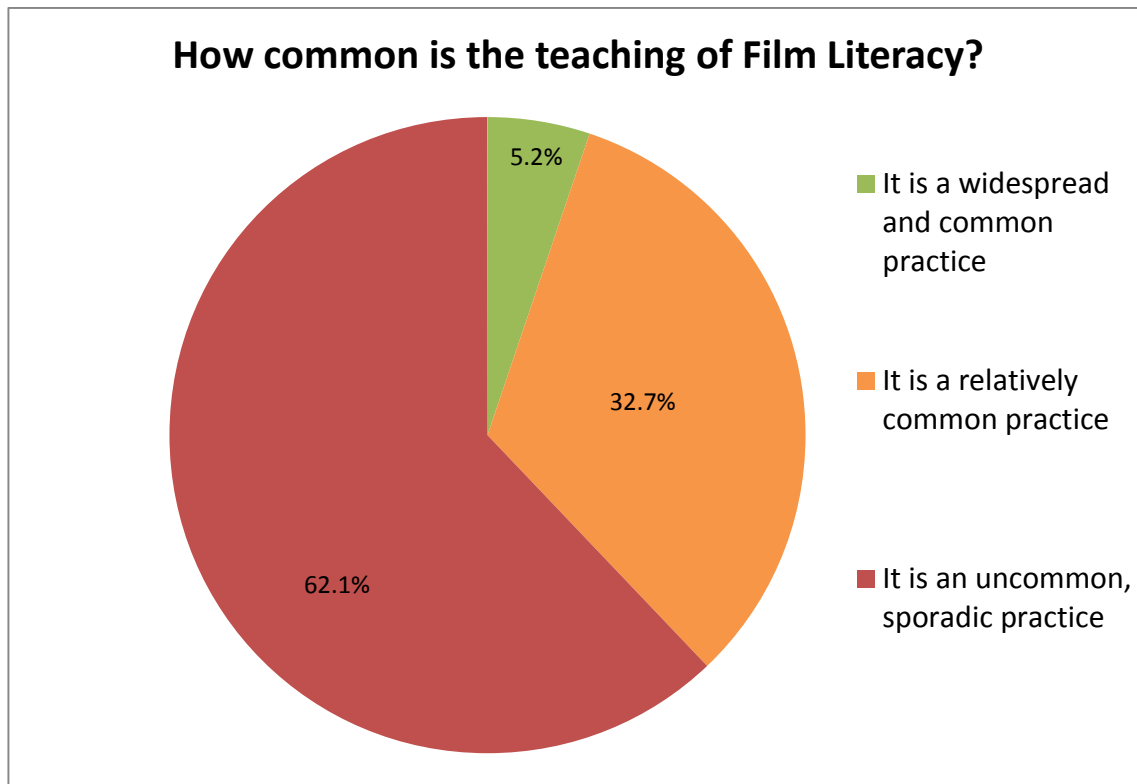
	Yes	No	Do not know
Language and Literature			
Art			
History			
Social Sciences			
Maths and Science			
Technology			
Foreign Languages			
Civic Education			
Other			

**In which subjects is Film Literacy included?**



## 26. How common is the teaching of Film Literacy?

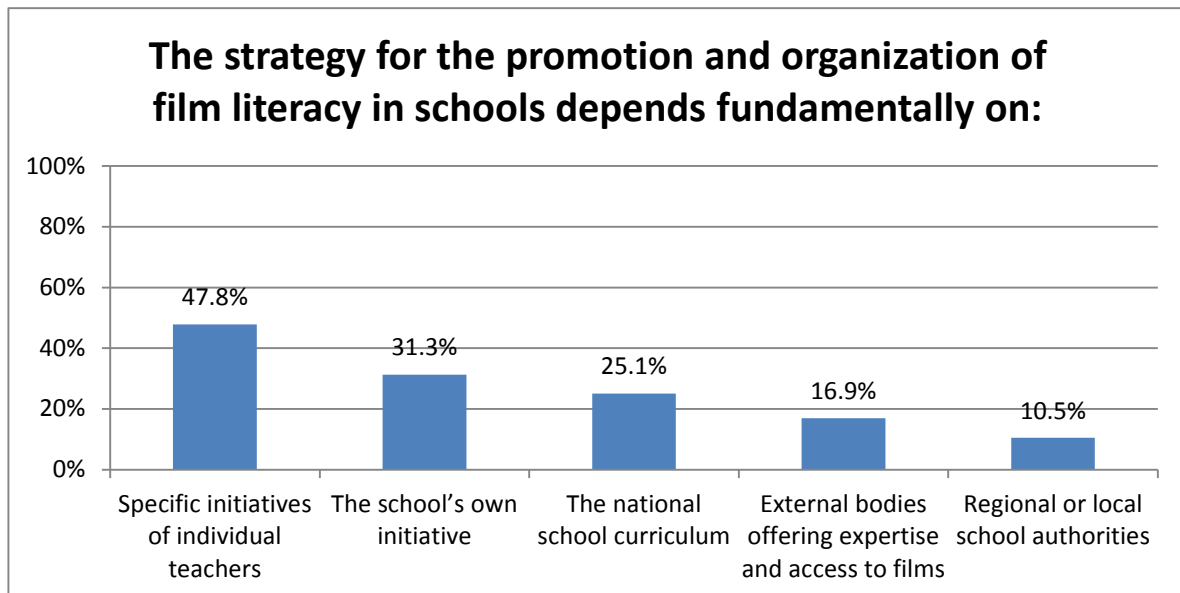
- It is a widespread and common practice
- It is a relatively common practice
- It is an uncommon, sporadic practice



Introduction and promotion of film literacy in your school

**27. The strategy for the promotion and organisation of film literacy in your school depends fundamentally on:** *(Please tick as many boxes as appropriate)*

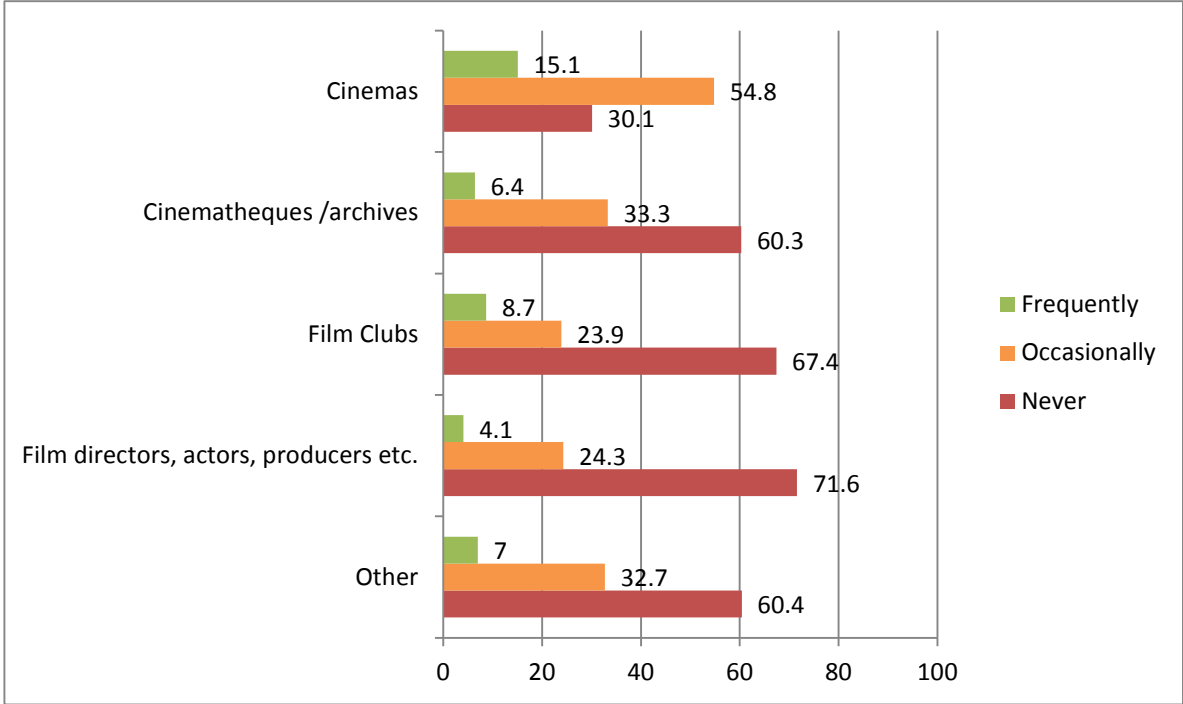
- The national school curriculum
- Regional or local school authorities
- External bodies offering expertise and access to films
- The school's own initiative
- Specific initiatives of individual teachers



**28. Collaboration with external parties with respect to provision of film education:**

	Never	Occasionally	Frequently
Cinematheques/archives			
Film clubs			
Cinemas			
Film directors, actors, producers etc.			
Other			

**Collaboration with external parties with respect to provision of film education:**



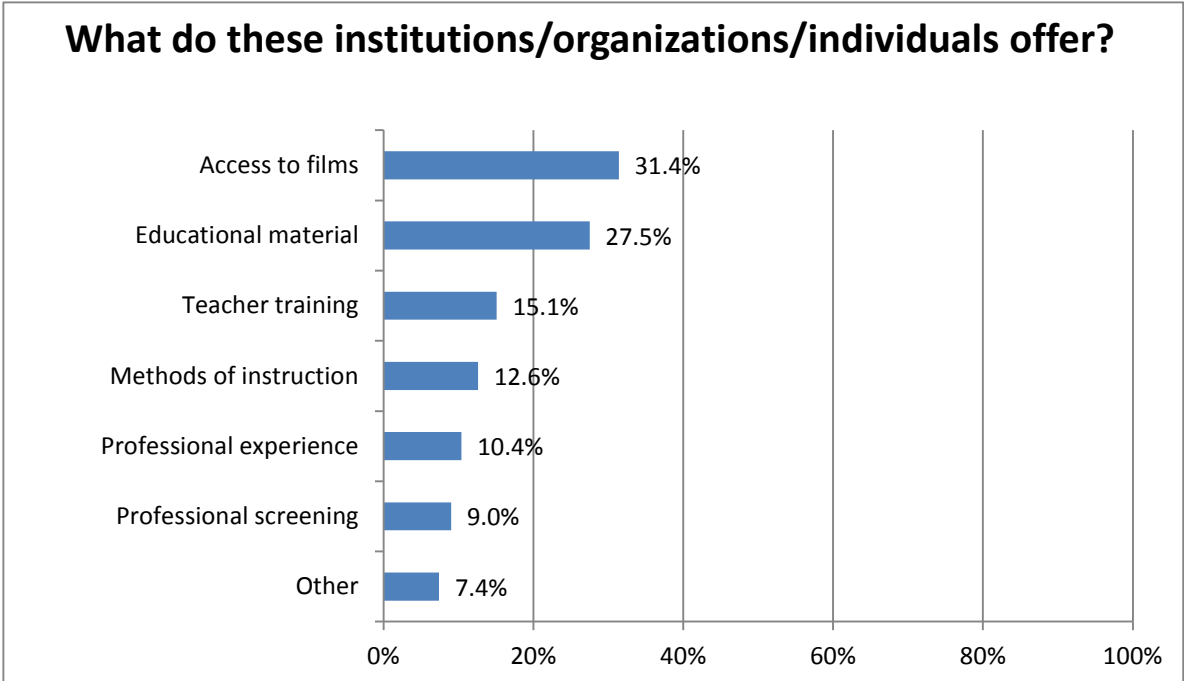


**29. Please mention institutions/organisations with which your school collaborates, with respect to film education:**

.....

**30. What do these institutions/organisations/individuals offer? (Please tick as many boxes as appropriate)**

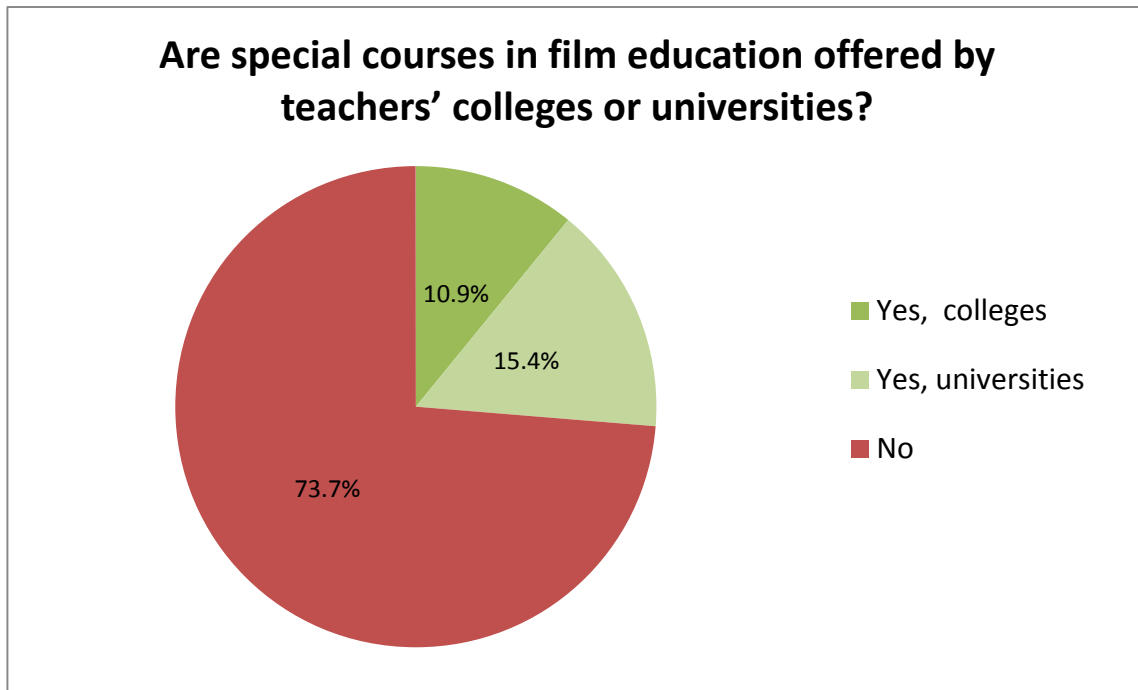
- Educational material
- Methods of instruction
- Teacher training
- Access to films
- Professional screening
- Professional experience
- Other



**Teacher training**

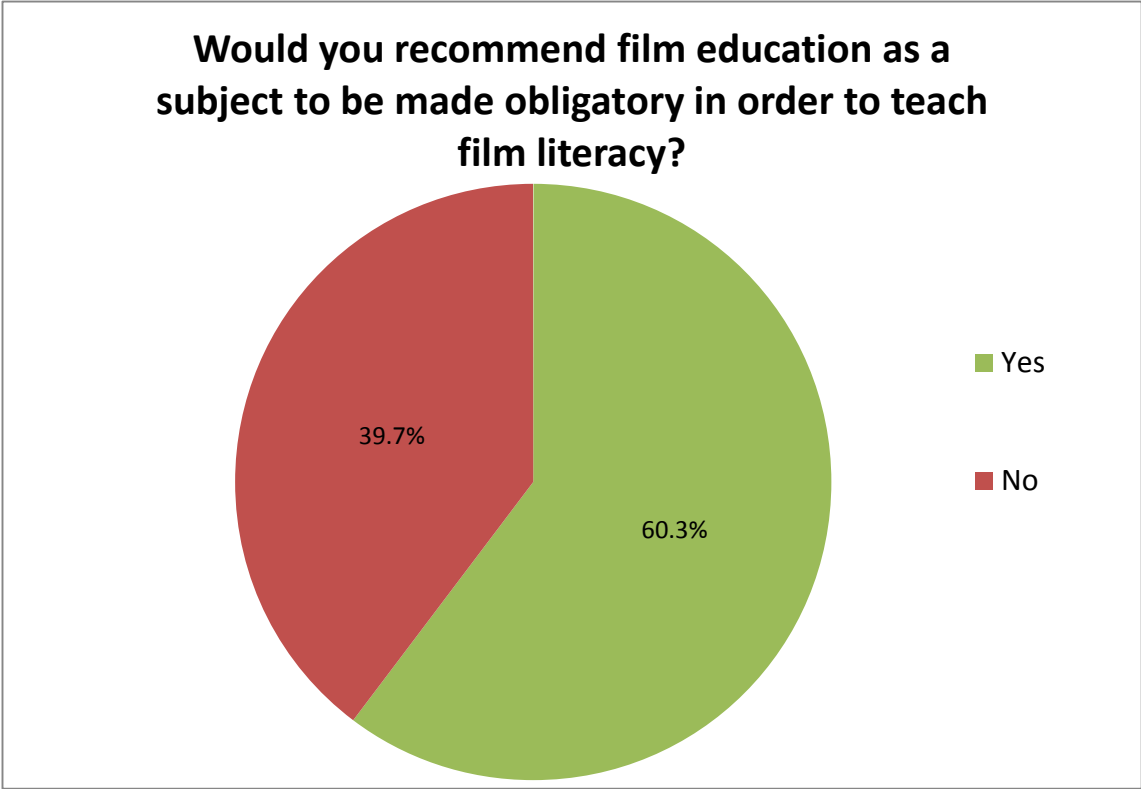
**31. Are special courses in film education offered by teachers' colleges or universities?**

- Yes, colleges
- Yes, universities
- No



**32. If not, would you recommend film education as a subject to be made obligatory in order to teach film literacy?**

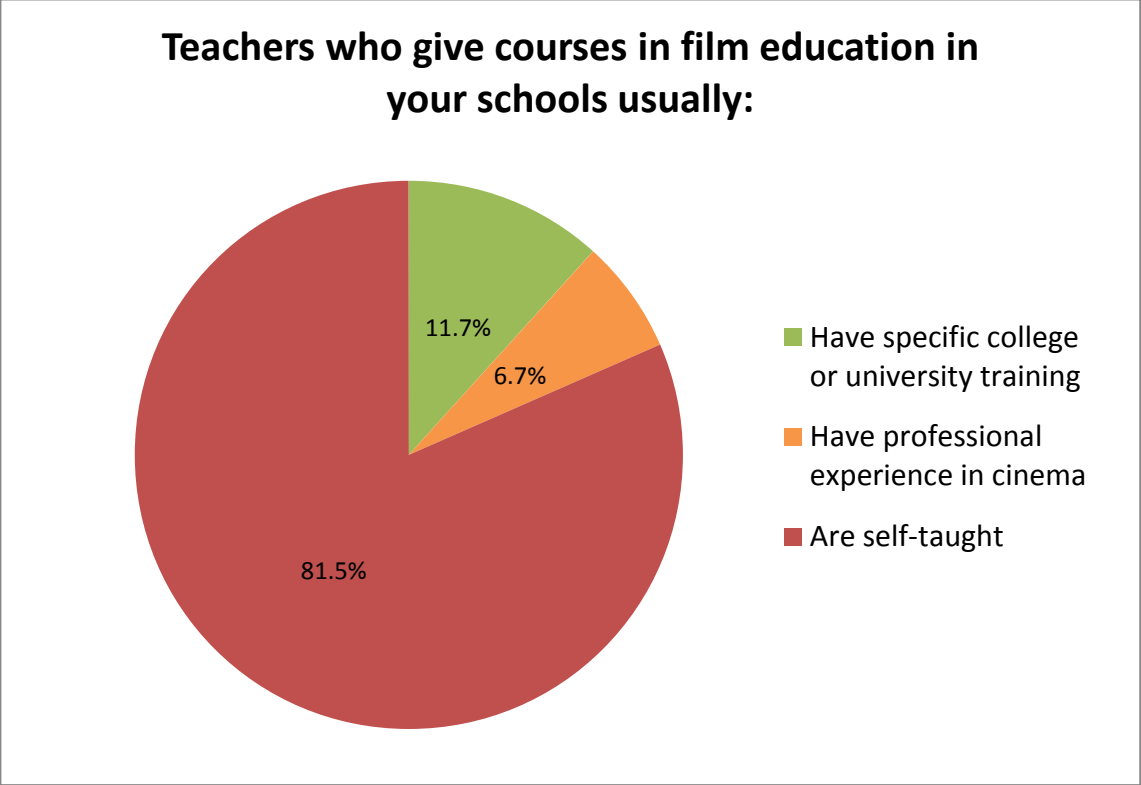
- Yes
- No





**33. Teachers who give courses in film education in your schools usually:**

- Have specific college or university training
- Have professional experience in cinema
- Are self-taught

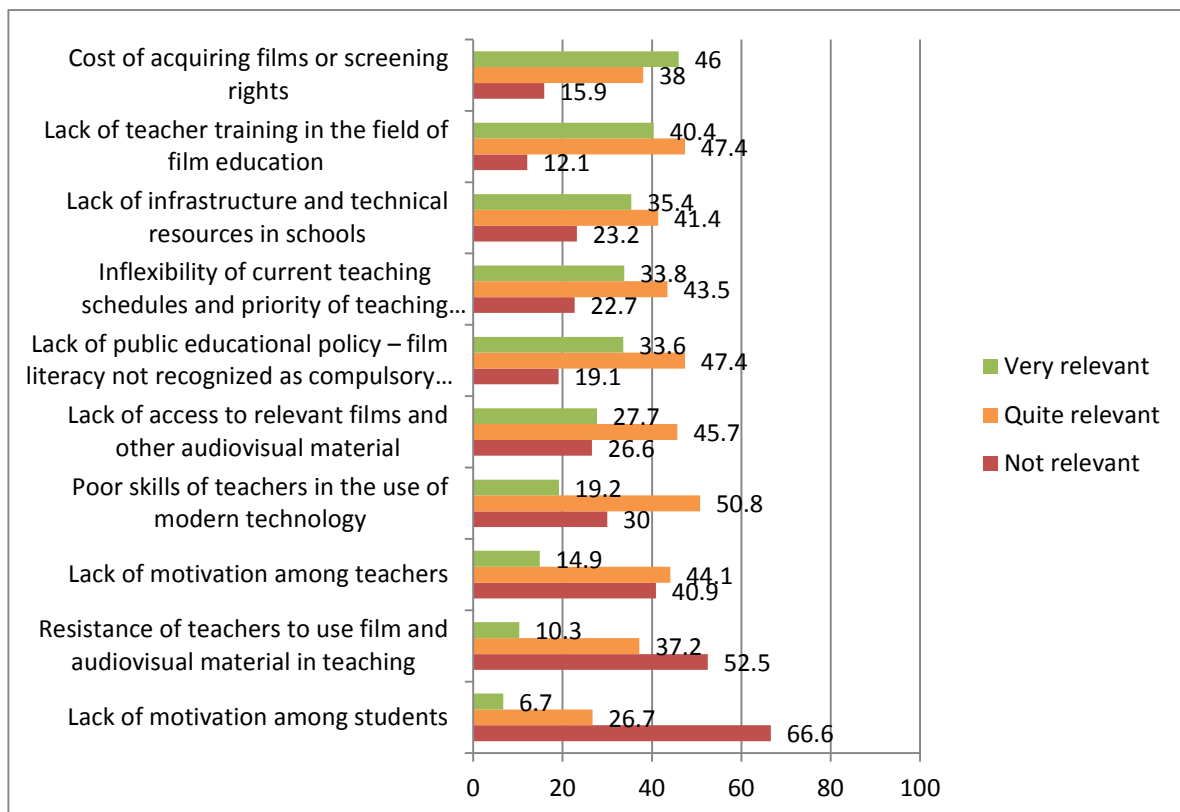


**Possibilities and barriers**

**34. From your point of view what degree of relevance do the following types of barriers have to proper implementation of film literacy in schools?**

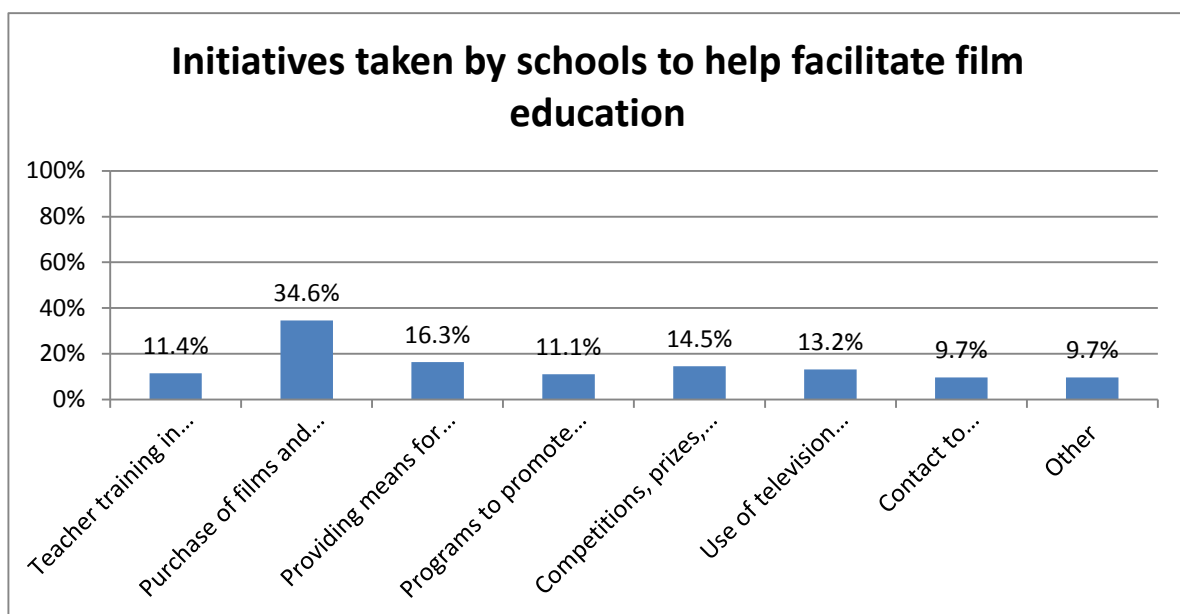
	Not relevant	Quite relevant	Very relevant
Lack of public educational policy – film literacy not recognised as compulsory subject			
Inflexibility of current teaching schedules and priority of teaching subjects			
Lack of teacher training in the field of film education			
Resistance of teachers to use of film and audio-visual material in teaching			
Poor teacher skills in the use of modern technology			
Lack of motivation among teachers			
Lack of motivation among students			
Lack of infrastructure and technical resources in schools			
Lack of access to relevant films and other audio-visual material			
Cost of acquiring films or screening rights			

## Degree of relevance of the types of barriers related to the proper implementation of film literacy in schools



**35. Please mention all initiatives taken by your school to help facilitate film education** (Please tick as many boxes as appropriate)

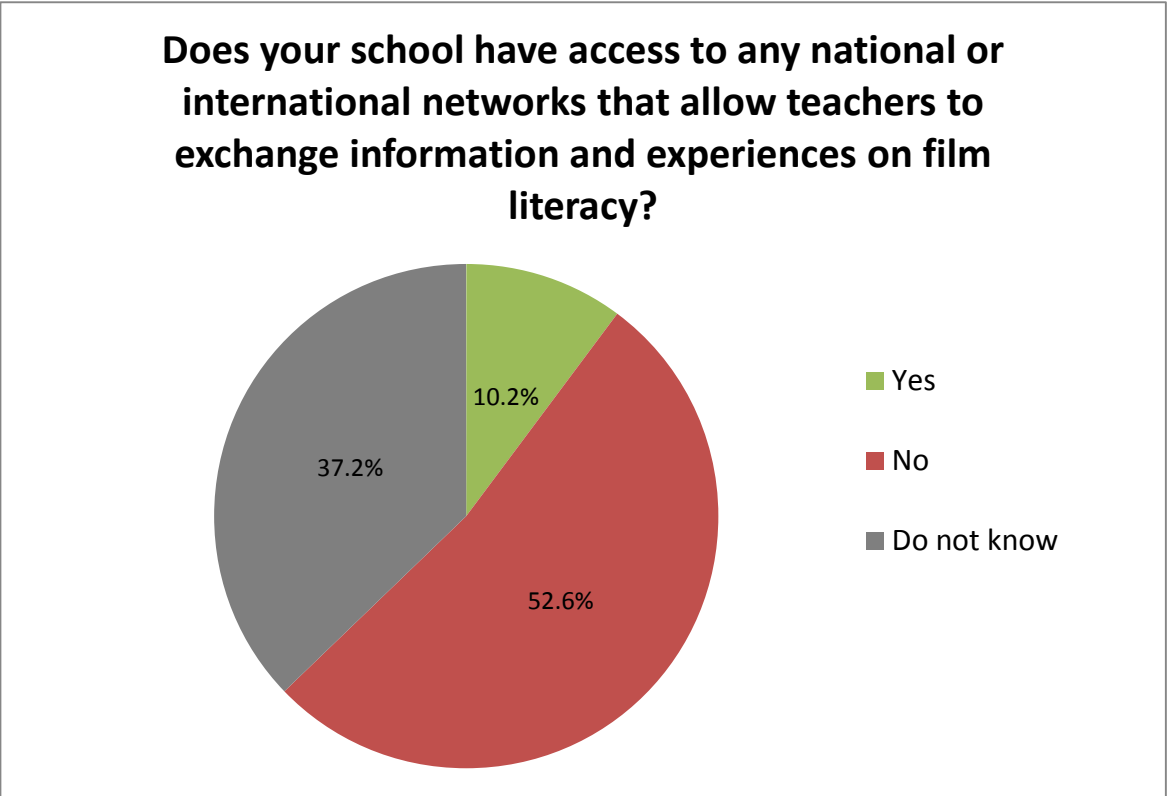
- Teacher training in film literacy
- Purchase of films and other audio-visual materials for educational purposes
- Providing means for promoting audio-visual production in schools
- Programs to promote non-formal activities related to the use of film
- Competitions, prizes, festivals
- Use of television programmes related to film education
- Contact to professional associations that encourage film literacy
- Other





**36. Does your school have access to any national or international networks that allow teachers to exchange information and experiences on film literacy?**

- Yes
- No
- Do not know

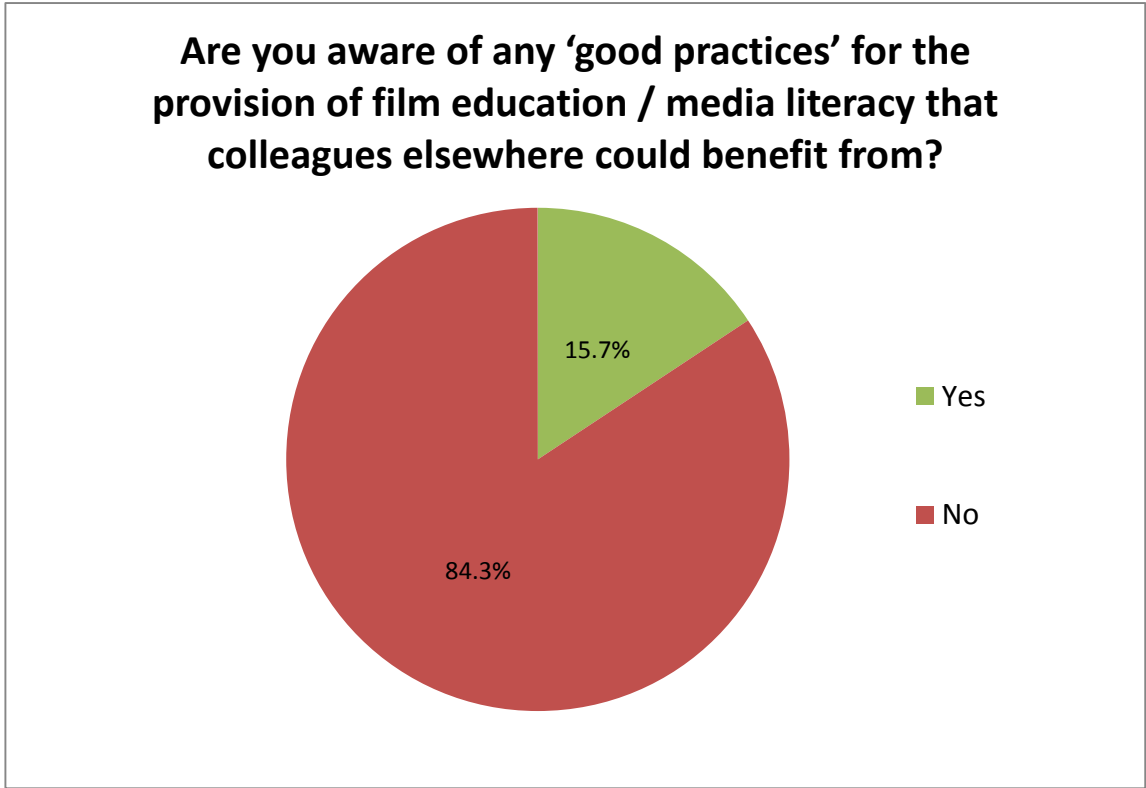


**37. If yes, please give names, email addresses and websites**

.....

**38. Are you aware of any 'good practices' for the provision of film education / media literacy that colleagues elsewhere could benefit from?**

- Yes
- No



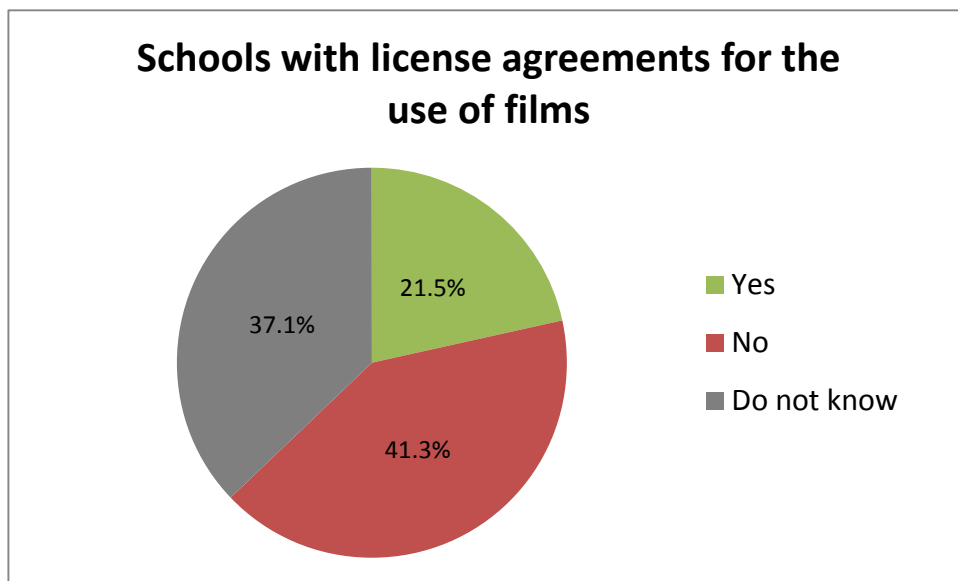
**39. If yes, please indicate how and where we can get detailed information**

.....

## Legal Aspects

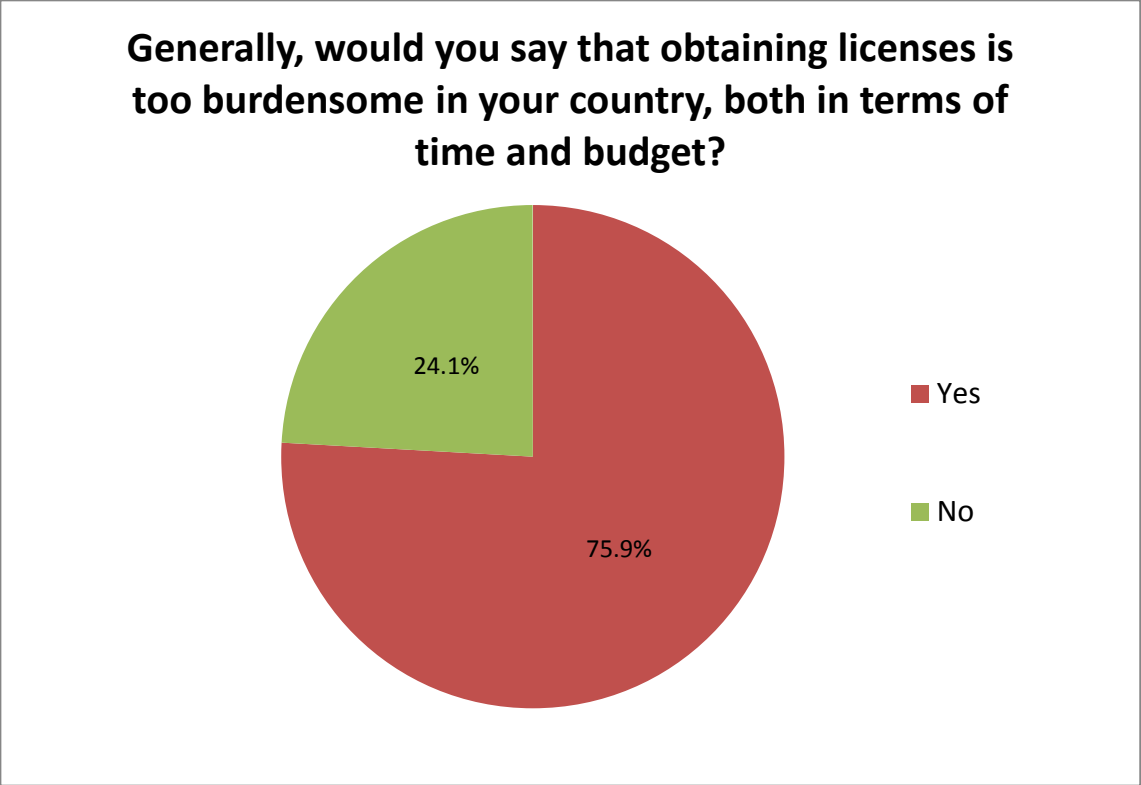
**40. Does your school have any license agreements for the use of films?**

- Yes
- No
- Do not know



**41. Generally, would you say that obtaining licenses is too burdensome in your country, both in terms of time and budget?**

- Yes
- No

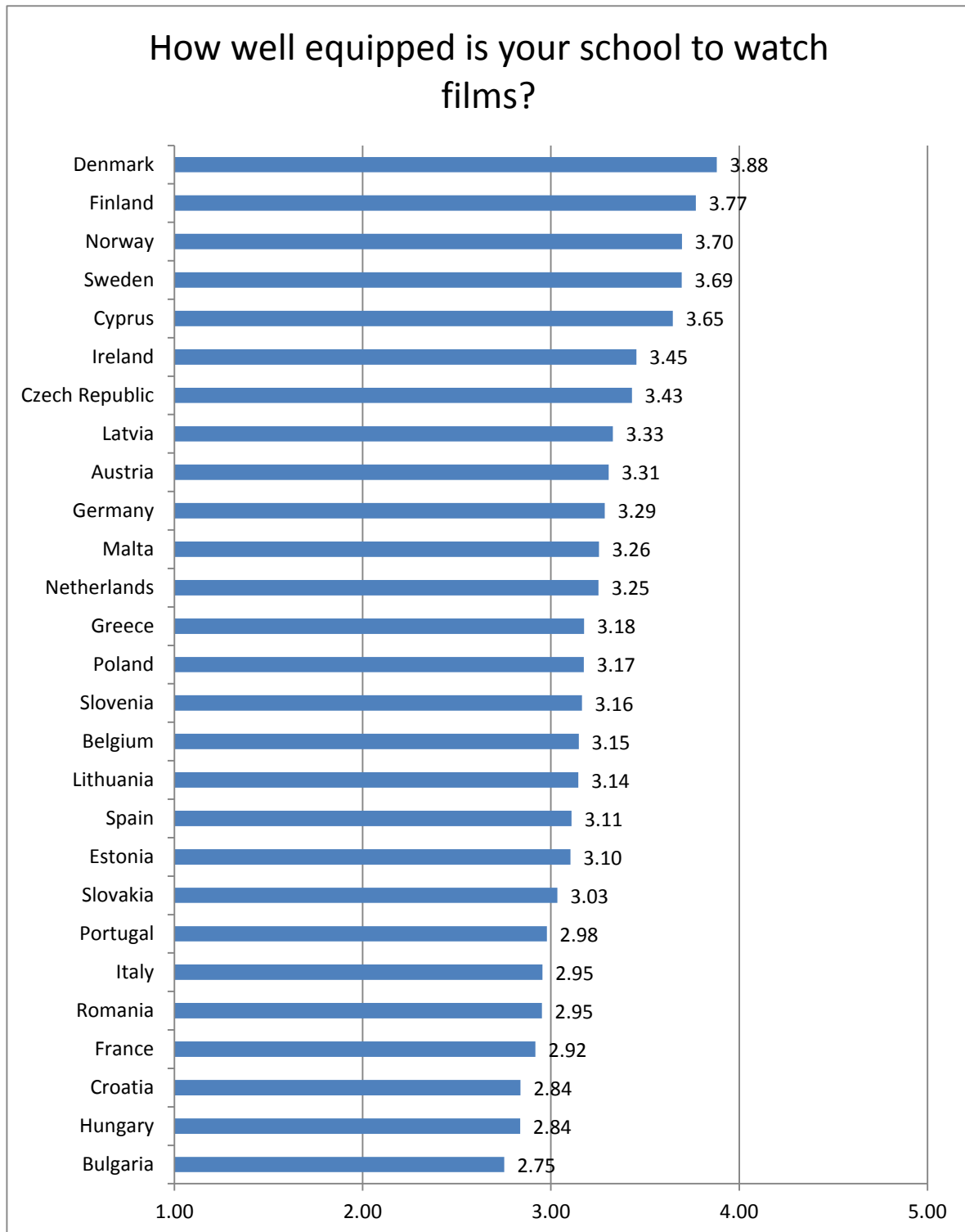


**Additional information and recommendations**

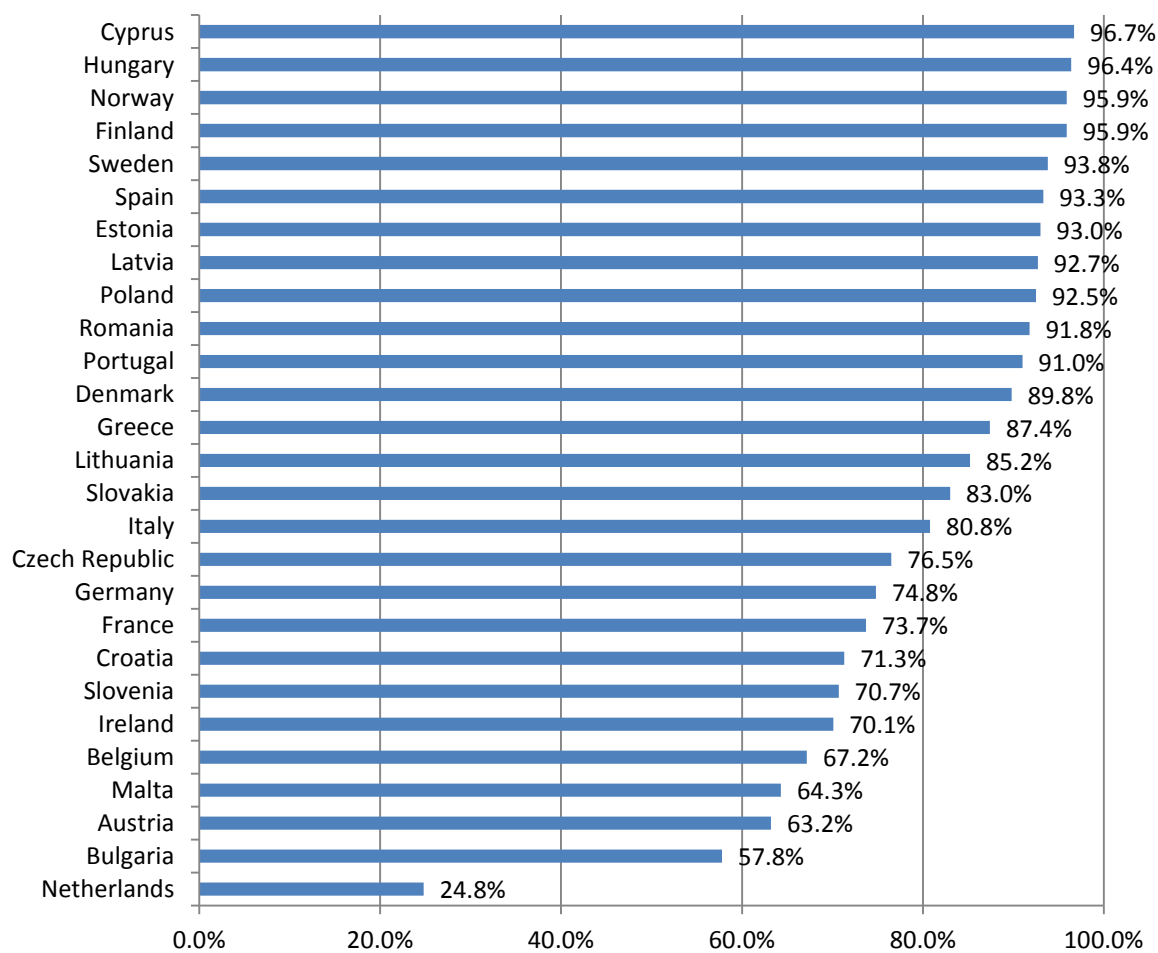
**42. Please use this space for any ideas, experiences or recommendations you would like to share with the FilmEd Team in order to develop or improve media literacy in schools.**

.....

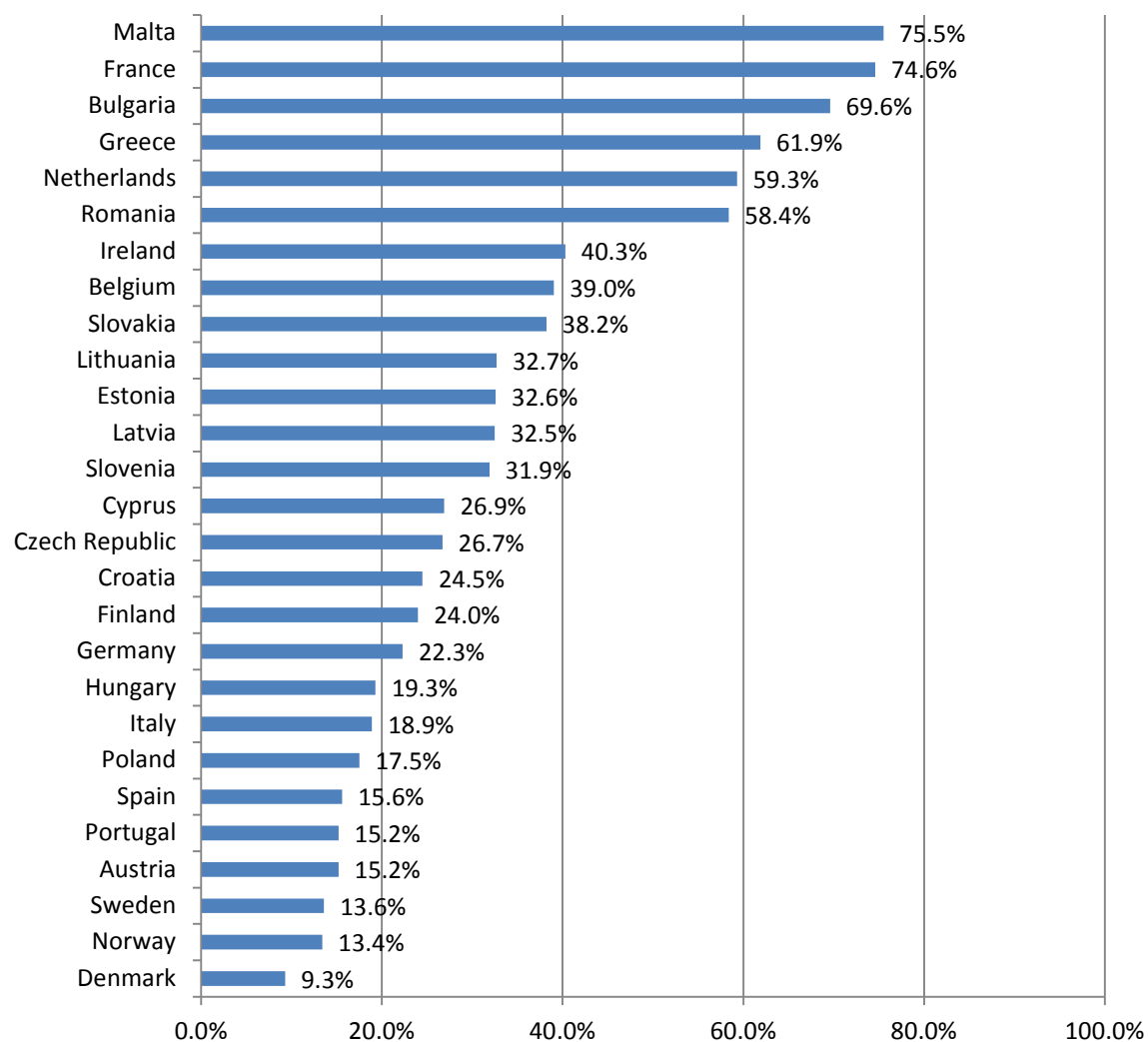
## 4.2. COMPARATIVE RESULTS



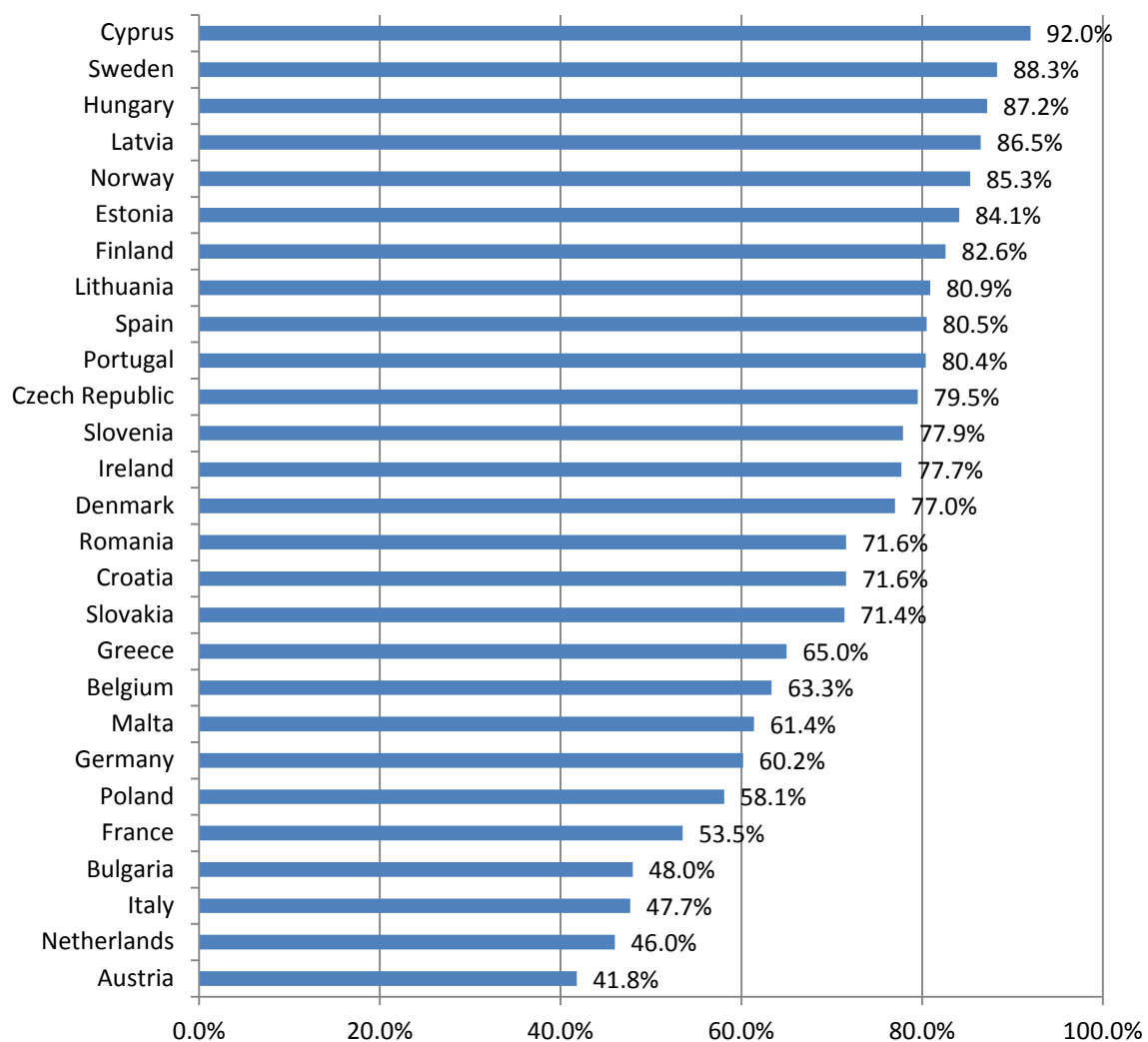
## Video projector for wall projection



## 0 to 10 films available in schools

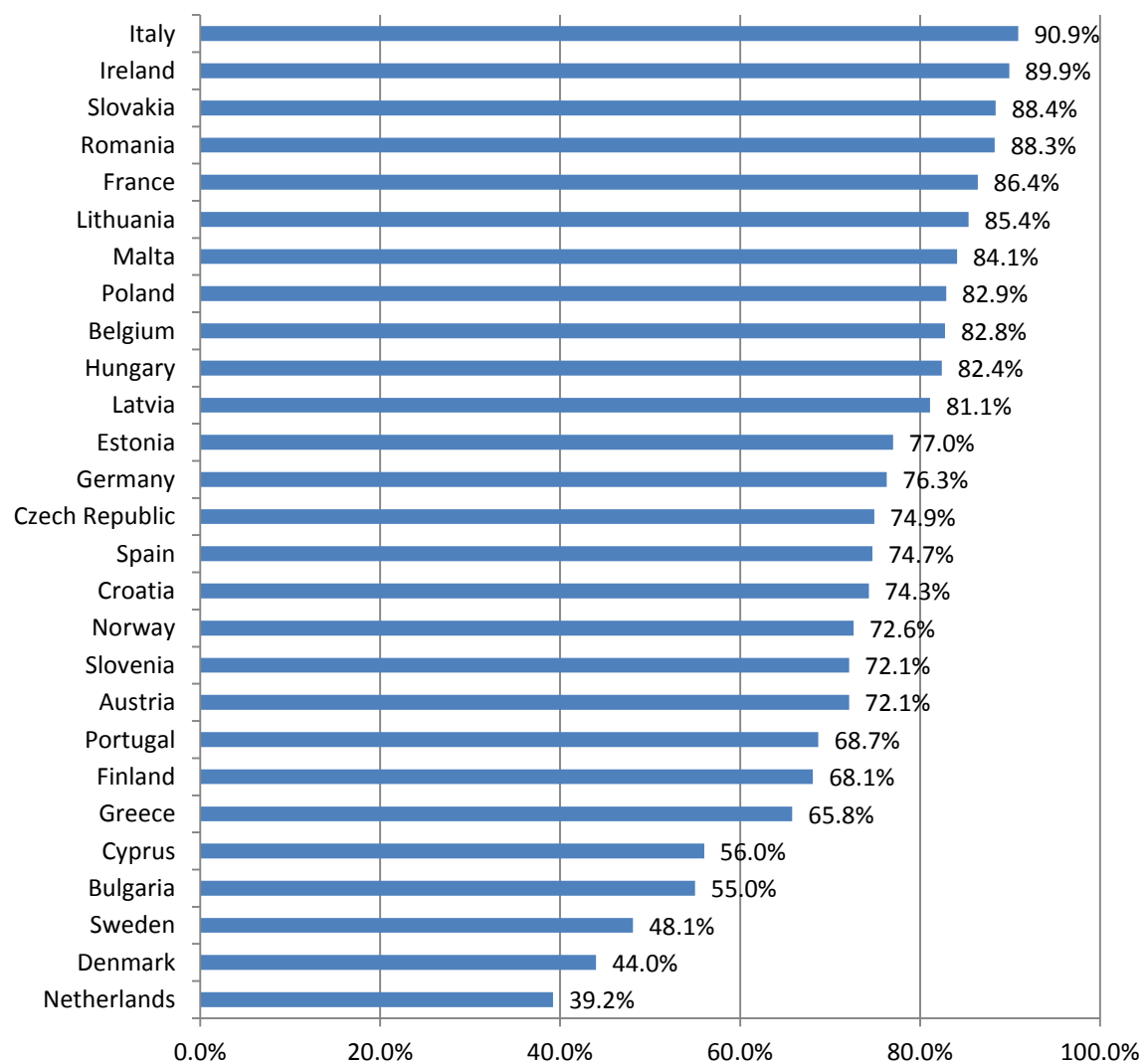


## Video projection in the classroom

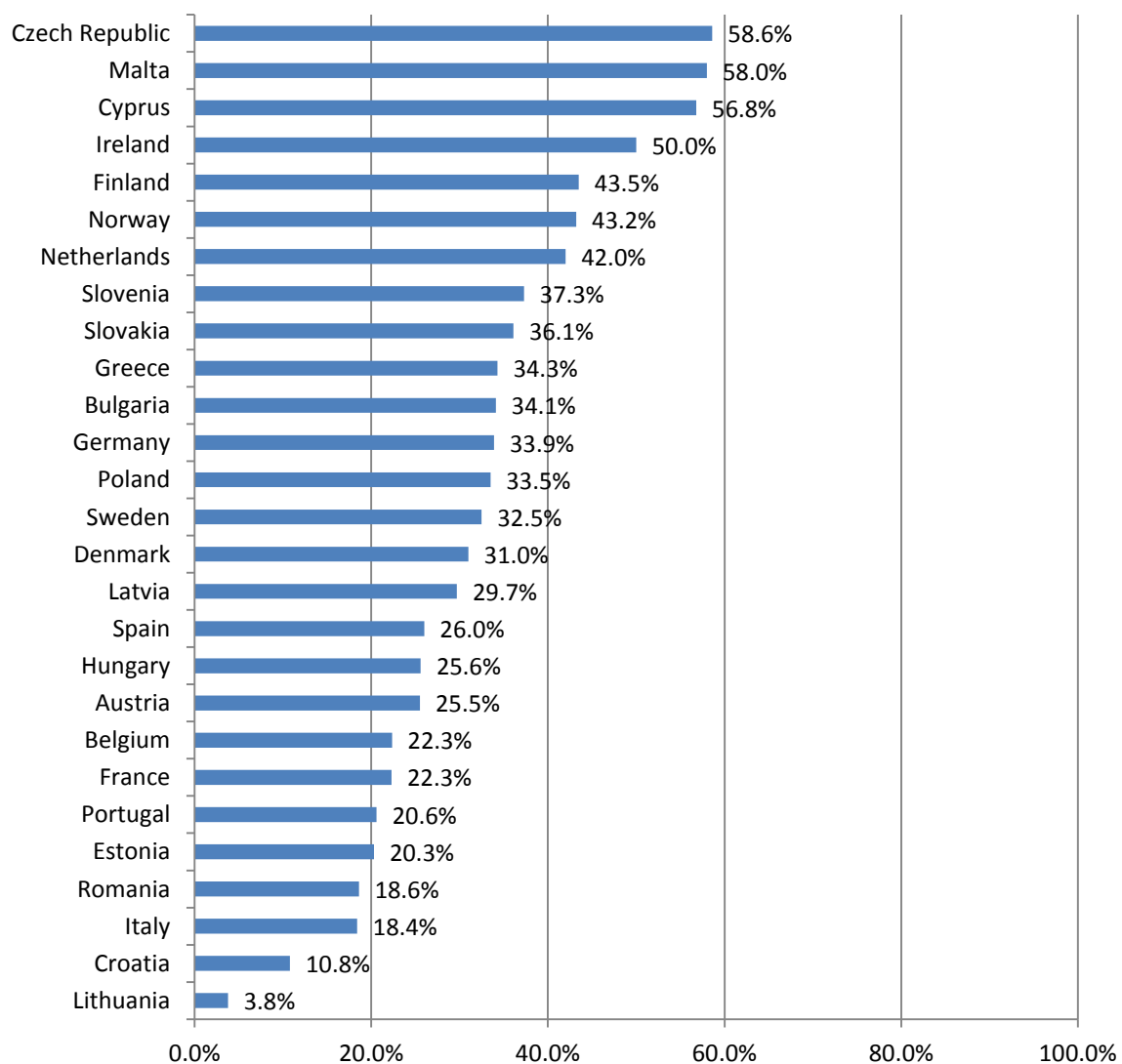




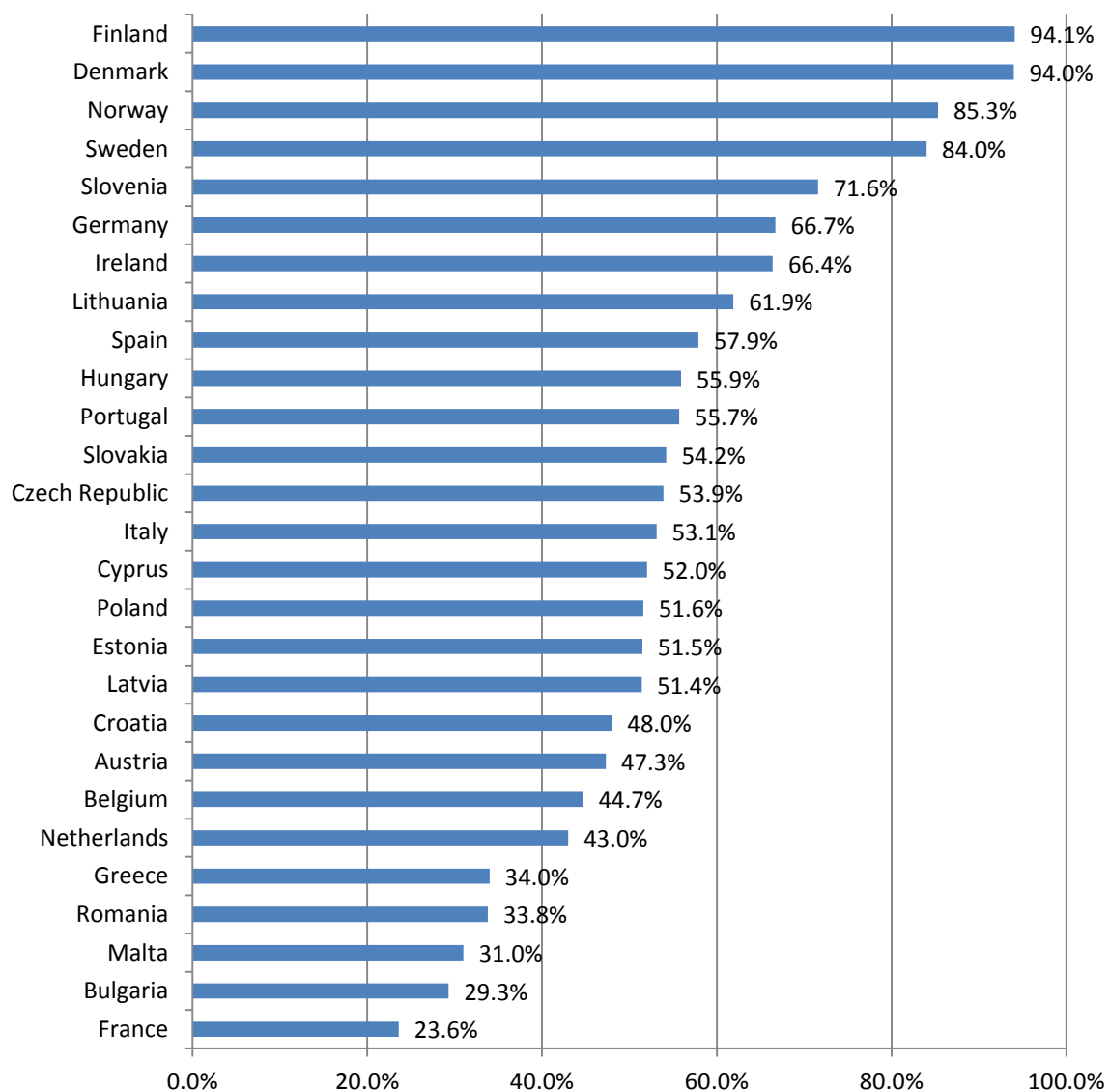
## Teachers' own resources



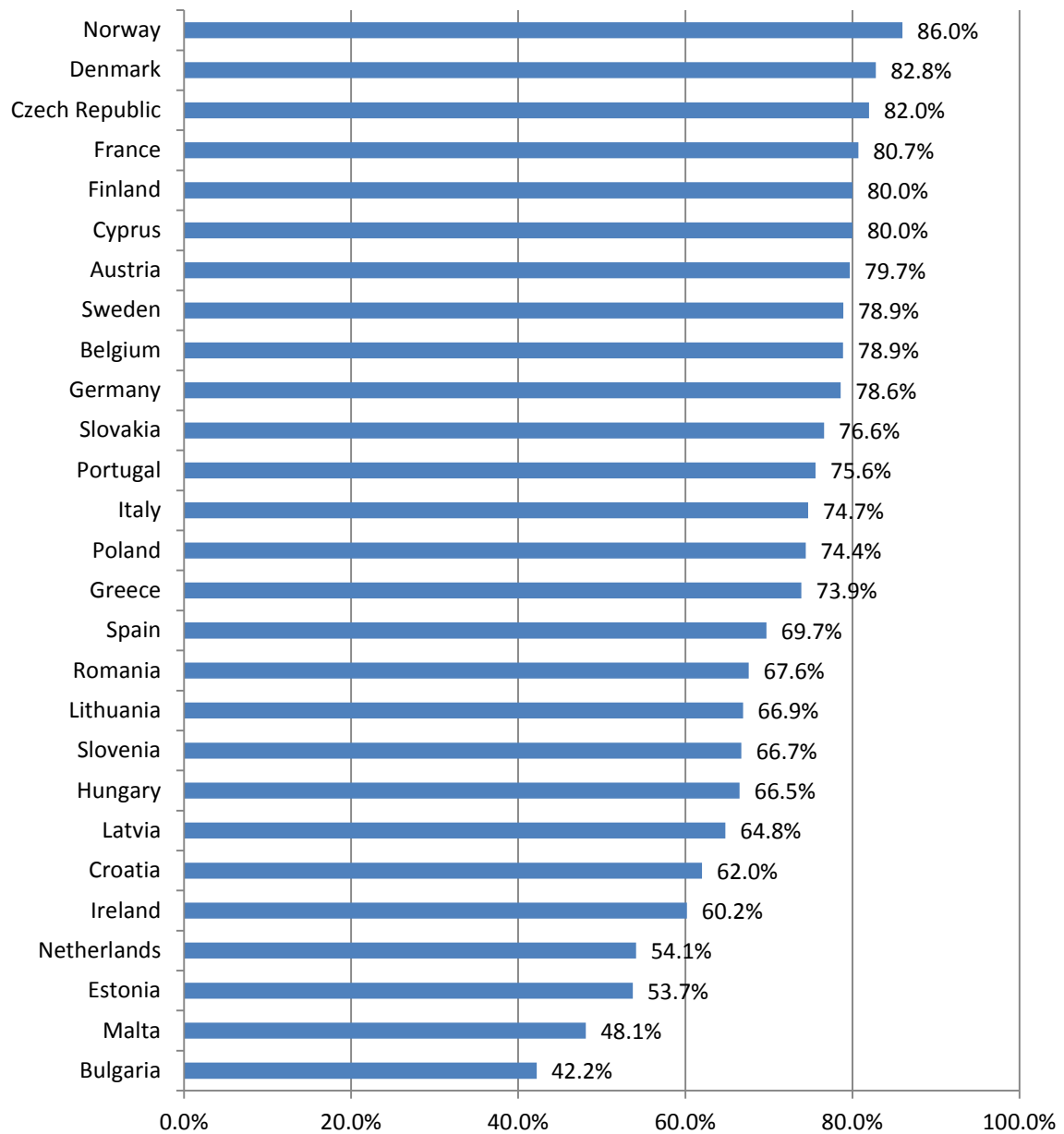
## Clips or extracts



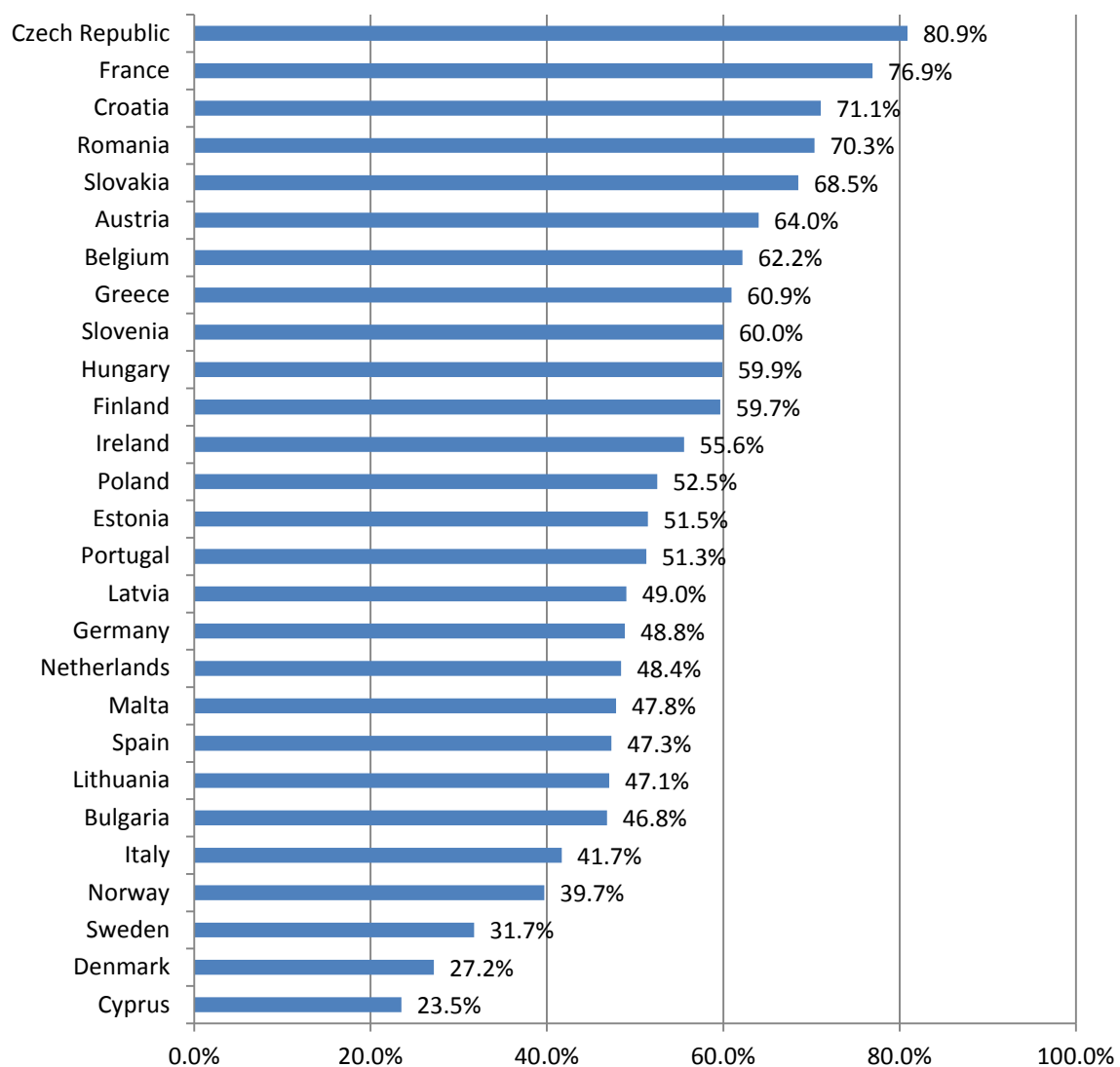
## Digital video cameras



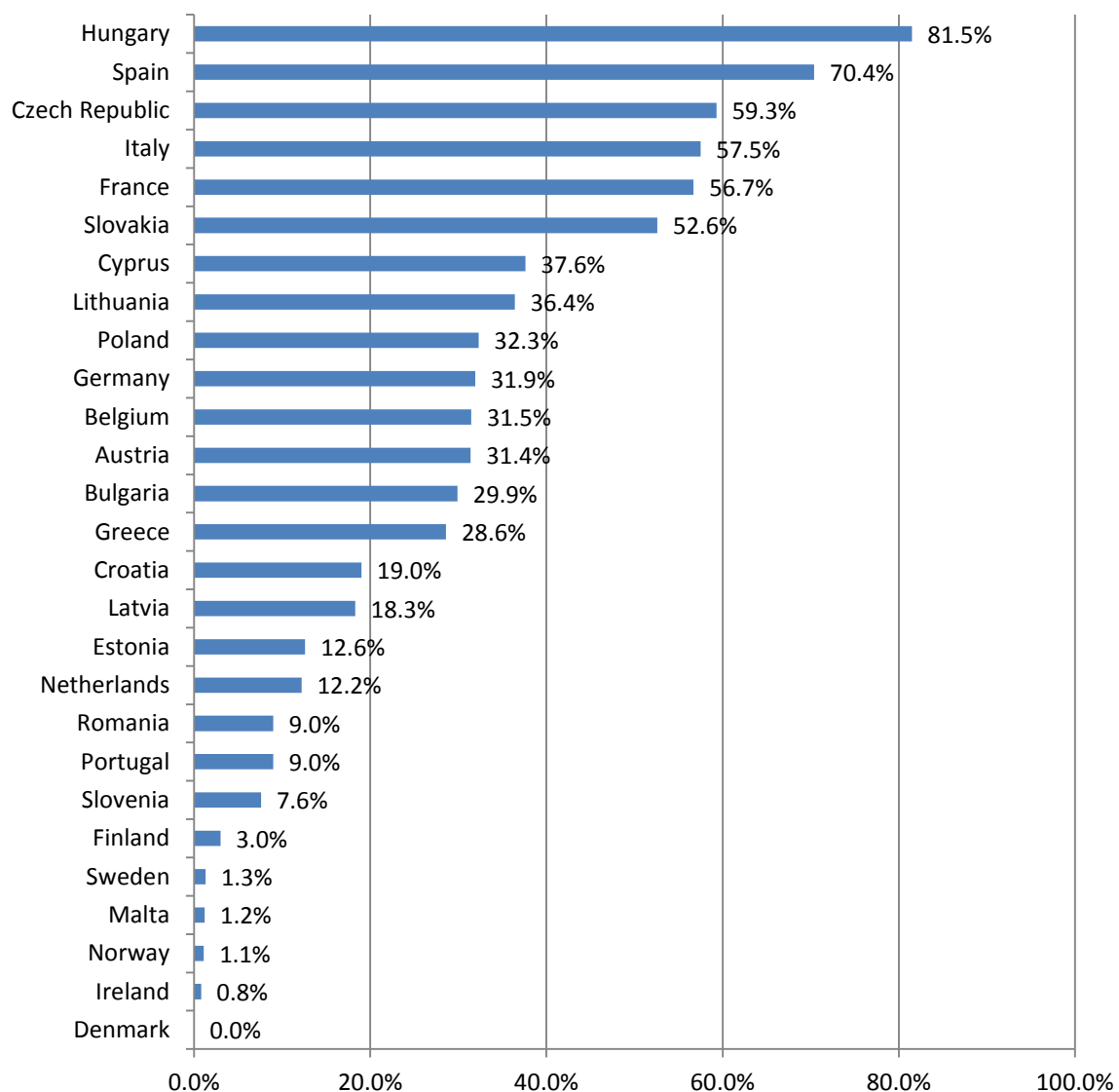
## Documentary



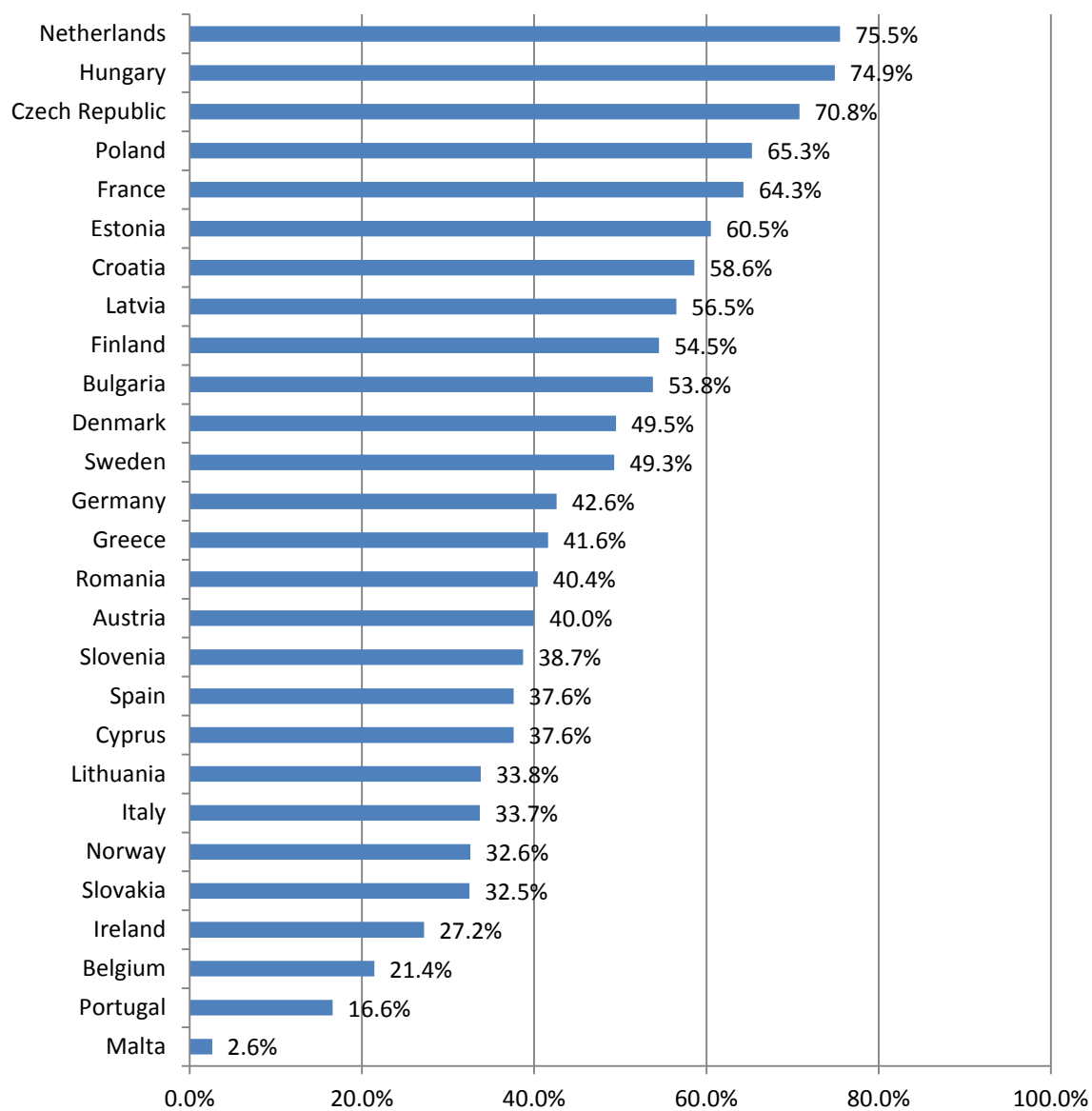
## Ocasionally used in primary school classes



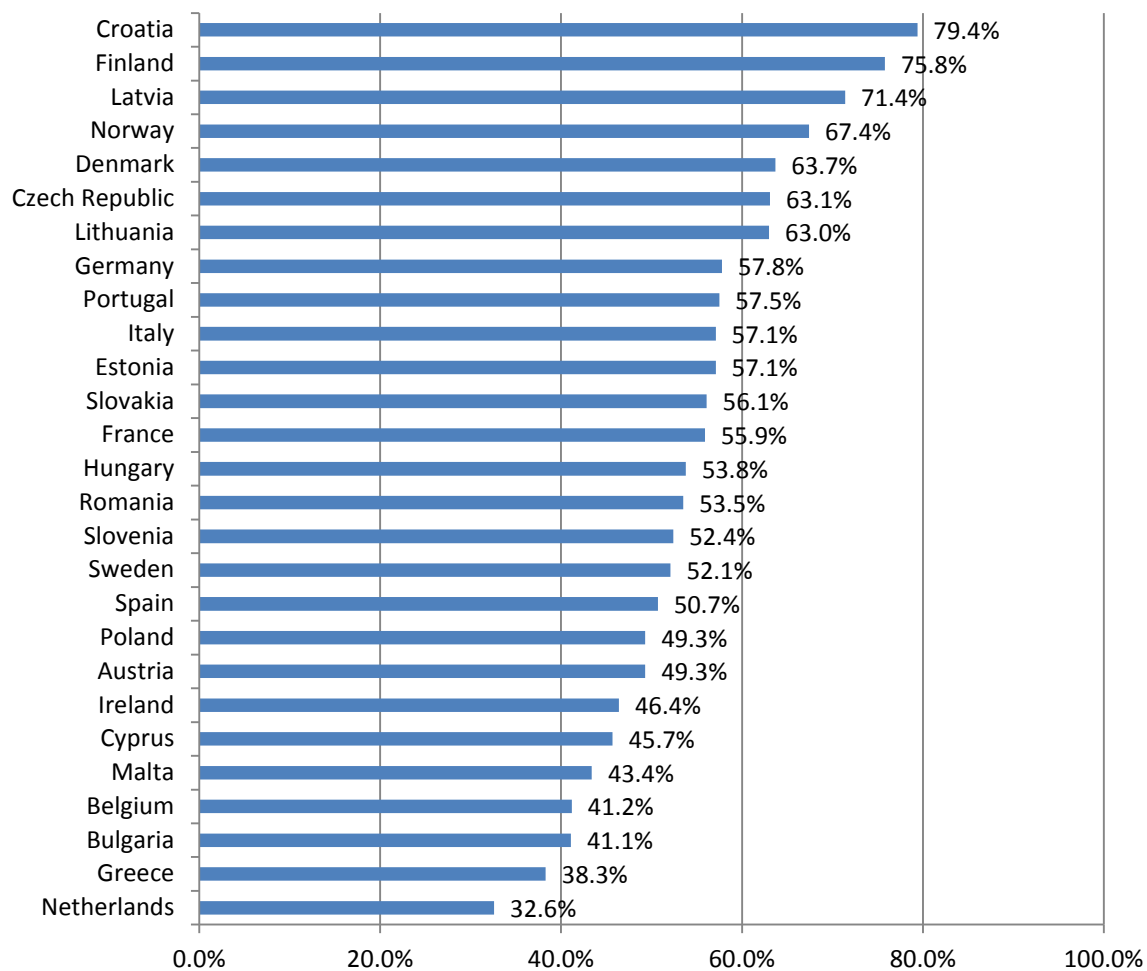
## Dubbed films in schools



## National productions (own country)

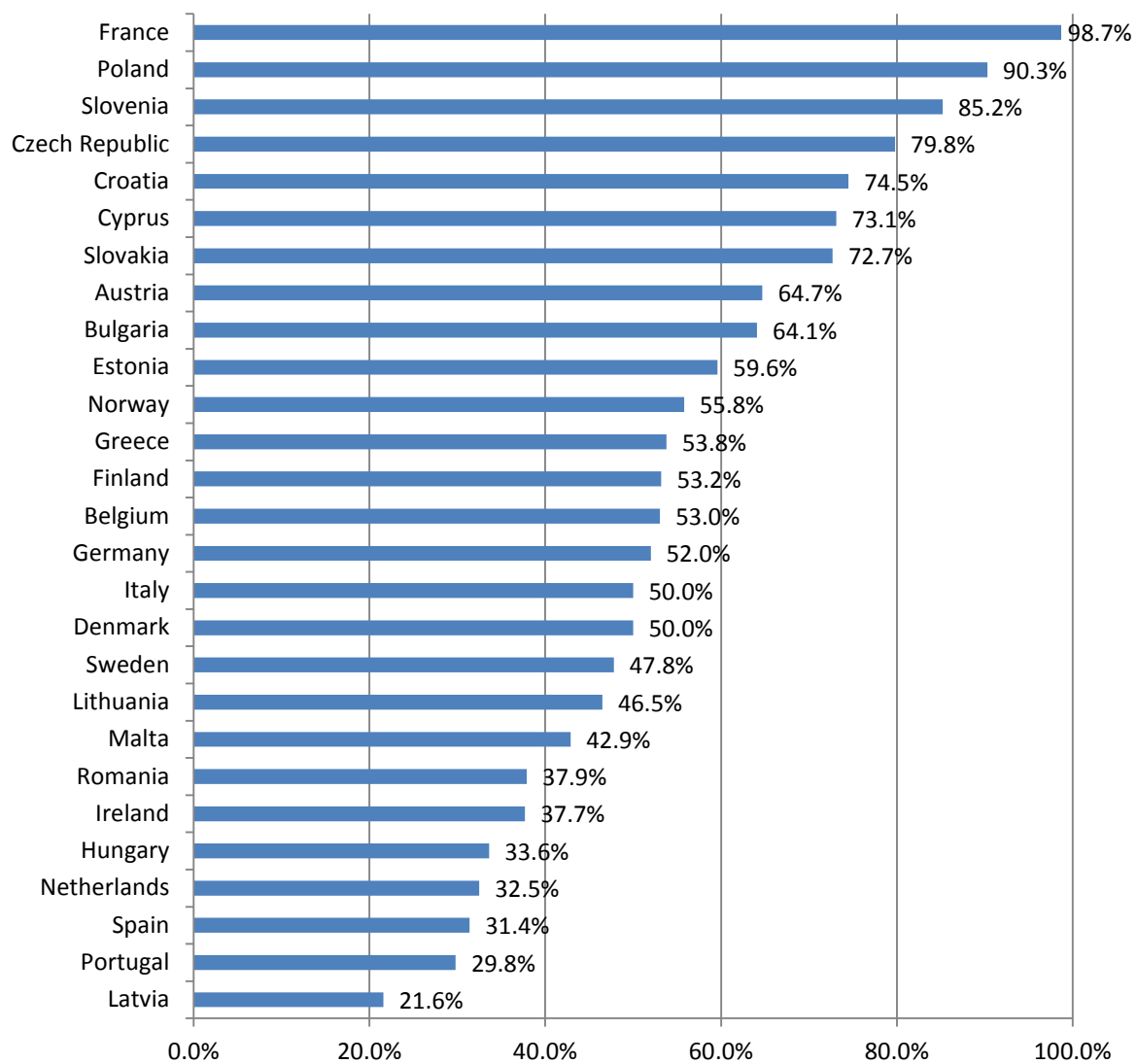


## Important aspect but of secondary importance

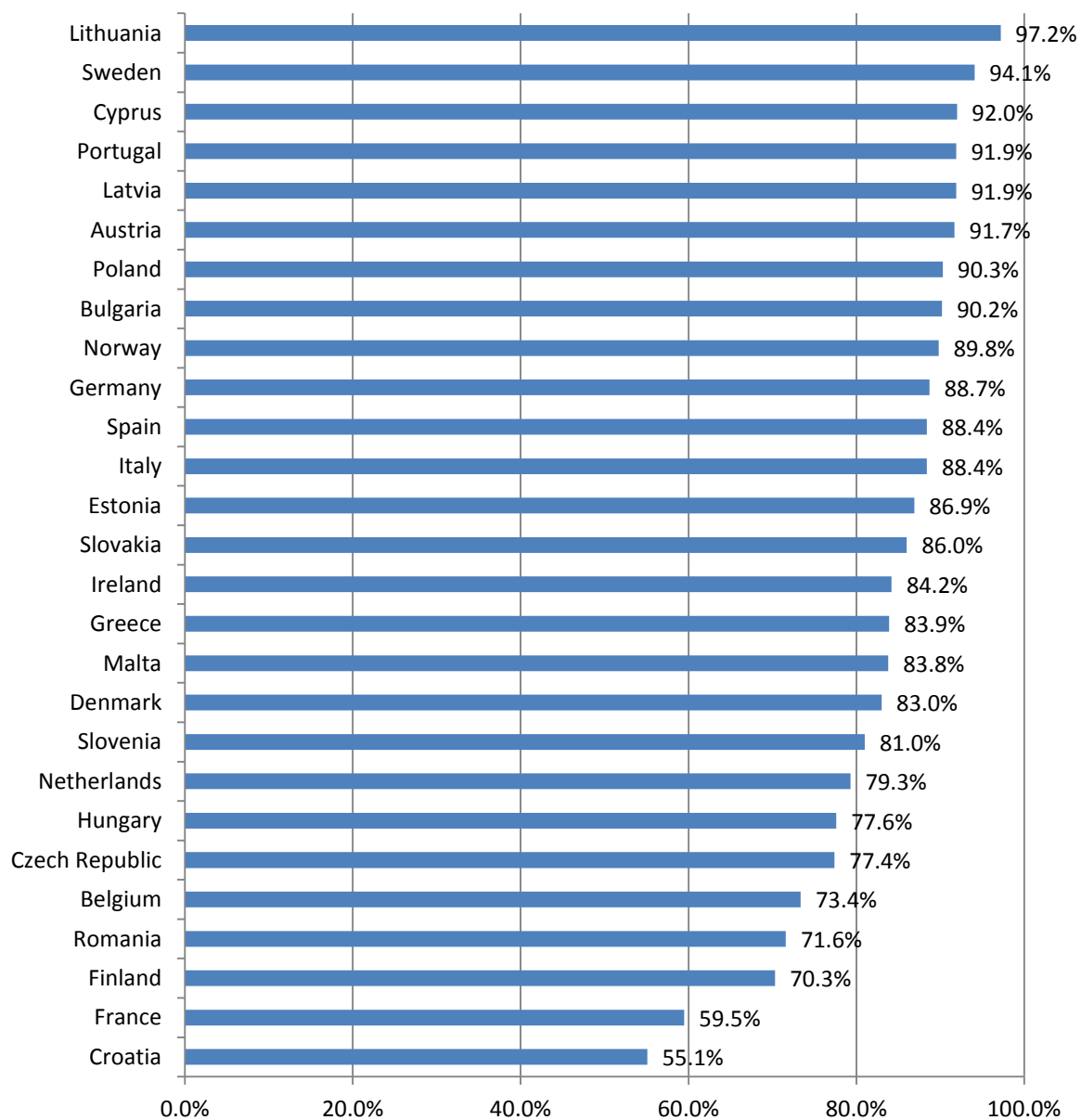




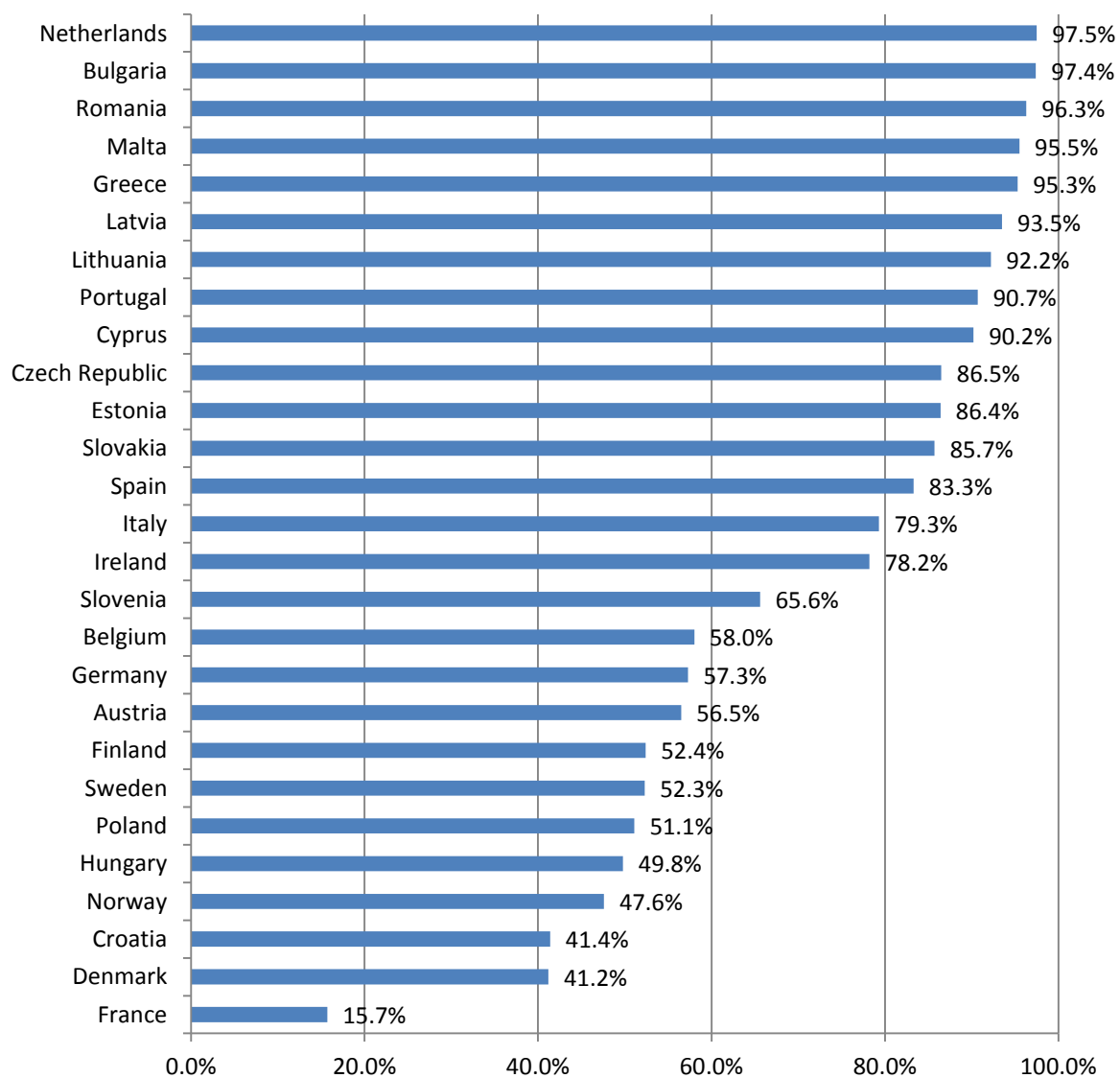
## Going to movie theatres



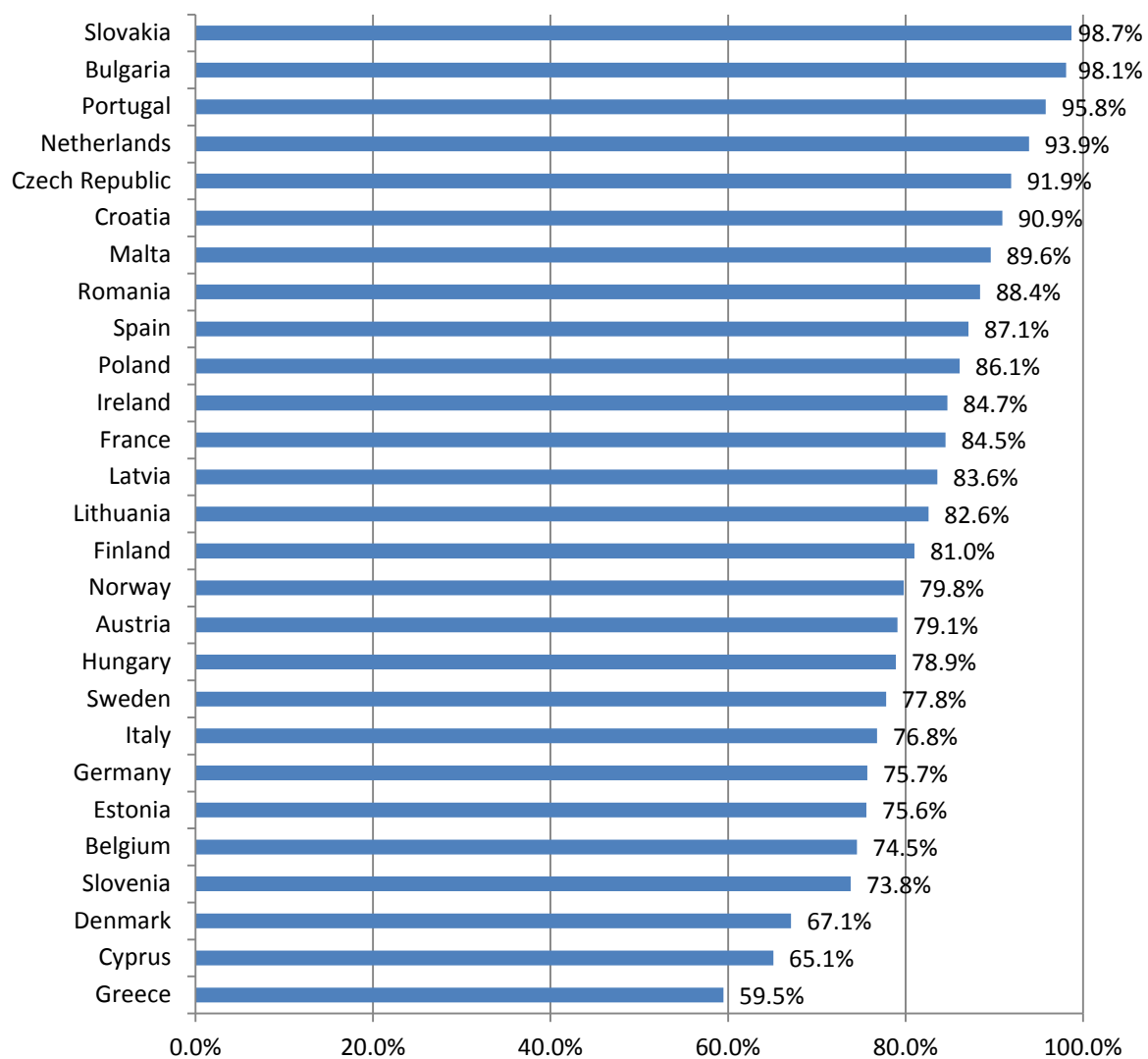
## To complement the learning of main subjects



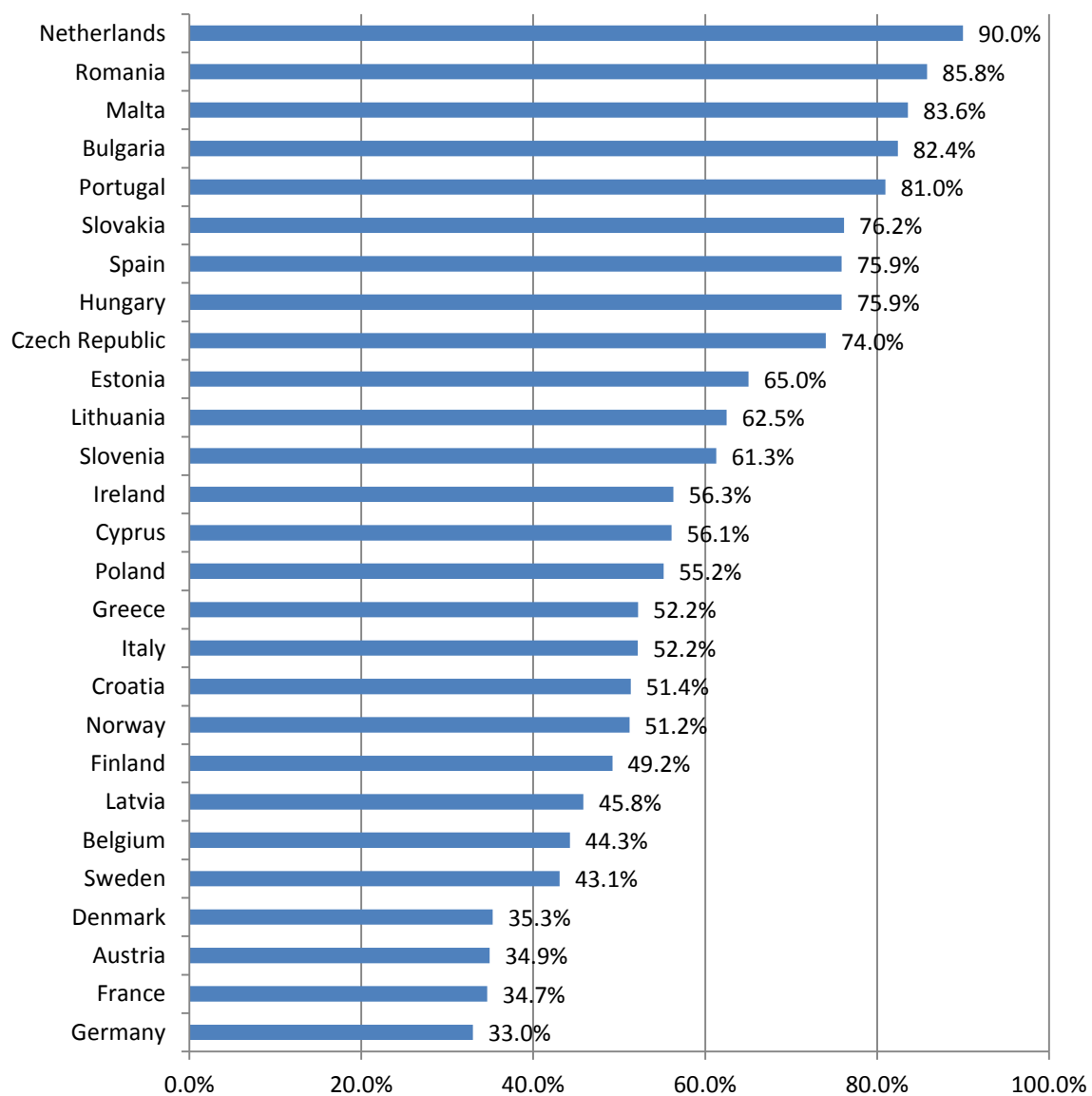
## Film literacy is not included in the compulsory curriculum in schools



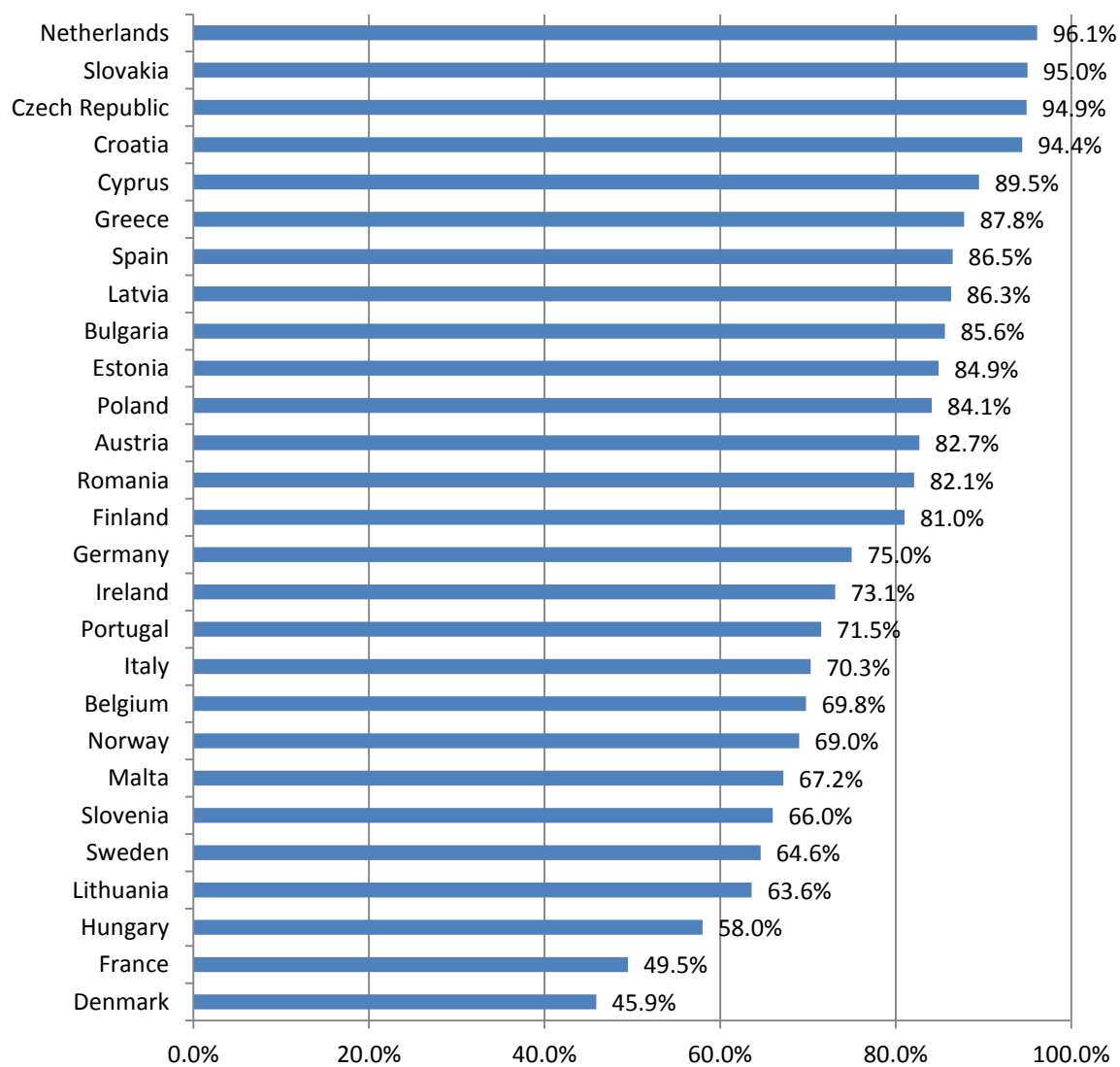
## Film literacy is not offered as an extra-curricular subject in schools



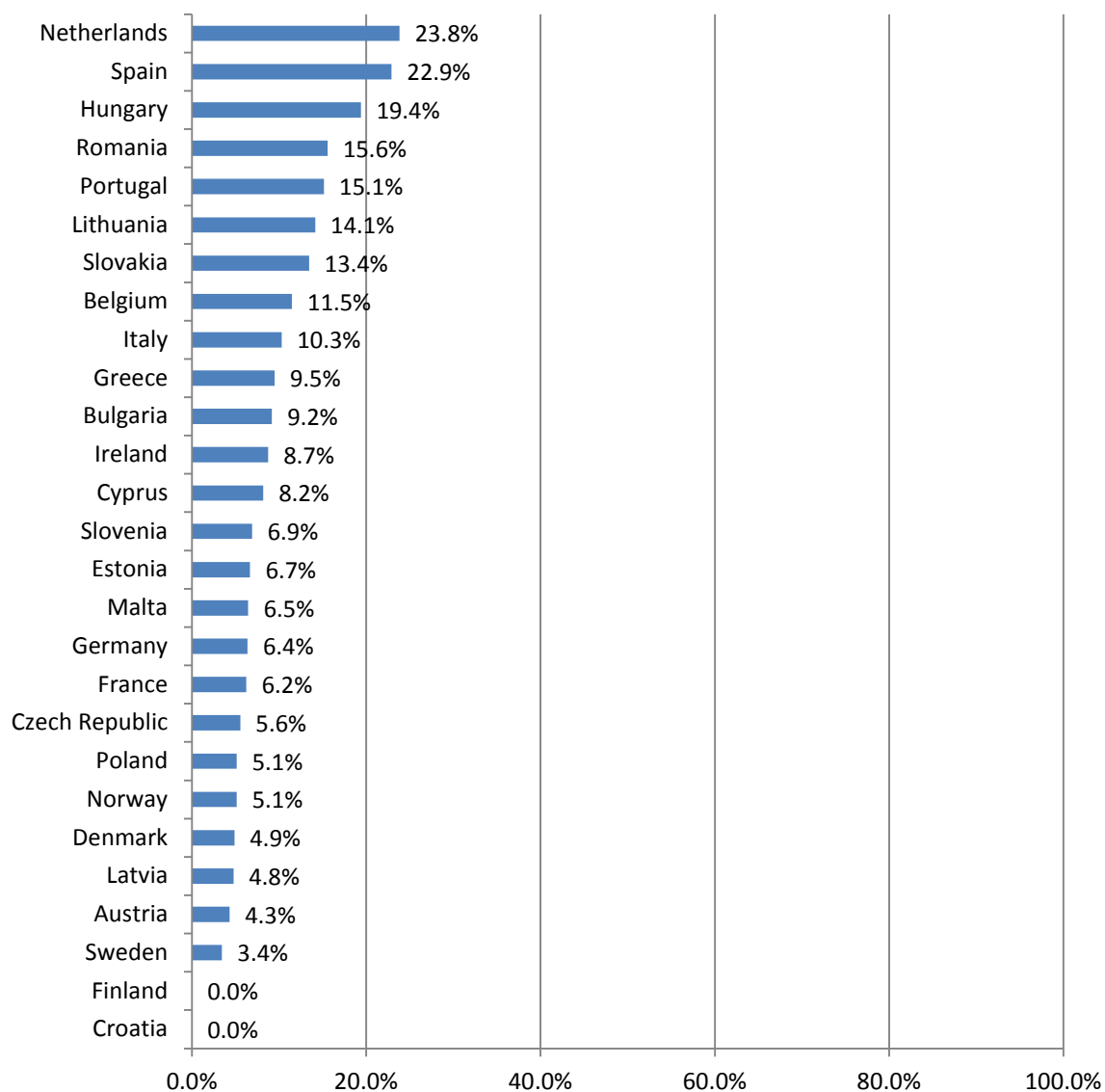
## Film literacy is not taught in secondary school level



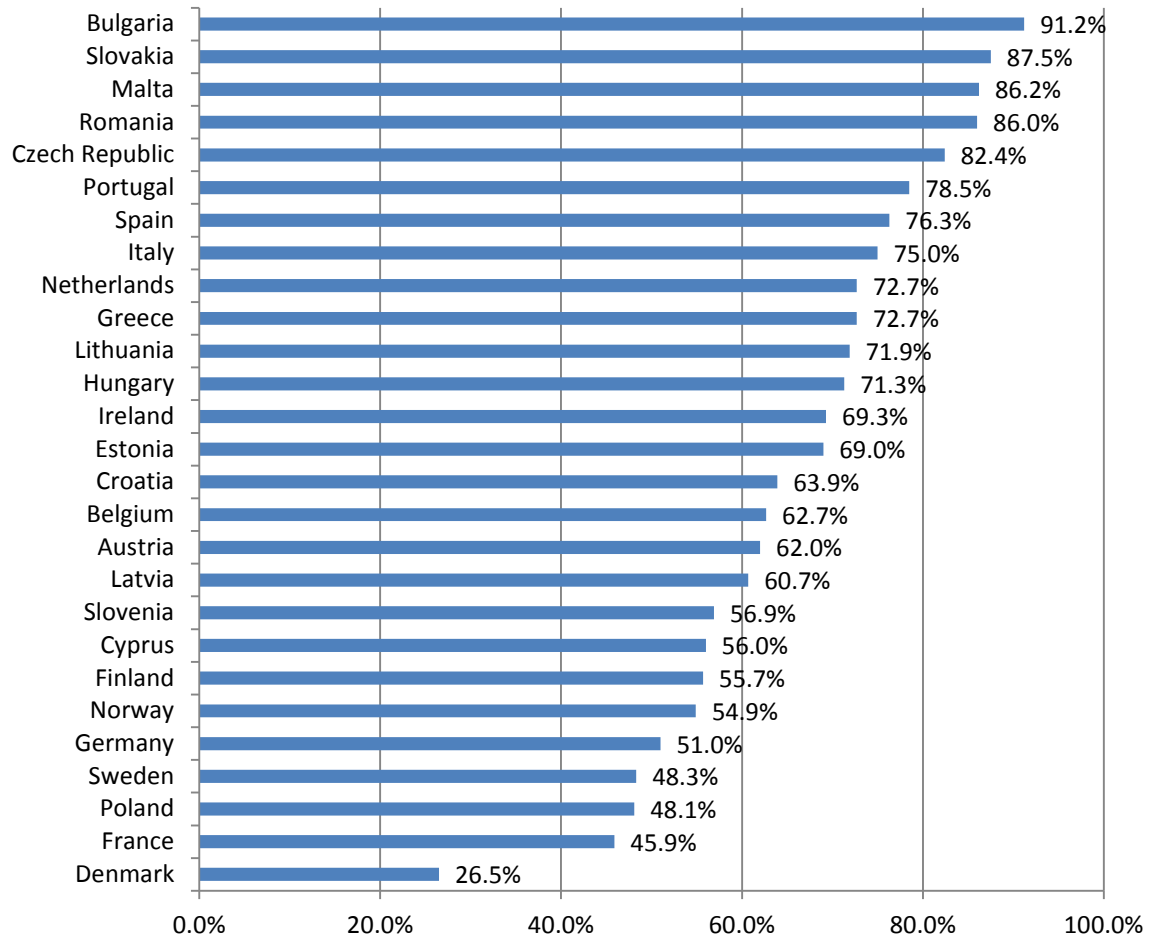
## Film literacy included as a cross-curricular subject



## Film literacy is not included in Language and Literature subject

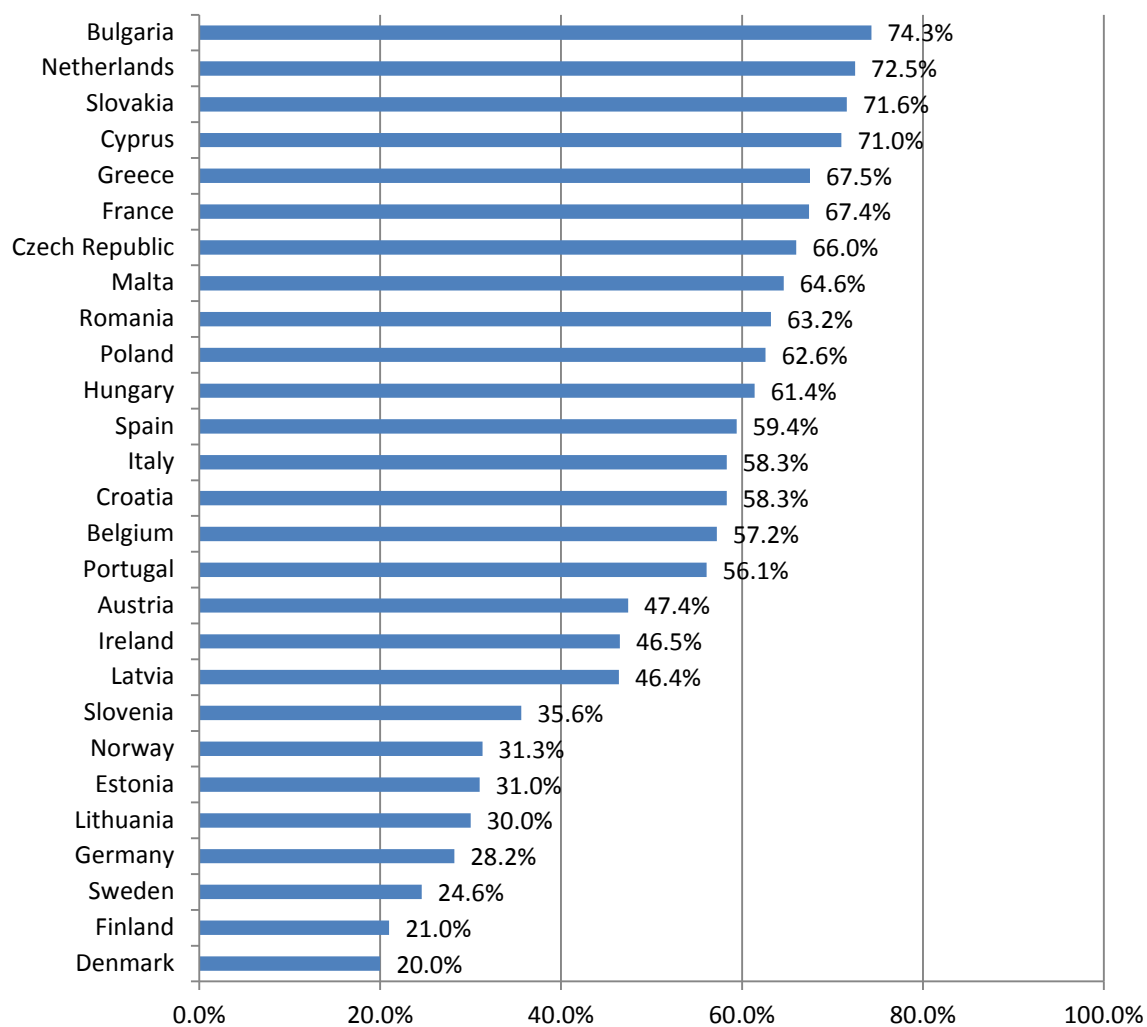


## Film literacy is an uncommon and sporadic practice

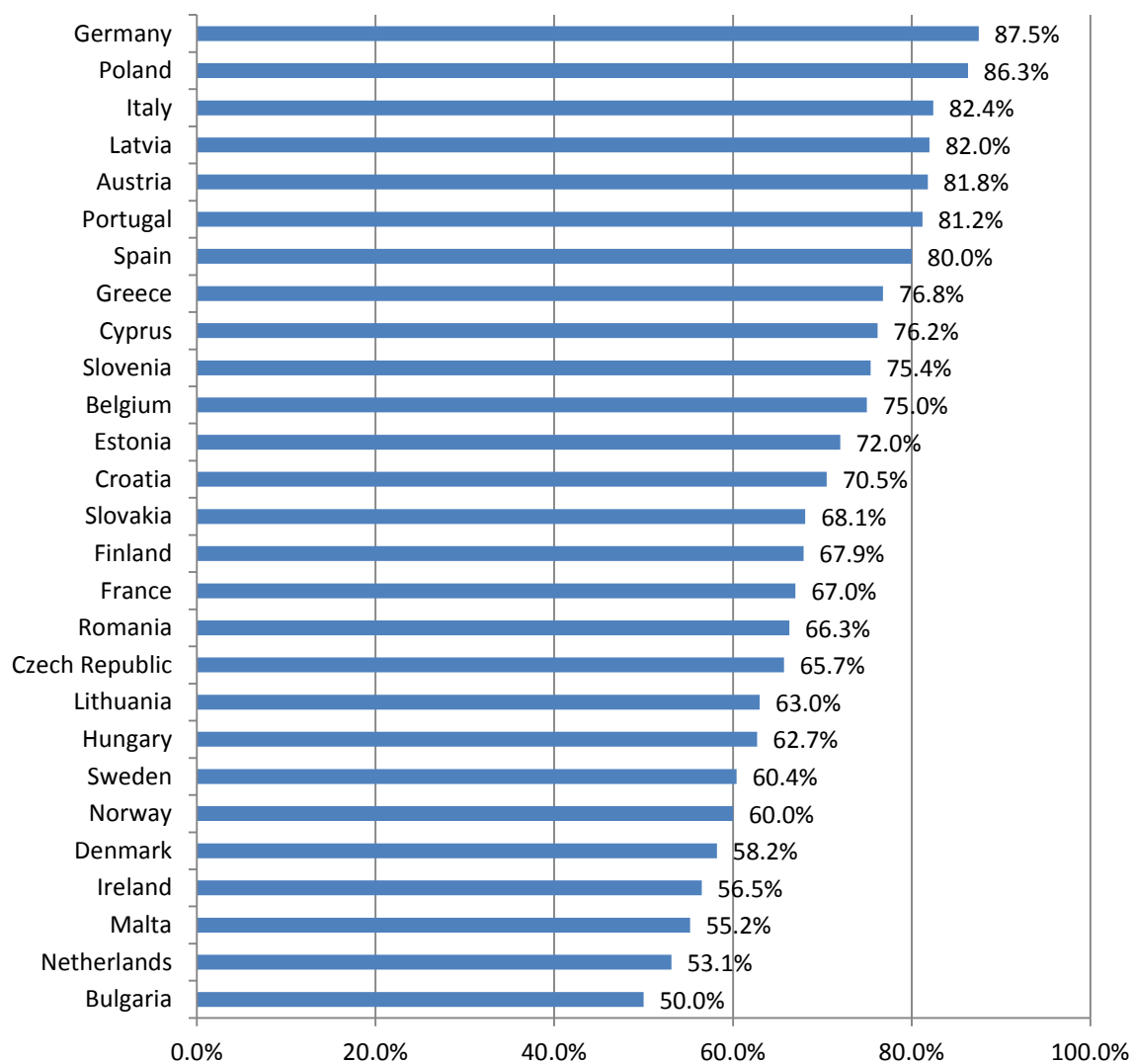




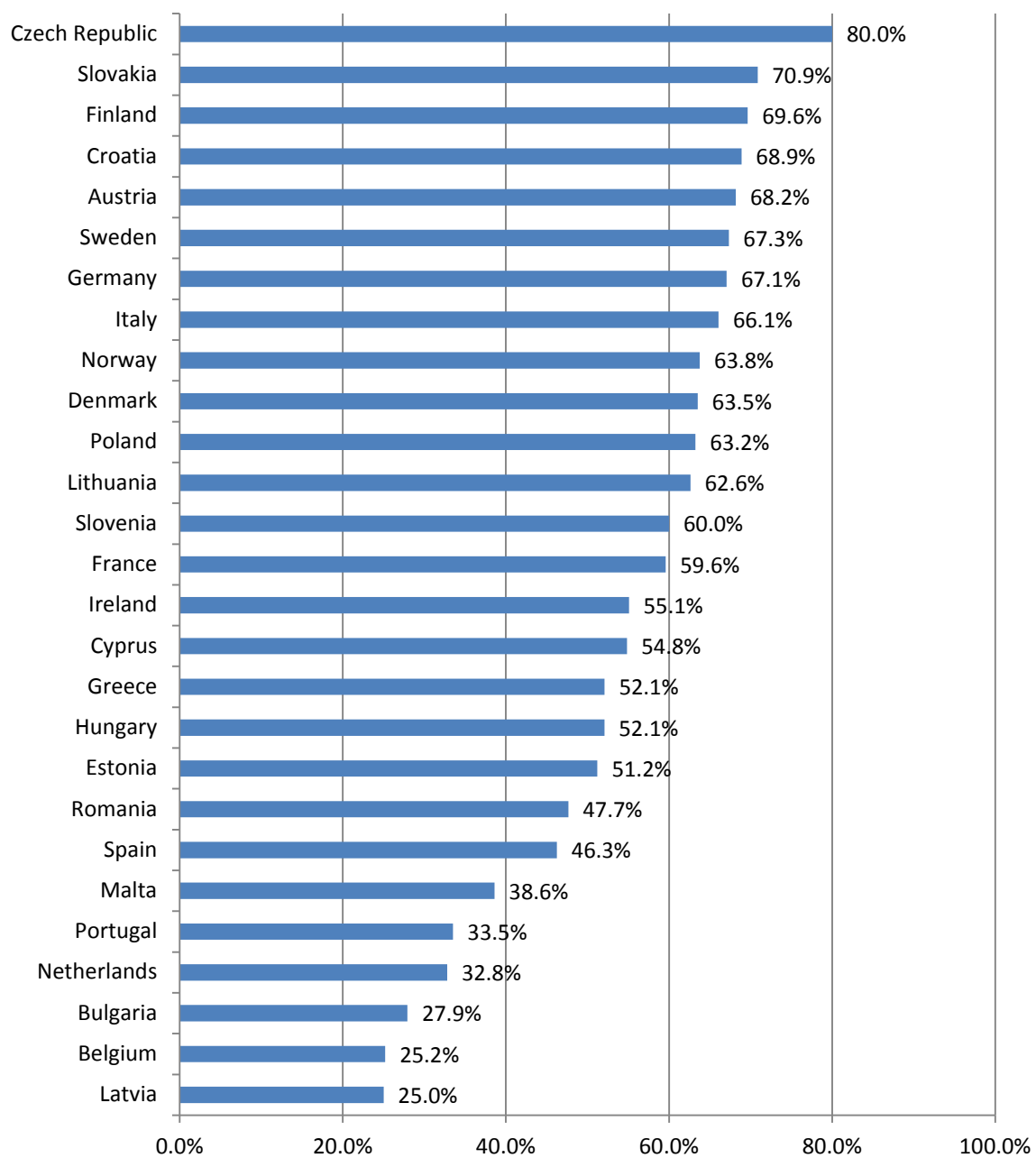
## Students do not participate in film production exercises



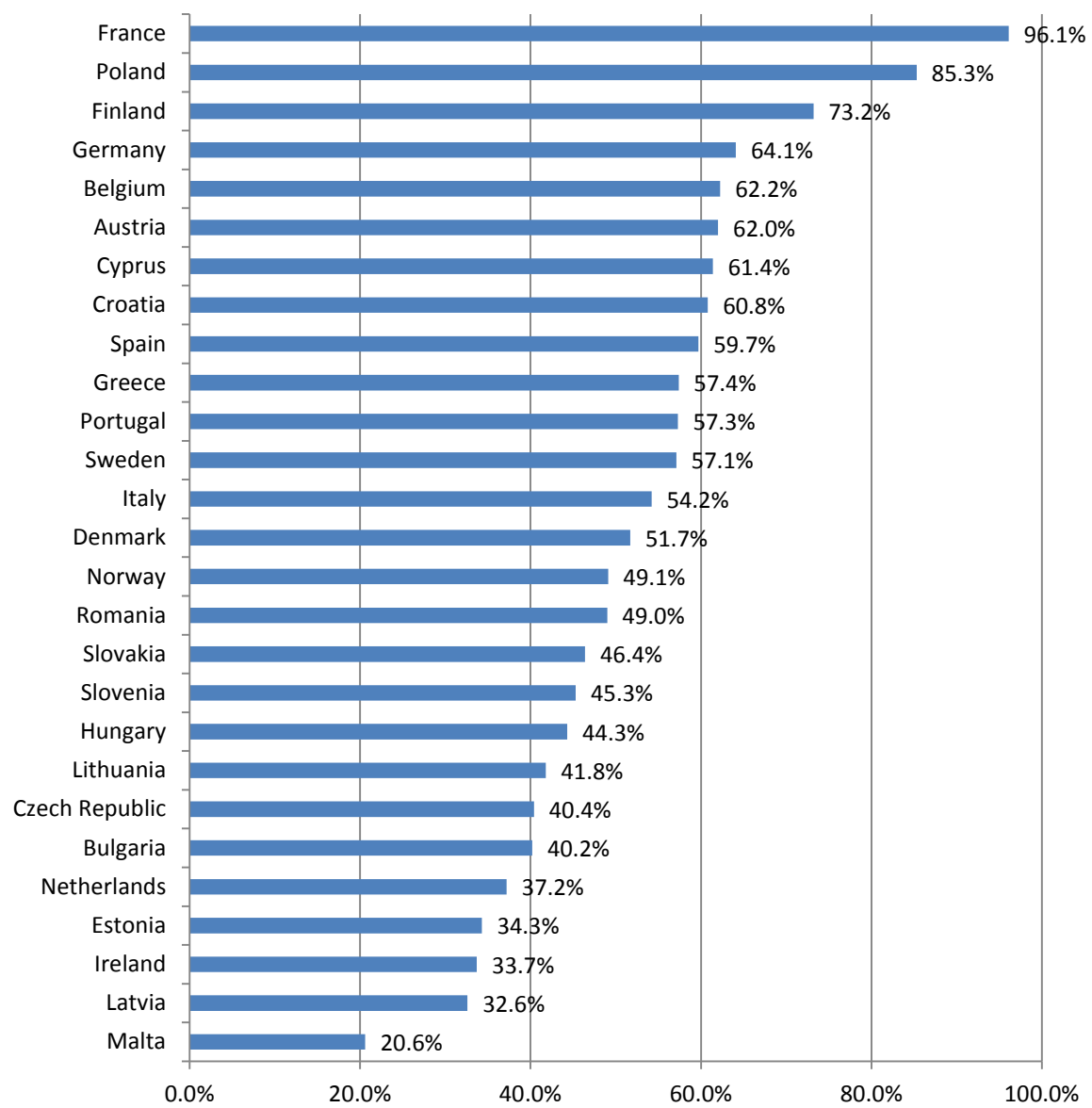
## Specific initiatives of individual teachers



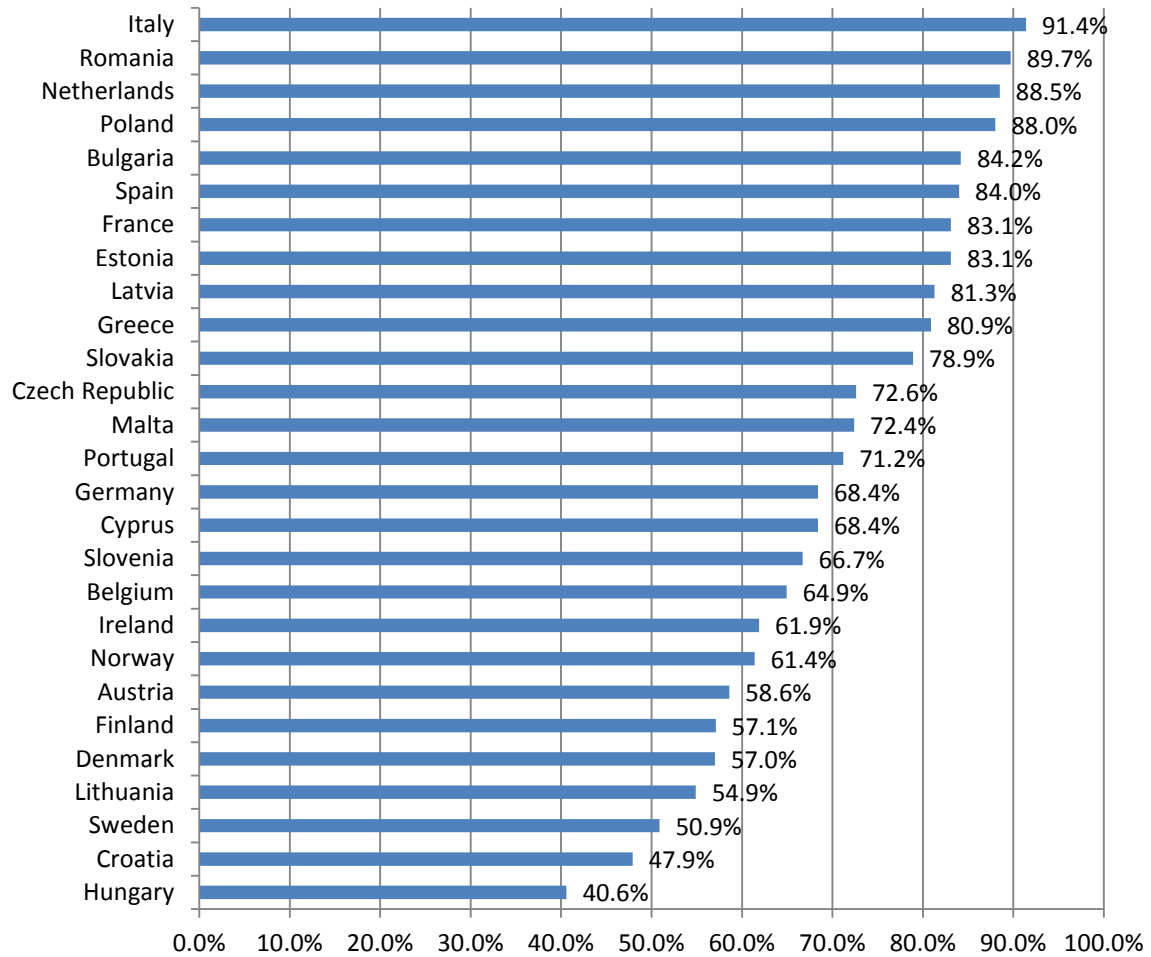
## Ocasionally collaboration with cinemas



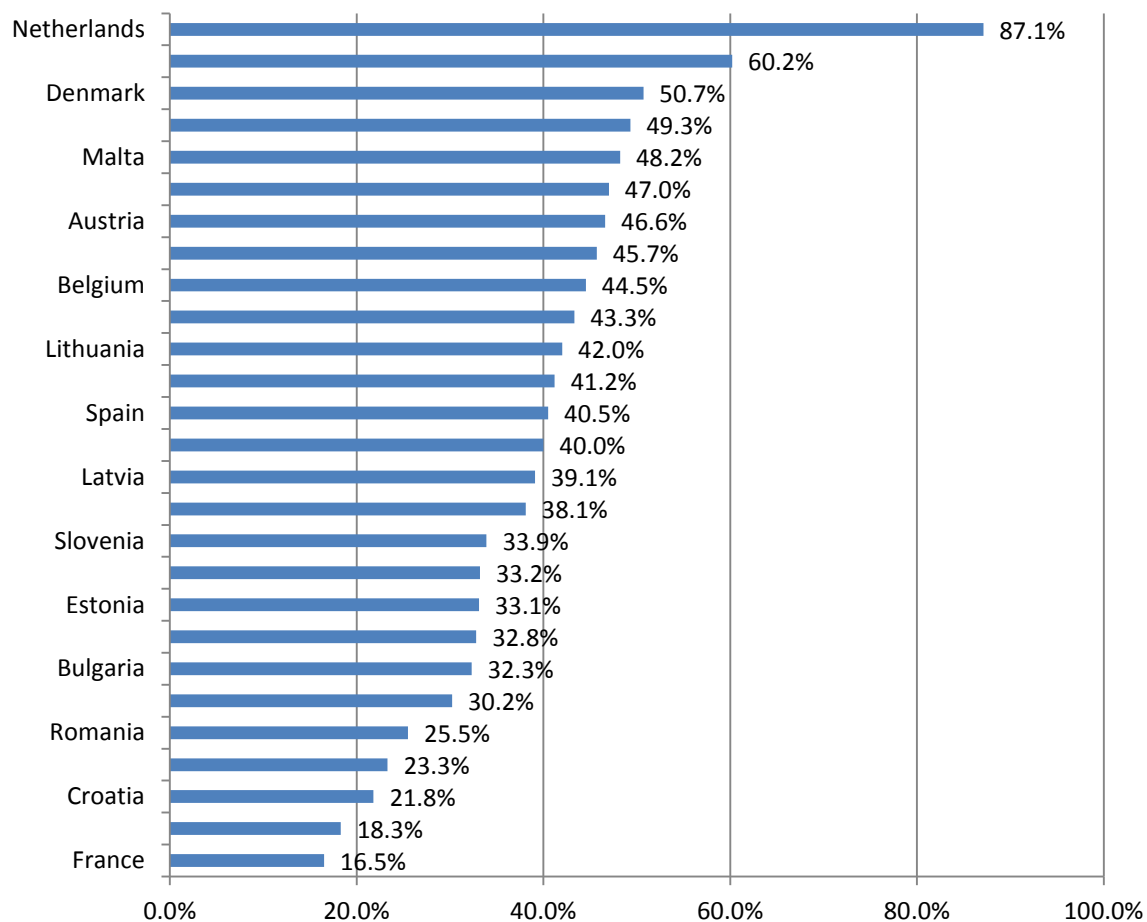
## Access to films



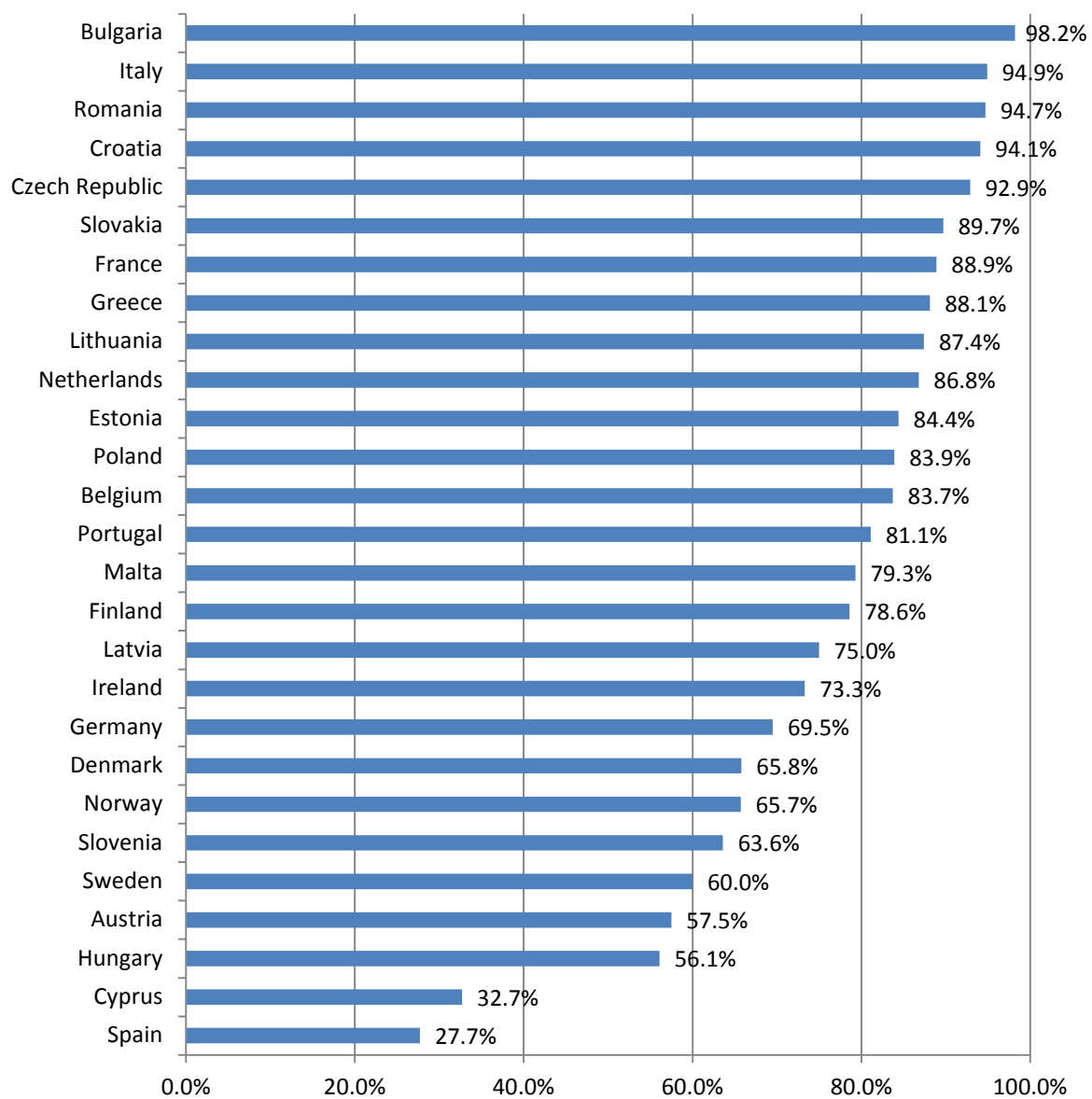
## Special courses do not offered by teachers' colleges or universities



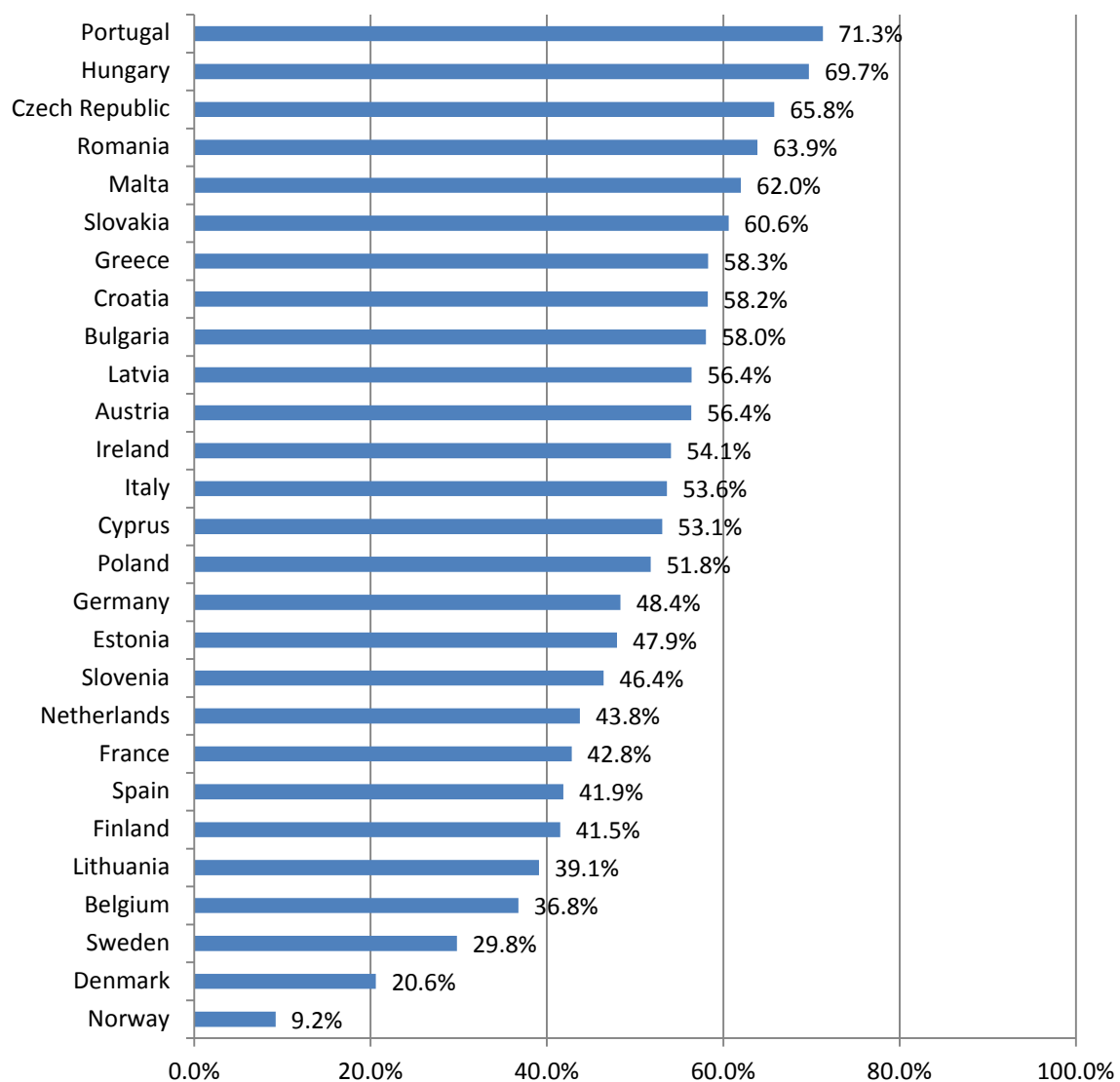
## Film education is not recommended as a subject to be made obligatory in order to teach film literacy



## Teachers who give courses in film education usually are self-taught

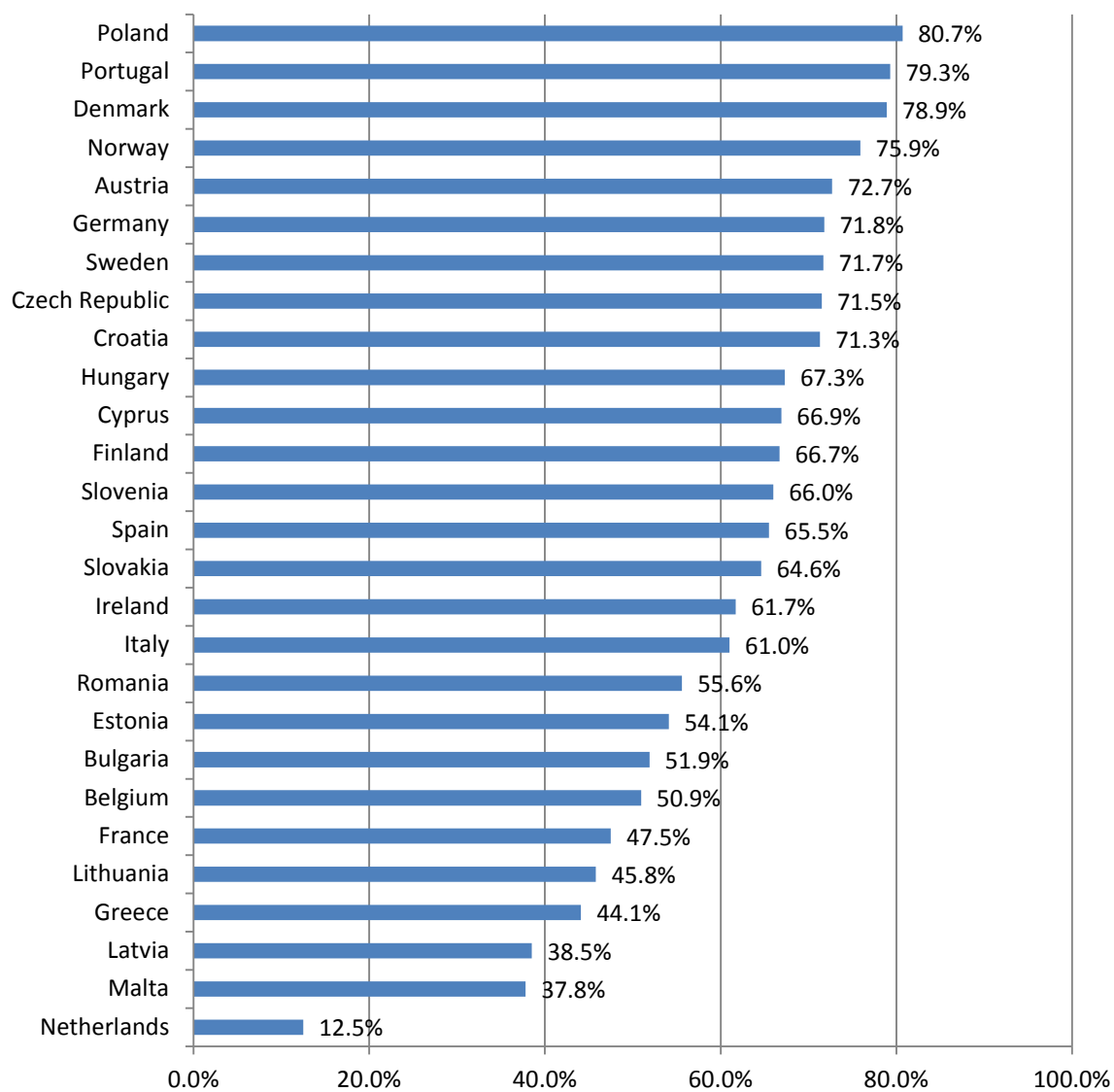


## Cost of acquiring films or screening rights

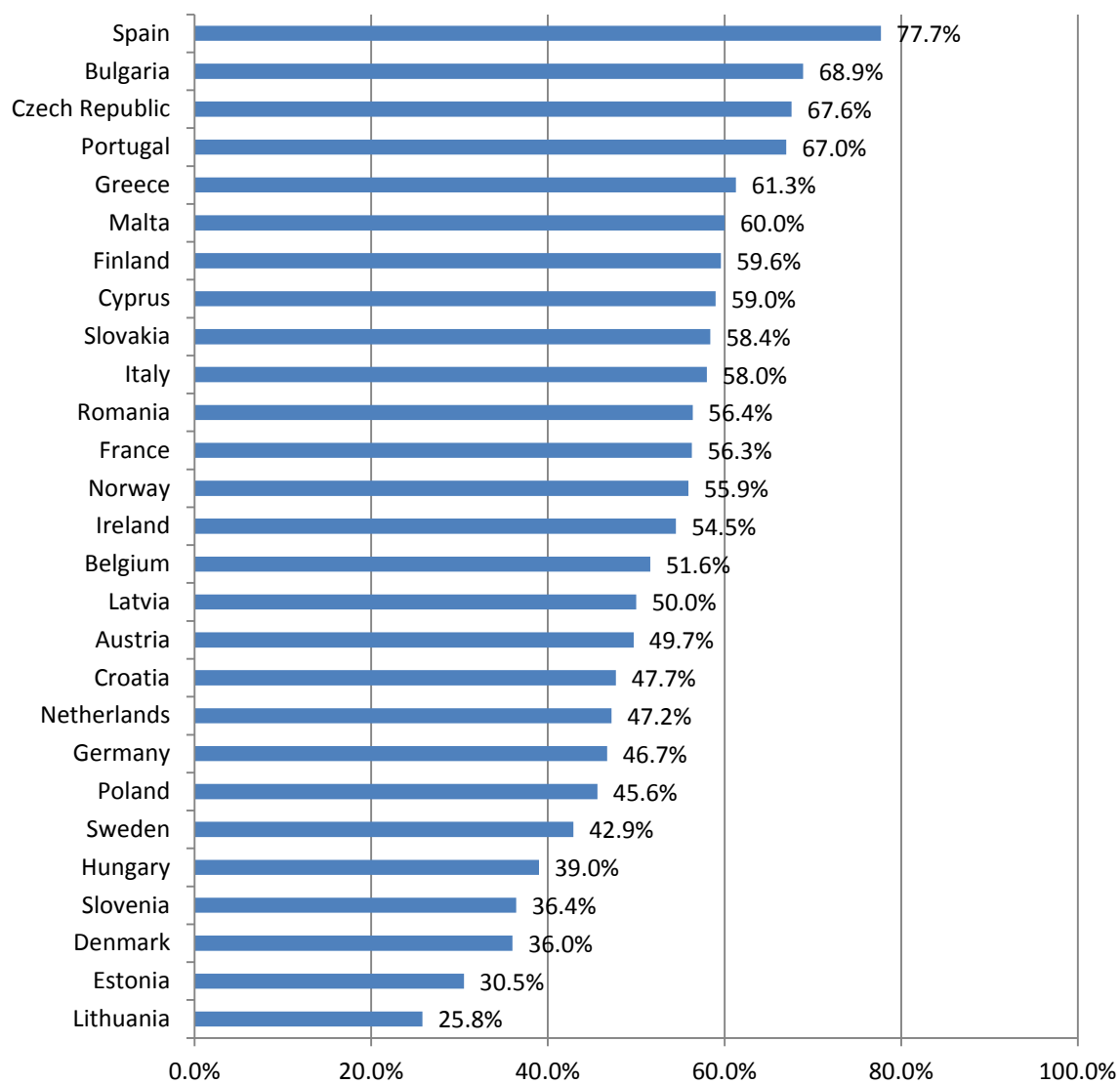




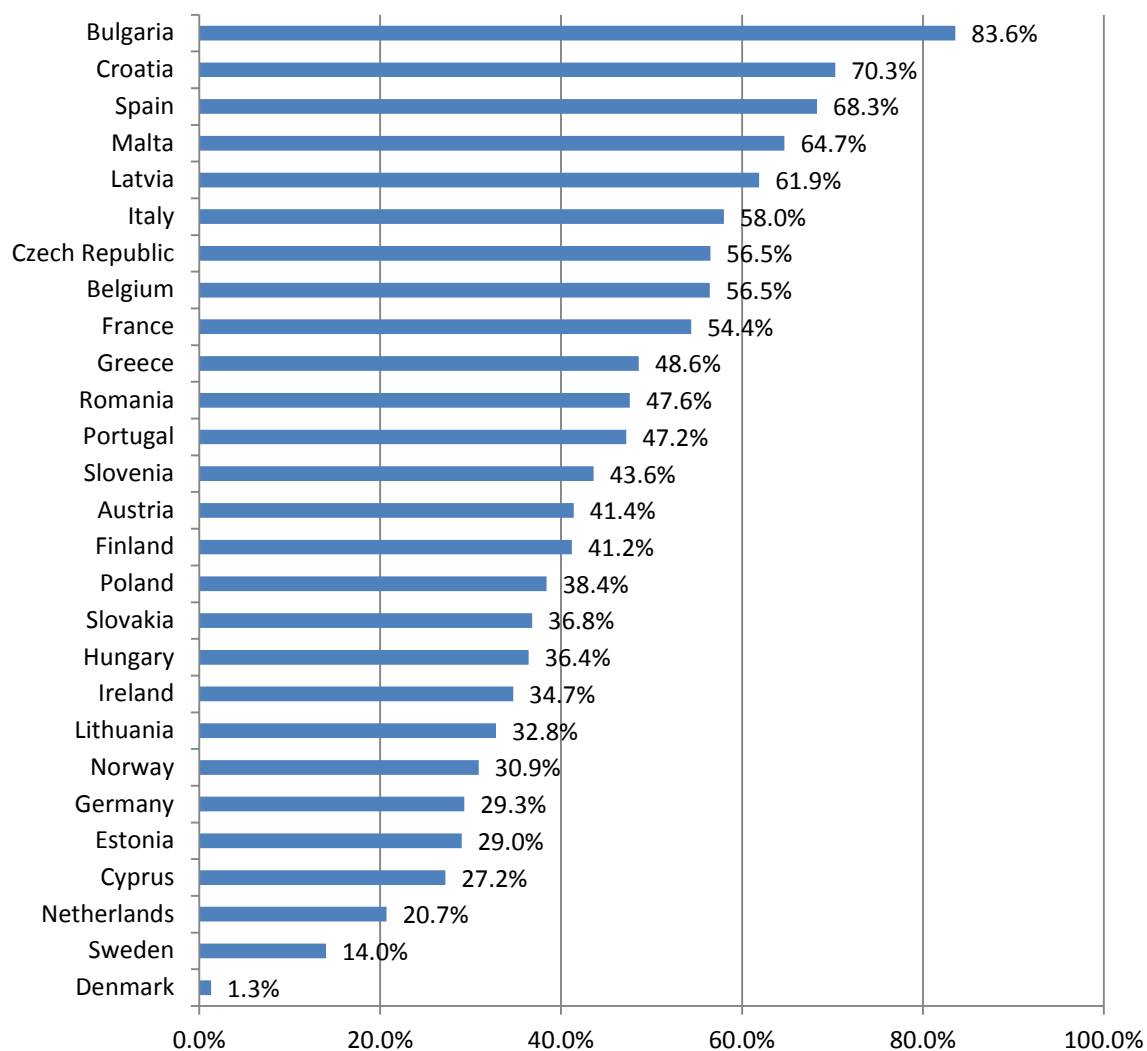
## Purchase of films and other audiovisual materials for educational purposes



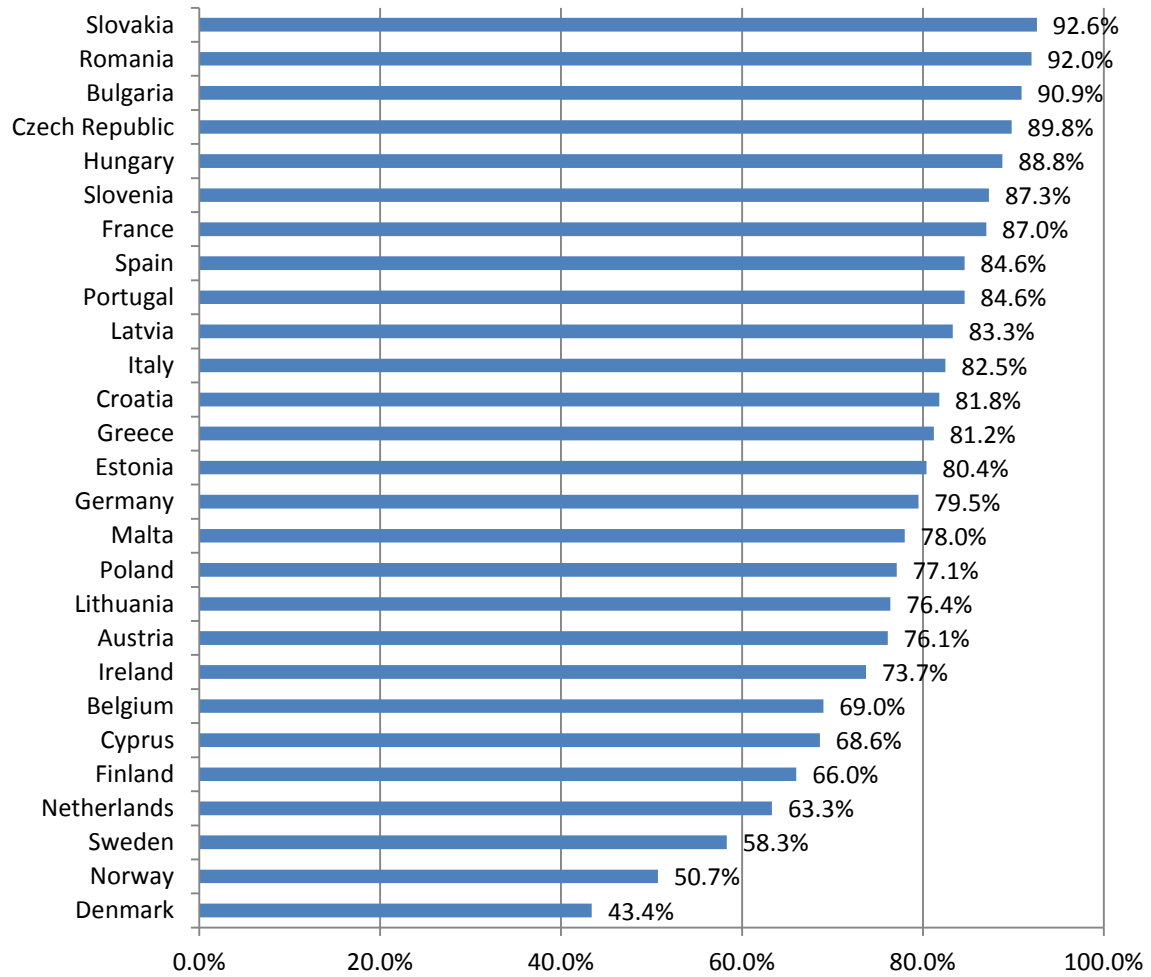
## Schools not having access to teachers networks



## Schools not having any license agreements for the use of films



## Obtaining licenses is too burdensome in your country



## ANNEX 5: COLLECTING SOCIETIES AND COLLECTIVE MANAGEMENT ORGANISATIONS IN THE EU

The first table below represents those agencies that are members of the Society of Audiovisual Authors plus the Motion Picture Licensing Company which has a global footprint representing producers and distributors.

Country	Organisation	Website Details	Cable	Private Copying	TV Broadcasting	Video Sales	Online/ On Demand	Educational	Video Rental	TV Archives	Video Lending	Cinema/ Public Performance
Austria	MPLC	<a href="http://www.mplc.at">http://www.mplc.at</a>	x	x	x	x	x	x	x	x	x	x
Austria	Literar-Mechana	<a href="http://www.literar.at">www.literar.at</a>	x	x	x			x				
Austria	VDFS	<a href="http://www.vdfs.at">www.vdfs.at</a>	x	x								
Belgium	SABAM	<a href="http://www.sabam.be">www.sabam.be</a>	x	x	x	x	x			x	x	
Belgium	SACD/SCAM	<a href="http://www.sacd.be">www.sacd.be</a>	x	x	x		x			x	x	
Czech	DILIA	<a href="http://www.dilia.cz">www.dilia.cz</a>	x	x								
Denmark	MPLC	<a href="http://www.mplc.dk/">http://www.mplc.dk/</a>	x	x	x	x	x	x	x	x	x	x
Estonia	EAAL	<a href="http://www.kinoliit.ee">www.kinoliit.ee</a>	x	x	x	x	x		x			

Country	Organisation	Website Details	Cable	Private Copying	TV Broadcasting	Video Sales	Online/ On Demand	Educational	Video Rental	TV Archives	Video Lending	Cinema/ Public Performance
Finland	Kopioisto	<a href="http://www.kopioisto.fi">www.kopioisto.fi</a>	x	x				x			x	
Finland	MPLC	<a href="http://www.mplc.no/">http://www.mplc.no/</a>	x	x	x	x	x	x	x	x	x	x
France	SACD	<a href="http://www.sacd.fr">www.sacd.fr</a>	x	x	x	x	x	x		x		
France	SCAM	<a href="http://www.scam.fr">www.scam.fr</a>	x	x	x	x	x	x		x		
Germany	VG Bild-Kunst	<a href="http://www.bildkunst.de">www.bildkunst.de</a>	x	x				x			x	
Germany	Wort	<a href="http://www.vgwort.de">www.vgwort.de</a>	x	x					x		x	x
Germany	MPLC	<a href="http://www.mplc-film.de">http://www.mplc-film.de</a>										x
Iceland	MPLC	<a href="http://www.mplc.no/">http://www.mplc.no/</a>	x	x	x	x	x	x	x	x	x	x
Ireland	MPLC	<a href="http://www.mplc.ie/">http://www.mplc.ie/</a>	x	x	x	x	x	x	x	x	x	x
Italy	SIAE	<a href="http://www.siae.it">www.siae.it</a>		x	x	x	x		x			

Country	Organisation	Website Details	Cable	Private Copying	TV Broadcasting	Video Sales	Online/ On Demand	Educational	Video Rental	TV Archives	Video Lending	Cinema/ Public Performance
Italy	MPLC	<a href="http://www.mplc.it/">http://www.mplc.it/</a>	x	x	x	x	x	x	x	x	x	x
Norway	MPLC	<a href="http://www.mplc.no/">http://www.mplc.no/</a>	x	x	x	x	x	x	x	x	x	x
The Netherlands	LIRA	<a href="http://www.lira.nl">www.lira.nl</a>	x	x		x		x			x	
The Netherlands	VEVAM	<a href="http://www.vevam.org">www.vevam.org</a>	x	x							x	
Poland	ZAPA	<a href="http://www.zapa.org.pl">www.zapa.org.pl</a>	x	x	x	x			x	x		x
Poland	MPLC	<a href="http://www.mplc.pl/">http://www.mplc.pl/</a>	x	x	x	x	x	x	x	x	x	x
Portugal	SPA	<a href="http://www.spautores.pt">www.spautores.pt</a>	x	x	x							x
Portugal	MPLC	<a href="http://www.mplc.es/">http://www.mplc.es/</a>	x	x	x	x	x	x	x	x	x	x
Romania	DACIN-SARA	<a href="http://www.dacinsara.ro">www.dacinsara.ro</a>										
Romania	MPLC	<a href="http://www.mplc.ro/">http://www.mplc.ro/</a>	x	x	x	x	x	x	x	x	x	x

Country	Organisation	Website Details	Cable	Private Copying	TV Broadcasting	Video Sales	Online/ On Demand	Educational	Video Rental	TV Archives	Video Lending	Cinema/ Public Performance
Slovakia	LITA	<a href="http://www.lita.sk">www.lita.sk</a>	x	x	x	x			x	x		
Spain	DAMA	<a href="http://www.damautor.es">www.damautor.es</a>	x	x	x	x	x		x	x		x
Spain	SGAE	<a href="http://www.sgae.es">www.sgae.es</a>	x	x	x	x	x		x	x		x
Spain	MPLC	<a href="http://www.mplc.es/">http://www.mplc.es/</a>	x	x	x	x	x	x	x	x	x	x
Sweden	Copyswede	<a href="http://www.copyswede.se">www.copyswede.se</a>	x	x		x		x				
Switzerland	SUISSIMAGE	<a href="http://www.suissimage.ch">www.suissimage.ch</a>	x	x	x		x	x	x	x		
Switzerland	SSA	<a href="http://www.ssa.ch">www.ssa.ch</a>	x	x	x	x	x	x	x	x		
Switzerland	MPLC	<a href="http://www.mplc.ch/">http://www.mplc.ch/</a>	x	x	x	x	x	x	x	x	x	x
UK	ALCS	<a href="http://www.alcs.co.uk">www.alcs.co.uk</a>	x					x	x			
UK	Directors UK	<a href="http://www.directors.uk.com">www.directors.uk.com</a>	x		x	x	x	x				



Country	Organisation	Website Details	Cable	Private Copying	TV Broadcasting	Video Sales	Online/ On Demand	Educational	Video Rental	TV Archives	Video Lending	Cinema/ Public Performance
UK	MPLC	<a href="http://www.themplc.co.uk/">http://www.themplc.co.uk/</a>	x	x	x	x	x	x	x	x	x	x

The Table below represents the collecting agencies listed by the EU Audiovisual Observatory

Country	Website	Name
Austria	<u><a href="#">Gesellschaft der Autoren, Komponisten und Musikverleger (AKM)</a></u>	- Society of Authors, Composers and Music Editors
Austria	<u><a href="#">AustroMechana - Collecting Society for Mechanical Rights</a></u>	
Austria	<u><a href="#">Verwertungsgesellschaft Bildende Kunst, Fotografie und Choreografie (VBK)</a></u>	- Copyright Collecting Society for Arts, Photography and Choreography
Austria	<u><a href="#">Wahrnehmungsgesellschaft für Urheberrechte (Literar-Mechana)</a></u>	- Collecting Society for Authors and Publishers Rights
Austria	<u><a href="#">Wahrnehmung von Leistungszurechten (LSG)</a></u>	- Collecting Society for the Rights of Performers
Austria	<u><a href="#">Österreichische Interpreten Gesellschaft (OESTIG)</a></u>	- Society of Artists and Performers
Austria	<u><a href="#">Verwertungsgesellschaft für audiovisuelle Medien (VAM)</a></u>	- Copyright Collecting Society for Audiovisual Media
Austria	<u><a href="#">Verwertungsgesellschaft der Filmschaffenden (VDFS)</a></u>	- Copyright Collecting Society of Film Directors and Actors
Austria	<u><a href="#">Verwertungsgesellschaft Rundfunk</a></u>	- Copyright Collecting Society of Broadcasters
Belgium	<u><a href="#">Société multimédia des auteurs des arts visuels (SOFAM)</a></u>	
Belgium	<u><a href="#">Société Belge des Auteurs, Compositeurs et Editeurs (SABAM)</a></u>	- Belgium Society of Authors, Composers and Editors

Country	Website	Name
Belgium	<u><a href="#">Société des auteurs et des compositeurs dramatiques (SACD)</a></u>	- Society of Authors, Composers and Editors
Belgium	<u><a href="#">Société civile des auteurs multimédia (SCAM)</a></u>	- Society of Multimedia Authors
Croatia	<u><a href="http://www.zamp.hr/">ZAMP http://www.zamp.hr/</a></u>	
Cyprus	<u><a href="#">Asteras Collective Rights Management</a></u>	
Czech	<u><a href="#">Divadelní, literární, audiovizuální agentura (DILIA)</a></u>	- Theatre, Literary, and Audiovisual Agency
Czech	<u><a href="#">Ochranný svaz autorský pro práva k dílům hudebním (OSA)</a></u>	- Copyright Protection Association for Music Rights
Czech	<u><a href="#">Nezávislá společnost výkonných umělců a výrobců zvukových a zvukově obrazových záznamů (INTERGRAM)</a></u>	- Independent Association of Performers and Producers of Sound and Sound-visual Recordings
Czech	<u><a href="#">Ochranná organizace autorská -Sdružení autorů děl výtvarného umění, architektury a obrazové složky audiovizuálních děl (OOA-S)</a></u>	- Association of Authors in the field of Art, Architecture and Audiovisual Works
Czech	<u><a href="#">Ochranný svaz autorský (GESTOR) - Author's Rights Association</a></u>	
Czech	<u><a href="#">Ochranná asociace zvukařů - autorů (OAZA)</a></u>	- Association of Sound Designers
Denmark	<u><a href="#">Copydan</a></u>	

Country	Website	Name
Denmark	<a href="#"><u>KODA - Collective Rights Management Society for Music Creators and Publishers</u></a>	
Estonia	<a href="#"><u>Eesti Autorite Ühing (EAÜ) - Estonian Authors Society</u></a>	
Finland	<a href="#"><u>Gramex - Copyright Collecting Society of Performing Artists and Producers of Phonograms</u></a>	
Finland	<a href="#"><u>Teosto - Copyright Collecting Society of Composers</u></a>	
Finland	<a href="#"><u>Kopiosto - Copyright Collecting Organisation for Authors, Publishers and Performing Artists</u></a>	
Finland	<a href="#"><u>Kuvasto - Copyright Collecting Society of Visual Artists</u></a>	
Finland	<a href="#"><u>Tuotos - Copyright Collecting Society of Audiovisual Producers</u></a>	
Finland	<a href="#"><u>Sanasto - Copyright Collecting Society of Writers and Translators</u></a>	
France	<a href="#"><u>Société des Auteurs, Compositeurs et Editeurs de musique (SACEM)</u></a>	- Society of Authors, Composers and Editors
France	<a href="#"><u>Société civile des auteurs multimédia (SCAM)</u></a>	- Society of Multimedia Authors

Country	Website	Name
France	<u>Société des auteurs et compositeurs dramatiques (SACD)</u>	- Society of Authors and Composers Responsible for the Creation of Dramatic Works
France	<u>Société des Auteurs dans les Arts graphiques et plastiques (ADAGP)</u>	
France	- Society of Authors in Graphics and Plastic Arts	- Society of Authors in Visual Arts and Fixed Image
France	<u>Société des Auteurs des arts visuels et de l'Image Fixe (SAIF)</u>	
France	<u>Société Civile des Editeurs de Langue Française (SCELF)</u>	- Society of Editors in french language
France	<u>Société de perception et de distribution des droits des artistes-Interprètes de la musique et de la danse (SPEDIDAM)</u>	- Society of Performers in Music and Dance Rights
France	<u>Société civile des droits des artistes et musiciens interprètes (ADAMI)</u>	- Society of Performers Rights
France	<u>Société civile des producteurs de phonogrammes (SCPP)</u>	- Society of Phonographic Producers
France	<u>Société civile des producteurs de phonogrammes en France (SPPF)</u>	- Phonographic Producers' Rights Collecting Society in France
France	<u>Société Civile des Producteurs de Cinéma et Télévision (PROCIREP)</u>	- Society of Film and Television Producers
France	<u>Perception de la rémunération pour copie privée (CopiePrivée)</u>	- Private Copy Collection Body

Country	Website	Name
France	<u>Société de Perception de la Rémunération Equitable</u>	
France	<u>de la Communication au Public des Phonogrammes du Commerce (SPRE)</u>	- Fair Compensation Collection Body
France	<u>SESAM - Management Copyright Society for multimedia productions and the use of repertoires</u>	
France	<u>Société pour l'administration du Droit de Reproduction Mécanique des auteurs, compositeurs et éditeurs (SDRM)</u>	- Society for the mechanical Reproduction Rights of Authors, Composers and Publis
Germany	Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (GEMA)	- Collecting Society for Performers' and Reproduction Rights
Germany	<u>Gesellschaft zur Wahrnehmung von Film- und Fernsehrechten (AGICOA)</u>	- Film and Television Rights Collecting Society
Germany	<u>Gesellschaft zur Verwertung von Leistungsschutzrechten (GLV)</u>	- Neighbouring Rights Collecting Society
Germany	<u>Gesellschaft zur Wahrnehmung von Film- und Fernsehrechten (GWFF)</u>	- Film and Television Rights Collecting Society
Germany	<u>Treuhandgesellschaft Werbefilm (TWF)</u>	- Collecting Society for the rights of Film Producers
Germany	<u>Verwertungsgesellschaft der Film- und Fernsehproduzenten (VFF)</u>	- Collecting Society of Film and Television producers

Country	Website	Name
Germany	<u>Verwertungsgesellschaft für Nutzungsrechte an Filmwerken ( VGF)</u>	- Copyright Collecting Society of Film Producers and Distributors
Germany	<u>Gesellschaft zur Übernahme und Wahrnehmung von Filmaufführungsrechten (GÜFA)</u>	- Film Rights Collecting Society
Germany	<u>Gesellschaft zur Verwertung der Urheber- und Leistungsschutzrechte von Medienunternehmen (VG Media)</u>	- Media Companies' Rights Collecting Society
Germany	<u>VG Musikedition - Music Editors' Rights Collecting Society</u>	
Germany	<u>Verwertungsgesellschaft Wort (VG Wort)</u>	- Authors and Publishers' Rights Collecting Society
Germany	<u>Verwertungsgesellschaft BILD-KUNST (VG Bild-Kunst)</u>	- Visual Arts Creators' Rights Collecting Society
Hungary	<u>Artisjus - Bureau for the Protection of Authors' Rights</u>	
Hungary	<u>FilmJUS - Society for the Protection of Audiovisual Authors' and Producers' Rights</u>	
Hungary	<u>MAHASZ - Record Industry Association</u>	Magyar Reprográfiai Szövetség (RSZ) - Hungarian Alliance Of Reprographic Rights
Hungary	<u>HUNGART - Copyright Collecting Society for Visual Artists</u>	
Hungary	<u>Előadóművészi Jogvédő Iroda (EJI) - Bureau for the Protection of Performers</u>	

Country	Website	Name
Hungary	<a href="#"><u>MASZRE - Association of Professional Non-fiction, Fiction Authors and Publishers</u></a>	
Ireland	<a href="#"><u>The Irish Visual Artists Rights Organisation (IVARO)</u></a>	
Ireland	<a href="#"><u>Phonographic Performance Ireland (PPI)</u></a>	
Ireland	<a href="#"><u>The Irish Copyright Licensing Agency</u></a>	
Ireland	<a href="#"><u>Mechanical Copyright Protection Society Ireland (MCPSI)</u></a>	
Ireland	<a href="#"><u>The Screen Directors Collecting Society of Ireland</u></a>	
Ireland	<a href="#"><u>Recorded Artists Actors Performers Limited</u></a>	
Iceland	<a href="#"><u>STEPH - Performing Rights Society</u></a>	
Iceland	<a href="#"><u>IHM - Collecting Society for authors, performers and producers</u></a>	
Iceland	<a href="#"><u>SFH</u></a>	
Italy	Società Italiana degli Autori ed Editori (SIAE)	- Italian Society of Authors and Publishers
Liechtenstein	None	



Country	Website	Name
Lithuania	<a href="#">Asociacija LATGA - Collective Copyright Management Association for Authors</a>	
Lithuania	<a href="#">Lietuvos gretutinių teisių asociacija (AGATA) - Neighbouring Rights Association</a>	
Luxemburg	<a href="#">SACEM Luxembourg - Society of Authors, Composers and Editors (Luxembourg)</a>	
Luxemburg	<a href="#">Luxorr - Organization For Reproduction Rights</a>	
Luxemburg	Association Luxembourgeoise de Gestion des Œuvres Audiovisuelles (Algoa)	- Association of Collective Management of Audiovisual Works
Luxemburg	<a href="#">SACD-SCAM Luxembourg</a>	- Society of Authors and Composers Responsible for the Creation of Dramatic Works
Latvia	<a href="#">Autortiesību un komunikēšanās konsultāciju aģentūra/ Latvijas Autoru apvienība (AKKA/LAA)</a>	- Copyright and Communication Consulting Agency/Latvian Authors Association
Latvia	<a href="#">Latvijas Izpildītāju un producentu apvienība" (LaIPA)</a>	- Collecting society for performers and phonogram producers
Latvia	<a href="#">Latvijas Kinoproducentu asociācija (LKPA)</a>	- Latvian Film Producers' Association
Latvia	<a href="#">Latvijas Profesionālo aktieru apvienība (LaPAA)</a>	
Netherlands	<a href="#">Buma/Stemra - Copyright Collecting Society for composers, lyricists and authors</a>	

Country	Website	Name
Netherlands	<a href="#"><u>Stichting ter Exploitatie van Naburige Rechten (SENA)</u></a>	- Foundation for the Exploitation of Neighbouring Rights
Netherlands	<a href="#"><u>Stichting Thuiskopie (Homecopy) - Private copying Foundation</u></a>	
Netherlands	<a href="#"><u>Stichting Leenrecht - Lending Rights Foundation</u></a>	
Netherlands	<a href="#"><u>Stichting Reprorecht - Reproduction Rights Foundation</u></a>	
Norway	<a href="#"><u>Kopinor - Publishers and Authors Association</u></a>	
Norway	<a href="#"><u>TONO - Performing Rights Society</u></a>	
Norway	<a href="#"><u>GRAMO</u></a>	- Copyright Collecting Society for Musicians, Performing Artists and Phonogram Producers.
Poland	<a href="#"><u>Stowarzyszenie Autorów (ZAiKS) - Association of Authors</u></a>	
Poland	<a href="#"><u>Związek Artystów Scen Polskich (ZAPS) - Polish Artists Association</u></a>	
Poland	<a href="#"><u>Stowarzyszenie Filmowców Polskich - Polish Filmmakers Association</u></a>	
Portugal	<a href="#"><u>ASPAs - Society of Authors</u></a>	

Country	Website	Name
Portugal	<a href="#">GDA - Copyright Collecting Society of Artists</a>	
Romania	<a href="#">Uniunea compozitorilor si Muzicologilor din Romania /</a>	
Romania	<a href="#">Asociatia pentru Drepturi de Autor (UCMR-ADA)</a>	- Romanian Musical Performing and Mechanical Rights Society
Spain	<a href="#">Sociedad General de Autores y Editores (SGAE)</a>	- Society of Authors and Editors
Spain	<a href="#">Centro Español de Derechos Reprográficos (CEDRO)</a>	- Spanish Reproduction Rights Center
Spain	<a href="#">Visual Entidad de Gestión de Artistas Plásticos (VEGAP)</a>	- Association of Visual Artists
Spain	<a href="#">Asociación Derechos de Autor de Medios Audiovisuales (DAMA)</a>	- Copyright Association of Audiovisual Media
Spain	<a href="#">Artistas Intérpretes o Ejecutantes, Sociedad de Gestión de España (AIE)</a>	- Copyright Collecting Society of Performers of Spain
Spain	<a href="#">Artistas Intérpretes, Sociedad de Gestión (AISGE)</a>	- Copyright Collecting Society of Performers
Spain	<a href="#">Órgano Conjunto de Recaudación de Artistas y Productores (AGEDI - AIE)</a>	- Artists and Producers Joint Collecting Society
Spain	<a href="#">Entidad de Gestión de Derechos de los Productores Audiovisuales (EGEDA)</a>	- Copyright Collecting Society of Audiovisual Producers
Slovenia	<a href="#">Združenje SAZAS - Copyright Collecting Society for Composers and Authors</a>	

Country	Website	Name
Slovenia	<a href="#"><u>ZAMP - Copyright Collecting Society for Authors</u></a>	
Slovenia	<a href="#"><u>SAZOR - Slovenian Organization of Authors and Publishers for Reproduction Rights</u></a>	
Slovenia	<a href="#"><u>Zavod IPF - Copyright Collecting Society for Performers and Producers of Phonograms</u></a>	
Slovenia	<a href="#"><u>Zavod AIPA - Copyright Collecting Society for Authors, Performers and Producers of Audiovisual Works</u></a>	
Slovakia	<a href="#"><u>Slovenský ochranný zväz autorský pre práva k hudobným dielam (SOZA)</u></a>	- Slovak Performing and Mechanical Rights society
Sweden	<a href="#"><u>Filmproducenternas Rättighetsförening - Collecting Society for Film and TV Producers</u></a>	
Sweden	<a href="#"><u>Föreningen Svenska Tonsättares Internationella Musikbyrå (STIM)</u></a>	- Swedish Performing Rights Society
Sweden	<a href="#"><u>Copyswede - Copyright Collecting Society in the area of Radio and TV</u></a>	
Switzerland	<a href="#"><u>ProLitteris</u></a>	- Copyright Collecting Society for Literature and Visual Arts
Switzerland	<a href="#"><u>Société Suisse des Auteurs (SSA)</u></a>	- Collecting Society for Audiovisual and Performing Arts
Switzerland	<a href="#"><u>Suisa</u></a>	- Cooperative Society of Music Authors and Publishers

Country	Website	Name
Switzerland	<a href="#"><u>SUISSIMAGE</u></a>	- Authors' Rights Cooperative for Audiovisual Works
Switzerland	<a href="#"><u>SWISSPERFORM - Portal of the Swiss Collecting Societies</u></a>	
Switzerland	<a href="#"><u>Swisscopyright - Portal of the Swiss Collecting Societies</u></a>	
UK	<a href="#"><u>Performing Right Society (PRS)</u></a>	
UK	<a href="#"><u>Mechanical-Copyright Protection Society (MCPS)</u></a>	
UK	<a href="#"><u>Phonographic Performance Limited (PPL)</u></a>	
UK	<a href="#"><u>Video Performance Limited (VPL)</u></a>	
UK	<a href="#"><u>Copyright Licensing Agency (CLA)</u></a>	
UK	<a href="#"><u>Design and Artists Copyright Society (DACs)</u></a>	
UK	<a href="#"><u>Newspaper Licensing Agency (NLA)</u></a>	
UK	<a href="#"><u>Authors Licensing and Collecting Society (ALCS)</u></a>	
UK	<a href="#"><u>Publishers Licensing Society (PLS)</u></a>	

Country	Website	Name
UK	<a href="#"><u>Artists' Collecting Society (ACS)</u></a>	
UK	<a href="#"><u>Broadcasting DataServices (BDS)</u></a>	
UK	<a href="#"><u>British Equity Collecting Society (BECS)</u></a>	
UK	<a href="#"><u>Educational Recording Agency (ERA)</u></a>	
UK	<a href="#"><u>Directors UK (D-UK)</u></a>	

## ANNEX 6: CASE STUDIES DATABASE

Country	Case study	URL
Austria	<b>Bildungsmedien.tv</b>	<a href="http://www.bildungsmedien.tv/">http://www.bildungsmedien.tv/</a>
	<b>BMUKK</b>	<a href="http://www.bmukk.gv.at/schulen/service/jmk/index.xml">http://www.bmukk.gv.at/schulen/service/jmk/index.xml</a>
	<b>Cinema Next – Young Austrian Cinema</b>	<a href="http://www.cinemanext.at/">http://www.cinemanext.at/</a>
	<b>Eine STADT Ein Film</b>	<a href="http://2014.einestadteinfilm.at/">http://2014.einestadteinfilm.at/</a>
	<b>EU XXL KimiK - Kino mit Klasse</b>	<a href="http://www.eu-xxl.at/content.asp?id=2&amp;id2=9&amp;id3=0&amp;lid=1&amp;eid=2">http://www.eu-xxl.at/content.asp?id=2&amp;id2=9&amp;id3=0&amp;lid=1&amp;eid=2</a>
	<b>FilmABC</b>	<a href="http://www.filmabc.at">http://www.filmabc.at</a>
	<b>Filmecke from OKTO TV</b>	<a href="http://okto.tv/">http://okto.tv/</a>
	<b>Filmvermittlung.at</b>	<a href="http://www.filmvermittlung.at/pool.php">http://www.filmvermittlung.at/pool.php</a>
	<b>Institut für Medienbildung (Aktion-Film)</b>	<a href="http://www.aktion-film-salzburg.at/index.php?id=6">http://www.aktion-film-salzburg.at/index.php?id=6</a>
	<b>Internationales Kinderfilmfestival</b>	<a href="http://www.kinderfilmfestival.at/">http://www.kinderfilmfestival.at/</a>
	<b>KINO AUF RÄDERN (Cinema on Wheels)</b>	<a href="http://www.goethe.de/kue/film/fim/en6481806.htm">http://www.goethe.de/kue/film/fim/en6481806.htm</a>
	<b>Kino Macht Schule</b>	<a href="http://www.kinomachtschule.at/">http://www.kinomachtschule.at/</a>
	<b>Kinowelten</b>	<a href="http://www.kinderkinowelten.at/">http://www.kinderkinowelten.at/</a>
	<b>Media literacy award [mla]</b>	<a href="http://www.mediamanual.at/mediamanual/workshop/gender/index.php">http://www.mediamanual.at/mediamanual/workshop/gender/index.php</a>
	<b>One World Film Clubs</b>	<a href="http://www.oneworldfilmclubs.at/">http://www.oneworldfilmclubs.at/</a>
	<b>Österreichisches Filmmuseum (The Austrian Film Museum)</b>	<a href="http://www.filmmuseum.at/en/research_education">http://www.filmmuseum.at/en/research_education</a>
	<b>Schule im Kino</b>	<a href="http://www.filmmuseum.at/forschung_vermittlung/vermittlung/schulekinderjugendliche_1#UwtT_17XMzA">http://www.filmmuseum.at/forschung_vermittlung/vermittlung/schulekinderjugendliche_1#UwtT_17XMzA</a>
	<b>Standbild</b>	<a href="http://www.oneworldfilmclubs.at">www.oneworldfilmclubs.at</a>
	<b>Vienna International Children's Film Festival Insttut Pitanga</b>	<a href="http://www.kinderfilmfestival.at/d/schule.html">http://www.kinderfilmfestival.at/d/schule.html</a>
	<b>wienXtra-cinemagic</b>	<a href="http://www.cinemagic.at/filmvermittlung/">http://www.cinemagic.at/filmvermittlung/</a>
<b>YOUKI international Yoth Media Festival/Media Space</b>	<a href="http://www.youki.at/index.php?m=99&amp;l=en">http://www.youki.at/index.php?m=99&amp;l=en</a>	

Country	Case study	URL
Belgium	<b>Camera etc... - Animation Workshop Children</b>	<a href="http://www.camera-etc.be/home/contact/staff/jean-luc-slock/">http://www.camera-etc.be/home/contact/staff/jean-luc-slock/</a>
	<b>Action Ciné Média Jeunes (Organisation de Jeunesse d'éducation aux médias)</b>	<a href="http://www.acmj.be/audiovisuel/">http://www.acmj.be/audiovisuel/</a>
	<b>Conseil supérieur de l'Education aux médias</b>	<a href="http://www.educationauxmedias.eu/">http://www.educationauxmedias.eu/</a>
	<b>Europees Jeugdfilmfestival Vlaanderen</b>	<a href="http://www.jeugdfilmfestival.be/nl/projecten">http://www.jeugdfilmfestival.be/nl/projecten</a>
	<b>Evens Foundation -</b>	<a href="http://www.evensfoundation.be/">http://www.evensfoundation.be/</a>
	<b>Gebeka films</b>	<a href="http://www.gebekafilms.com/gebeka.php">http://www.gebekafilms.com/gebeka.php</a>
	<b>Jekino</b>	<a href="http://www.jekino.be/nl/filmeducatie/nieuws-446.html">http://www.jekino.be/nl/filmeducatie/nieuws-446.html</a>
	<b>Laplateforme</b>	<a href="http://www.laplateforme.be">www.laplateforme.be</a>
	<b>Les Grignoux</b>	<a href="http://www.grignoux.be/ecran-large">http://www.grignoux.be/ecran-large</a>
	<b>Lessen in het donker (Lessons in the dark)</b>	<a href="http://www.lesseninhetdonker.be">www.lesseninhetdonker.be</a>
	<b>Mediaraven</b>	<a href="http://www.mediaraven.be/mediaproducties/videoprojecten">http://www.mediaraven.be/mediaproducties/videoprojecten</a>
	<b>MOOOV – THE OPEN SCREEN FESTIVAL</b>	<a href="http://www.moov.be/Filmeducatie/Algemeen/">http://www.moov.be/Filmeducatie/Algemeen/</a>
<b>Prix des lycéens du cinéma</b>	<a href="http://www.culture-enseignement.cfwb.be/index.php?id=cult_ens_page102">http://www.culture-enseignement.cfwb.be/index.php?id=cult_ens_page102</a>	
Bulgaria	<b>Filmini Festival</b>	<a href="http://www.filmini.eu/en/workshops/view/1/">http://www.filmini.eu/en/workshops/view/1/</a>
	<b>Rainbow - Rights Against Intolerance Building an Open-Minded World</b>	<a href="http://www.rainbowproject.eu/">http://www.rainbowproject.eu/</a>
	<b>Sofia Film Fest for Students (SFF for Students).</b>	<a href="http://siff.bg/">http://siff.bg/</a>
	<b>The World Festival of Animated Film.</b>	<a href="http://www.varnafest.org/">http://www.varnafest.org/</a>
	<b>Varna Fest</b>	<a href="http://www.varnafest.org/workshops/workshop-2012/?lang=en">http://www.varnafest.org/workshops/workshop-2012/?lang=en</a>
Croatia	<b>School of documentary films</b>	<a href="http://skola.restarted.hr">http://skola.restarted.hr</a>
	<b>Blank</b>	<a href="http://blankzg.hr/pocetna_filmska_radionica_mladi.html">http://blankzg.hr/pocetna_filmska_radionica_mladi.html</a>
	<b>Hrvatski Filmski Savez / Croatian Film Club Association</b>	<a href="http://www.hfs.hr/">http://www.hfs.hr/</a>
	<b>Kinematografi Dubrovnik / Dubrovnik Cinematography</b>	<a href="http://www.kinematografi.org/">http://www.kinematografi.org/</a>
	<b>Kino Valli / Valli Cinema</b>	<a href="http://www.kinovalli.net/">http://www.kinovalli.net/</a>
	<b>Palunko</b>	<a href="http://www.palunko.org/scenaristika/radionice">http://www.palunko.org/scenaristika/radionice</a>



Country	Case study	URL
	<b>Pula Film Festival</b>	<a href="http://pulafilmfestival.hr/program/pulska-filmska-tvornica/">http://pulafilmfestival.hr/program/pulska-filmska-tvornica/</a>
	<b>Škola medijske kulture - Hrvatski filmski savez</b>	<a href="http://www.hfs.hr/edukativni.aspx">http://www.hfs.hr/edukativni.aspx</a>
Cyprus	<b>Cyprus Artifact Treasure – CAT media education</b>	<a href="http://www.icffcy-cat.com/">http://www.icffcy-cat.com/</a>
	<b>Cyprus Community Media Center</b>	<a href="http://www.cypruscommunitymedia.org/">http://www.cypruscommunitymedia.org/</a>
	<b>ICCFY The International Children’s Film Festival of Cyprus</b>	<a href="http://www.icffcy.org/activities/media-literacy-and-media-education/">http://www.icffcy.org/activities/media-literacy-and-media-education/</a>
Czech Republic	<b>Jeden svet na školách / One World in Schools.</b>	<a href="https://www.jsns.cz/">https://www.jsns.cz/</a>
	<b>Juniorfest</b>	<a href="http://www.juniorfest.cz/en/festival/kdo-jsme-who-we-are-wer-wir-sind/">http://www.juniorfest.cz/en/festival/kdo-jsme-who-we-are-wer-wir-sind/</a>
	<b>National Film Archive in Prague (The Open Education’s Film Program)</b>	<a href="http://www.nfa.cz/program-otevreneho-filmovehovzdelavani.html">http://www.nfa.cz/program-otevreneho-filmovehovzdelavani.html</a>
	<b>ZLÍN Film Festival (International Film Festival for Children and Youth)</b>	<a href="http://www.zlifest.cz">http://www.zlifest.cz</a>
Denmark	<b>Busters Medieacademie</b>	<a href="http://www.buster.dk/b/art.lasso?n=104">http://www.buster.dk/b/art.lasso?n=104</a>
	<b>CFU.</b>	<a href="http://filmogtv.mitcfu.dk">http://filmogtv.mitcfu.dk</a>
	<b>Danish Film Institut</b>	<a href="http://www.dfi.dk/Service/English/Children-og-Youth/Film-education.aspx">http://www.dfi.dk/Service/English/Children-og-Youth/Film-education.aspx</a>
	<b>Filmcentralen (Danish Film Institut)</b>	<a href="http://filmcentralen.dk/grundskolen">http://filmcentralen.dk/grundskolen</a>
	<b>Filmcentralen / Undervisning - The Film Centre / Learning site. Part of the Danish Film Institute (DFI).</b>	<a href="http://www.avumedier.dk">www.avumedier.dk</a>
	<b>Give Me Five!</b>	<a href="http://www.kulturregionfyn.dk/give-me-five">http://www.kulturregionfyn.dk/give-me-five</a>
	<b>Med Skolen i Biografen (MSIB) / School Cinema The Danish Film Institute (DFI)</b>	<a href="http://www.dfi.dk/msib">http://www.dfi.dk/msib</a>
	<b>Oregon Film Academy under 20</b>	<a href="http://www.oregonfilm.dk/o/a2.lasso?dep=200971&amp;n=284">http://www.oregonfilm.dk/o/a2.lasso?dep=200971&amp;n=284</a>
<b>Station-Next</b>	<a href="http://www.station-next.dk/side.asp?side=3">http://www.station-next.dk/side.asp?side=3</a>	
Estonia	<b>Baltic Film and Media School of Tallinn University</b>	<a href="http://www.tlu.ee/en/eng-bfm/admission-2014/bachelor-studies/crossmedia-production">http://www.tlu.ee/en/eng-bfm/admission-2014/bachelor-studies/crossmedia-production</a>
	<b>Just Film - Children and Youth Film Festival“/ (Just Film on Tallinna Pimedate Ööde Filmifestivali - PÖFF)</b>	<a href="http://www.justfilm.ee/">http://www.justfilm.ee/</a>
	<b>Kinobuss Tuleb</b>	<a href="http://kinobuss.ee/">http://kinobuss.ee/</a>

Country	Case study	URL
	<b>Tallinn Black Nights Film Festival - Children and Youth Film Festival Just Film</b>	<a href="http://www.justfilm.ee">http://www.justfilm.ee</a>
	<b>Vaata ja Muuda - DOKFILMIKLUBI (DFK)</b>	<a href="http://1maailm.ee/dfk/dkf/">http://1maailm.ee/dfk/dkf/</a>
Finland	<b>Finnish Centre for Media Education and Audiovisual Media MEKU</b>	<a href="http://www.meku.fi/index.php?lang=en">http://www.meku.fi/index.php?lang=en</a>
	<b>KAVI (The Finnish National Audio-visual Institute). Department of Audio-visual Culture / Film Education.</b>	<a href="http://www.kavi.fi">www.kavi.fi</a>
	<b>Kelaamo edu</b>	<a href="http://kelaamo.fi/fi/Edu/">http://kelaamo.fi/fi/Edu/</a>
	<b>Koulukino / Skolbio (the School Cinema Association).</b>	<a href="http://www.koulukino.fi/index.php?id=19">http://www.koulukino.fi/index.php?id=19</a>
	<b>Metka - Mediakavastus</b>	<a href="http://www.mediakasvatus.fi/">http://www.mediakasvatus.fi/</a>
	<b>National Audiovisual Institute</b>	<a href="http://elokuvapolku.kavi.fi/">http://elokuvapolku.kavi.fi/</a>
	<b>Oulu Film Center &amp; Oulu Film Festival</b>	<a href="http://oulunelokuvakeskus.fi/lef/media/esipuhe">http://oulunelokuvakeskus.fi/lef/media/esipuhe</a>
	<b>The annual IHME Contemporary Art Festiva</b>	<a href="http://www.ihmefestival.fi/en/participate/">http://www.ihmefestival.fi/en/participate/</a>
	<b>The Finnish Film Foundation</b>	<a href="http://ses.fi/etusivu/">http://ses.fi/etusivu/</a>
	<b>Valve Film School</b>	<a href="http://www.kulttuurivalve.fi/sivu/fi/elokuvakoulu/english/">http://www.kulttuurivalve.fi/sivu/fi/elokuvakoulu/english/</a>
<b>Videovankkuri</b>	<a href="http://www.videootit.fi/videovankkuri/">http://www.videootit.fi/videovankkuri/</a>	
France	<b>« Échos du Festival du Film d'Éducation »</b>	<a href="http://festivalfilmeduc.cemea-pdll.org/spip.php?rubrique18">http://festivalfilmeduc.cemea-pdll.org/spip.php?rubrique18</a>
	<b>ADAV</b>	<a href="http://www.adav-assoc.com/html/home/qui.html">http://www.adav-assoc.com/html/home/qui.html</a>
	<b>Centre national du cinéma et de l'image animée</b>	<a href="http://www.cnc.fr/web/fr/dossiers-pedagogiques/-/ressources/3875184">http://www.cnc.fr/web/fr/dossiers-pedagogiques/-/ressources/3875184</a>
	<b>Children Film Festival - Cine Junior, Val-de-Marne</b>	<a href="http://www.cinemapublic.org/?lang=fr">http://www.cinemapublic.org/?lang=fr</a>
	<b>Cine-Jeune – Festival International de Cinéma, San Quentin &amp; Department of Aisne</b>	<a href="http://www.cinejeune02.com/accueil.html">http://www.cinejeune02.com/accueil.html</a>
	<b>Cinema pour tous</b>	<a href="http://www.cinemapourtous.fr/">http://www.cinemapourtous.fr/</a>
	<b>Cinematheca francesa</b>	<a href="http://www.cinematheque.fr/fr/education/">http://www.cinematheque.fr/fr/education/</a>

Country	Case study	URL
	<b>Direction du développement des médias (DDM)</b>	<a href="http://www.culturecommunication.gouv.fr/Regions/DRAC-Ile-de-France/ACTUALITES/Actualite-a-la-une/Le-cinema-fait-rever-le-cinema-fait-grandir-l-education-au-cinema/(language)/fre-FR">http://www.culturecommunication.gouv.fr/Regions/DRAC-Ile-de-France/ACTUALITES/Actualite-a-la-une/Le-cinema-fait-rever-le-cinema-fait-grandir-l-education-au-cinema/(language)/fre-FR</a>
	<b>ECFA</b>	<a href="http://www.ecfaweb.org">http://www.ecfaweb.org</a>
	<b>Eduscol, Portail national des professionnels de l'éducation</b>	<a href="http://eduscol.education.fr/cid49862/cinema-et-audiovisuel.html">http://eduscol.education.fr/cid49862/cinema-et-audiovisuel.html</a>
	<b>EuroVoD/Universcine France</b>	<a href="http://www.universcine.com/">http://www.universcine.com/</a>
	<b>Festimaj</b>	<a href="http://www.festimaj.fr/">http://www.festimaj.fr/</a>
	<b>Festival du film d'éducation</b>	<a href="http://www.festivalfilmeduc.net/spip.php?rubrique284">http://www.festivalfilmeduc.net/spip.php?rubrique284</a>
	<b>Festival International du Premier Film</b>	<a href="http://www.annonaypremierfilm.org/seances-scolaires-31eme-edition">http://www.annonaypremierfilm.org/seances-scolaires-31eme-edition</a>
	<b>Institut national de l'audiovisuel (INA)</b>	<a href="http://www.ina.fr/recherche/search?search=%C3%A9ducation+cin%C3%A9ma&amp;vue=Video&amp;x=0&amp;y=0">http://www.ina.fr/recherche/search?search=%C3%A9ducation+cin%C3%A9ma&amp;vue=Video&amp;x=0&amp;y=0</a>
	<b>Les enfants du cinéma</b>	<a href="http://www.enfants-de-cinema.com/">http://www.enfants-de-cinema.com/</a>
	<b>Les Films du Préau</b>	<a href="http://www.ecfaweb.org/projects/education/media_literacy/les_films_du_preau.pdf">http://www.ecfaweb.org/projects/education/media_literacy/les_films_du_preau.pdf</a>
	<b>Les pieds dans le paf</b>	<a href="http://www.piedsdanslepaf.org/">http://www.piedsdanslepaf.org/</a>
	<b>L'Institut Jean-Vigo</b>	<a href="http://www.inst-jeanvigo.eu/index.html">http://www.inst-jeanvigo.eu/index.html</a>
	<b>O2Zone</b>	<a href="http://www.o2zone.tv/Contact_a1350.html">http://www.o2zone.tv/Contact_a1350.html</a>
	<b>Passeur d'images</b>	<a href="http://www.passeursdimages.fr/-A-film-education-initiative-">http://www.passeursdimages.fr/-A-film-education-initiative-</a>
	<b>Plein la Bobine – Sancy Film Festival for Young People, Massif du Sancy, La Bourboule &amp; Le Mont-Dore</b>	<a href="http://www.pleinlabobine.com/">http://www.pleinlabobine.com/</a>
	<b>Transmettre le cinéma</b>	<a href="http://www.site-image.eu/?page=presentation">http://www.site-image.eu/?page=presentation</a>
<b>Vidéadoc</b>	<a href="http://www.videadoc.com/">http://www.videadoc.com/</a>	
Germany	<b>Arsenal „Living Archive für Kinder, mit Kindern</b>	<a href="http://www.arsenal-berlin.de/living-archive/news/einzelansicht/article/4029/3082.html">http://www.arsenal-berlin.de/living-archive/news/einzelansicht/article/4029/3082.html</a>
	<b>Bundes Verband Jugend und Film e.V.</b>	<a href="http://www.bjf.info/">http://www.bjf.info/</a>
	<b>Bundeszentrale für Politische Bildung</b>	<a href="http://www.bpb.de/lernen/unterrichten/151623/filmbildung">http://www.bpb.de/lernen/unterrichten/151623/filmbildung</a>
	<b>Deutsches Filminstitut</b>	<a href="http://deutsches-filminstitut.de/projekte-festivals/">http://deutsches-filminstitut.de/projekte-festivals/</a>
	<b>DOK Leipzig / DOK macht Schule / DOK Education</b>	<a href="http://www.dok-leipzig.de/">http://www.dok-leipzig.de/</a>
	<b>Doxs Schule!</b>	<a href="http://www.do-xs.de/schule.html">http://www.do-xs.de/schule.html</a>
	<b>Drehort Schule e.V. (DOS e.V.)</b>	<a href="http://www.drehort-schule.de/jml/">http://www.drehort-schule.de/jml/</a>
	<b>EFA Young audience Day</b>	<a href="mailto:efa@europeanfilmacademy.org">efa@europeanfilmacademy.org</a>

Country	Case study	URL
	<b>EHISTO</b>	<a href="http://www.european-crossroads.de/wp-content/uploads/2013/03/Flyer-EHISTO-Version-FWU.pdf">http://www.european-crossroads.de/wp-content/uploads/2013/03/Flyer-EHISTO-Version-FWU.pdf</a>
	<b>Film Festival Freiburg</b>	<a href="http://www.fiff.ch/en/">http://www.fiff.ch/en/</a>
	<b>Film und Schule</b>	<a href="http://www.filmundschule.nrw.de/">http://www.filmundschule.nrw.de/</a>
	<b>FILMMUSEUM</b>	<a href="http://deutsches-filminstitut.de/filmmuseum/museumspaedagogik/kinder-jugendliche-familie/">http://deutsches-filminstitut.de/filmmuseum/museumspaedagogik/kinder-jugendliche-familie/</a>
	<b>Generation Berlinale</b>	<a href="https://www.berlinale.de/en/das_festival/sektionen_sonderveranstaltungen/generation/index.html">https://www.berlinale.de/en/das_festival/sektionen_sonderveranstaltungen/generation/index.html</a>
	<b>Goldener Spatz</b>	<a href="http://www.goldenerspatz.de/index.php?id=48">http://www.goldenerspatz.de/index.php?id=48</a>
	<b>KIDS Regio</b>	<a href="mailto:gabrielli@kids-regio.org">gabrielli@kids-regio.org</a>
	<b>Kinder- und Jugendfilm Korrespondenz</b>	<a href="http://www.kjk-muenchen.de/index.htm">http://www.kjk-muenchen.de/index.htm</a>
	<b>Kinder und-Jugendfilm Zentrum</b>	<a href="http://www.kjf.de/de/kjf.html">http://www.kjf.de/de/kjf.html</a>
	<b>Kinderfilm GmbH</b>	<a href="http://www.kinderfilm-gmbh.de/">http://www.kinderfilm-gmbh.de/</a>
	<b>Kinomobil</b>	<a href="http://www.kinomobil-bw.de/">http://www.kinomobil-bw.de/</a>
	<b>KUKI, Internationales Kinder &amp; Jugend Kurzfilmfestival Berlin</b>	<a href="http://www.interfilm.de/en/kuki2012/about-the-festival.html">http://www.interfilm.de/en/kuki2012/about-the-festival.html</a>
	<b>KurzFilmSchule Hamburg</b>	<a href="http://agentur.shortfilm.com/index.php?id=kurzfilmfestival0">http://agentur.shortfilm.com/index.php?id=kurzfilmfestival0</a>
	<b>Länderkonferenz MedienBildung</b>	<a href="http://www.laenderkonferenz-medienbildung.de">www.laenderkonferenz-medienbildung.de</a>
	<b>Matthias Film</b>	<a href="http://www.matthias-film.de/index.php">http://www.matthias-film.de/index.php</a>
	<b>Medienforum Berlin</b>	<a href="http://www.berlin.de/sen/bildung/medienforum/">http://www.berlin.de/sen/bildung/medienforum/</a>
	<b>Medienkompetenz Forum Südwest - MKFS</b>	<a href="http://www.mkfs.de/">http://www.mkfs.de/</a>
	<b>MFA+ Film Distribution</b>	<a href="http://www.mfa-film.de/">http://www.mfa-film.de/</a>
	<b>SAEK (Sächsische Ausbildungs- und Erprobungskanäle )</b>	<a href="http://www.saek.de/">http://www.saek.de/</a>
	<b>SCHLINGEL – International Film Festival for Children and Young Audience (SAECHSISCHER KINDER- UND JUGENDFILMDIENST E.V.)</b>	<a href="http://web.kinderfilmdienst.de/cms_content.php?lang=de&amp;CID=15&amp;NID=38&amp;SUBNID=0&amp;PHPSESSID=eaae530d2d1dba8bafa94e803495c469">http://web.kinderfilmdienst.de/cms_content.php?lang=de&amp;CID=15&amp;NID=38&amp;SUBNID=0&amp;PHPSESSID=eaae530d2d1dba8bafa94e803495c469</a>
<b>SchulKinoWochen Hessen</b>	<a href="http://www.schulkinowochen-hessen.de/">http://www.schulkinowochen-hessen.de/</a>	
<b>Verein für medienpädagogische praxis Hamburg</b>	<a href="http://www.jaf-hamburg.de/">http://www.jaf-hamburg.de/</a>	
<b>VISION KINO</b>	<a href="http://www.visionkino.de">www.visionkino.de</a>	
Greece	<b>Karpos on the web</b>	<a href="http://www.karposontheweb.org/Default.aspx?tabid=432&amp;language=en-GB">http://www.karposontheweb.org/Default.aspx?tabid=432&amp;language=en-GB</a>

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	<b>Mikropolis Festival</b>	<a href="http://www.mikropolisfestival.gr/%CE%95%CF%80%CE%B9%CE%BA%CE%BF%CE%B9%CE%BD%CF%89%CE%BD%CE%AF%CE%B1.aspx">http://www.mikropolisfestival.gr/%CE%95%CF%80%CE%B9%CE%BA%CE%BF%CE%B9%CE%BD%CF%89%CE%BD%CE%AF%CE%B1.aspx</a>
	<b>Olympia Film Festival (Camera Zizanio)</b>	<a href="http://camerazizanio.net/about-2/">http://camerazizanio.net/about-2/</a>
	<b>Thessaloniki Cinema Museum</b>	<a href="http://www.cinemuseum.gr/default.aspx?lang=en-US&amp;page=997">http://www.cinemuseum.gr/default.aspx?lang=en-US&amp;page=997</a>
	<b>Thessaloniki International Film Festival (Film education)</b>	<a href="http://www.filmfestival.gr/default.aspx?lang=en-US&amp;page=646">http://www.filmfestival.gr/default.aspx?lang=en-US&amp;page=646</a>
Hungary	<b>Kid's Eye Art Association, Gyerekszem Művészeti Egyesület</b>	<a href="http://www.gyerekszemegyesulet.hu/">http://www.gyerekszemegyesulet.hu/</a>
	<b>Magyar Filmunió / Hungarian National Film Fund</b>	<a href="http://magyarfilmszemle.hu/">http://magyarfilmszemle.hu/</a>
	<b>Petofi Cultural Centre, "Petőfi Művelődési Központ"</b>	<a href="http://www.bicskemuhaz.hu/filmklub-gyerekeknek">http://www.bicskemuhaz.hu/filmklub-gyerekeknek</a>
	<b>sulinet' database</b>	<a href="http://hirmagazin.sulinet.hu/hu">http://hirmagazin.sulinet.hu/hu</a>
	<b>The Titanic Film Festival</b>	<a href="http://www.titanicfilmfest.hu/">http://www.titanicfilmfest.hu/</a>
Iceland	<b>Bíó Paradise</b>	<a href="http://bioparadis.is/skolasyningar/">http://bioparadis.is/skolasyningar/</a>
	<b>Ministry Database with resources</b>	<a href="http://www.nams.is/languages/english-information/">http://www.nams.is/languages/english-information/</a>
	<b>Mynder Hvasso</b>	<a href="http://www.myndver.hvasso.is/">www.myndver.hvasso.is/</a>
	<b>Reykjavík International Children's Film Festival</b>	<a href="http://en.riff.is/institute/minus-25">http://en.riff.is/institute/minus-25</a>
Ireland	<b>Cinemobile</b>	<a href="http://www.cinemobile.ie">www.cinemobile.ie</a>
	<b>FÍS Film Project</b>	<a href="http://www.fisfilmproject.ie/contact/">http://www.fisfilmproject.ie/contact/</a>
	<b>Fresh Film Festival</b>	<a href="http://www.freshfilmfestival.net/#founders/cnyl">http://www.freshfilmfestival.net/#founders/cnyl</a>
	<b>Irish Film Board/Bord Scannán na hÉireann: Film adaptation of a poem</b>	<a href="http://www.ifi.ie/">http://www.ifi.ie/</a>
	<b>Irish Film Institute</b>	<a href="http://www.ifi.ie/learn/">http://www.ifi.ie/learn/</a>
	<b>Junior Galway Film Fleadh</b>	<a href="http://www.galwayfilmfleadh.com/dp.php?c=junior_programme&amp;id=150&amp;t=outreach-programme">http://www.galwayfilmfleadh.com/dp.php?c=junior_programme&amp;id=150&amp;t=outreach-programme</a>
	<b>Kerry Film Festival (KFF)</b>	<a href="http://www.kerryfilmfestival.com/">http://www.kerryfilmfestival.com/</a>
	<b>Northern Ireland Screen</b>	<a href="http://www.northernirelandscreen.co.uk/categories/6/education.aspx">http://www.northernirelandscreen.co.uk/categories/6/education.aspx</a>
Italy	<b>Agis Scuola</b>	<a href="http://www.agiscuola.it/">http://www.agiscuola.it/</a>
	<b>Associazione italiana per l'Educazione ai Media e alla Comunicazione</b>	<a href="http://www.mediaeducationmed.it/associazione-med.html">http://www.mediaeducationmed.it/associazione-med.html</a>
	<b>Centro Studi Cinematografici</b>	<a href="http://www.cscinema.org/">http://www.cscinema.org/</a>

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	<b>CIAK JUNIOR</b>	<a href="http://www.unesco.org/new/en/venice/resources-services/multimedia/photo-stories/2014-ciak-junior-youth-international-film-festival/">http://www.unesco.org/new/en/venice/resources-services/multimedia/photo-stories/2014-ciak-junior-youth-international-film-festival/</a>
	<b>EMIL Case Study</b>	<a href="http://www.emil-network.eu/res/documents/resource/eScouts%20EMIL%20case-study.pdf">http://www.emil-network.eu/res/documents/resource/eScouts%20EMIL%20case-study.pdf</a>
	<b>Festival Firenze</b>	<a href="http://www.firenzefestival.it/">http://www.firenzefestival.it/</a>
	<b>Festival Internazionale di cinema per ragazzi Giffoni Film Festival (Giffoni Valle Piana)</b>	<a href="http://www.giffonifilmfestival.it/en/">http://www.giffonifilmfestival.it/en/</a>
	<b>Fondazione Centro Sperimentale di Cinematografia – Roma</b>	<a href="http://www.snc.it/">http://www.snc.it/</a>
	<b>Fondazione Cineteca di Bologna</b>	<a href="http://www.cinetecadibologna.it">www.cinetecadibologna.it</a>
	<b>Il Cinema è il tuo film (The “Cinema” is your film)</b>	<a href="http://www.ilcinemaeltuofilm.org/">http://www.ilcinemaeltuofilm.org/</a>
	<b>RAI Ragazzi-Rai Gulp</b>	<a href="http://www.raigulp.rai.it/dl/RaiGulp/programma.html?ContentItem-65bb5cfd-3ef7-4fe5-84b7-2f9d1bae882f">http://www.raigulp.rai.it/dl/RaiGulp/programma.html?ContentItem-65bb5cfd-3ef7-4fe5-84b7-2f9d1bae882f</a>
	<b>SCREAM</b>	<a href="http://www.ilo.org/ipec/Campaignandadvocacy/Scream/lang-en/index.htm">http://www.ilo.org/ipec/Campaignandadvocacy/Scream/lang-en/index.htm</a>
Latvia	<b>Baltic Shorts</b>	<a href="http://balticshorts.com/category/genre/8-b-cat/">http://balticshorts.com/category/genre/8-b-cat/</a>
	<b>Foundation for Enviromental Education</b>	<a href="http://www.videsfonds.lv/lv/jaunie-vides-reportieri-tiksies-stokholm">http://www.videsfonds.lv/lv/jaunie-vides-reportieri-tiksies-stokholm</a>
	<b>Human Right Film Festival Nepatogus Kinas</b>	<a href="http://www.nepatoguskinas.lt/2013/apie-festivali/">http://www.nepatoguskinas.lt/2013/apie-festivali/</a>
	<b>KinoSkola</b>	<a href="http://www.kinoskola.lv/">http://www.kinoskola.lv/</a>
	<b>Riga Film Museum National Film Centre Of Latvia</b>	<a href="http://www.kinomuzejs.lv/izzini">http://www.kinomuzejs.lv/izzini</a>
	<b>Rigas Kino</b>	<a href="http://www.rigaskino.lv/?page_id=31">http://www.rigaskino.lv/?page_id=31</a>
	<b>Splendid Palace</b>	<a href="http://www.splendidpalace.lv/">http://www.splendidpalace.lv/</a>
Liechtenstein	<b>Kino macht Schule - Filmclub im Takino</b>	<a href="http://www.filmclub.li/?page=2138&amp;lan=de&amp;sid=19">http://www.filmclub.li/?page=2138&amp;lan=de&amp;sid=19</a>
Lithuania	<b>Film at my school</b>	<a href="http://www.kinasmokykloje.lt/lt/english-pages-124">http://www.kinasmokykloje.lt/lt/english-pages-124</a>
	<b>Garsas Kino Centras</b>	<a href="http://www.garsas.lt/">http://www.garsas.lt/</a>
	<b>Kids Festival</b>	<a href="http://www.kidsfestival.lt/">http://www.kidsfestival.lt/</a>
	<b>Kinasmokykloje</b>	<a href="http://www.kinasmokykloje.lt/lt/english-pages-124">http://www.kinasmokykloje.lt/lt/english-pages-124</a>
	<b>Lithuanian Film Centre</b>	<a href="http://www.lkc.lt/en/film-promotion/education/">http://www.lkc.lt/en/film-promotion/education/</a>
	<b>Meno Avilys / The Art Hive</b>	<a href="http://www.menoavilys.org/">http://www.menoavilys.org/</a>
	<b>Pasaka</b>	<a href="http://www.kinopasaka.lt/pamokos/">http://www.kinopasaka.lt/pamokos/</a>

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	<b>Skalvija Kino Centras / Skalvija Film Centre</b>	<a href="http://www.skalvija.lt/">http://www.skalvija.lt/</a>
Luxembourg	<b>Archives Nationales de Luxembourg</b>	<a href="http://www.anlux.lu/multi/fr/service-educatif">http://www.anlux.lu/multi/fr/service-educatif</a>
	<b>CinÉast - Festival du Film d'Europe Centrale et Orientale</b>	<a href="http://www.cineast.lu/2013/index.php?id=543">http://www.cineast.lu/2013/index.php?id=543</a>
	<b>Cinémathèque Luxembourg</b>	<a href="http://vdl.lu/vdl_multimedia/Culture+et+Loisirs/Cin%C3%A9math%C3%A8que/Crazy+Cin%C3%A9matographe/Press/Dossier+de+pr%C3%A9sentation+2011.pdf">http://vdl.lu/vdl_multimedia/Culture+et+Loisirs/Cin%C3%A9math%C3%A8que/Crazy+Cin%C3%A9matographe/Press/Dossier+de+pr%C3%A9sentation+2011.pdf</a>
	<b>Créajeune Film Festival National Youth Centre</b>	<a href="http://www.creajeune.eu/index.html">http://www.creajeune.eu/index.html</a>
	<b>Discovery Zone - Luxembourg national film festival</b>	<a href="http://www.plurio.net/5/eid,455527/projection-de-film-pour-enfants-%3A-emilie%2C-un-court-metrage-d.html">http://www.plurio.net/5/eid,455527/projection-de-film-pour-enfants-%3A-emilie%2C-un-court-metrage-d.html</a>
	<b>Plurio.net</b>	<a href="http://www.plurio.net/5/eid,458890/crazy-cinematographe%2C-seance-speciale-%AB-freres-lumiere-%BB-.html">http://www.plurio.net/5/eid,458890/crazy-cinematographe%2C-seance-speciale-%AB-freres-lumiere-%BB-.html</a>
Malta	<b>Kinemastik</b>	<a href="http://www.kinemastik.org/home/article/1207/back-to-school">http://www.kinemastik.org/home/article/1207/back-to-school</a>
	<b>St. James Cavalier</b>	<a href="http://www.sjcv.org/page.asp?n=cinema">http://www.sjcv.org/page.asp?n=cinema</a>
Netherlands	<b>Blik op the Set</b>	<a href="http://www.filmfestival.nl/publiek/over-nff/vrijwilligers/funcities/nff-zoekt-workshopleiders-voor-blik-op-de-set/">http://www.filmfestival.nl/publiek/over-nff/vrijwilligers/funcities/nff-zoekt-workshopleiders-voor-blik-op-de-set/</a>
	<b>Chassé Cinema</b>	<a href="http://www.chasse.nl/cinema">http://www.chasse.nl/cinema</a>
	<b>Cineart Nederland BV</b>	<a href="http://www.autlookfilms.com">www.autlookfilms.com</a>
	<b>Cinekid - Internationales Kinderfilm- und Fernsehfestival</b>	<a href="http://www.cinekid.nl/professional/general-public">http://www.cinekid.nl/professional/general-public</a>
	<b>EYE film institute</b>	<a href="http://www.eyefilm.nl/en/education">http://www.eyefilm.nl/en/education</a>
	<b>Fantastisch Kinder Film Festival</b>	<a href="http://www.fantastischkinderfilmfestival.nl/">http://www.fantastischkinderfilmfestival.nl/</a>
	<b>Filmhuis Den Haag</b>	<a href="http://filmhuisdenhaag.nl/content/1/home.aspx">http://filmhuisdenhaag.nl/content/1/home.aspx</a>
	<b>FOCUS Filmtheater Arnhem</b>	<a href="http://www.focusarnhem.nl/">http://www.focusarnhem.nl/</a>
	<b>International Documentary Film Festival Amsterdam (IDFA)</b>	<a href="http://www.idfa.nl/industry/idfacademy/about.aspx">http://www.idfa.nl/industry/idfacademy/about.aspx</a>
	<b>International Film Festival Film by the Sea</b>	<a href="http://www.filmbythesea.nl/en/default.aspx">http://www.filmbythesea.nl/en/default.aspx</a>
	<b>Leiden International Film Festival (LIFF)</b>	<a href="http://www.leidenfilmfestival.nl/en/">http://www.leidenfilmfestival.nl/en/</a>
	<b>LUX</b>	<a href="http://www.lux-nijmegen.nl/">http://www.lux-nijmegen.nl/</a>
	<b>Movie Zone EYE Film Institute</b>	<a href="http://MovieZone.nl">MovieZone.nl</a>

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	<b>Netherlands Institute for Animation</b>	<a href="http://www.niaf.nl/en/">http://www.niaf.nl/en/</a>
	<b>NFFS - Nationaal Film Festival voor Scholieren, The National Film Festival for Students</b>	<a href="http://www.nffs.nl/over-het-nffs/doelstelling">http://www.nffs.nl/over-het-nffs/doelstelling</a>
	<b>Solar Cinema</b>	<a href="https://www.facebook.com/solarcinema.org">https://www.facebook.com/solarcinema.org</a>
Norway	<b>8 and 1/2</b>	<a href="http://kosmorama.no/en/2013/04/kosmorama-the-only-festival-in-norway-with-8-12/">http://kosmorama.no/en/2013/04/kosmorama-the-only-festival-in-norway-with-8-12/</a>
	<b>AS Fidalgo Film Distribution</b>	<a href="mailto:fidalgo@broadpark.no">fidalgo@broadpark.no</a>
	<b>AV-lisens Norwaco, AV-license Norwaco</b>	<a href="http://www.norwaco.no">http://www.norwaco.no</a>
	<b>Best of the World – Tromsø Children's Film Festival</b>	<a href="http://www.verdensbestefilm.no/info.html">http://www.verdensbestefilm.no/info.html</a>
	<b>Cinamateket i Bergen</b>	<a href="http://cinamateket-usf.no/">http://cinamateket-usf.no/</a>
	<b>Den kulturelle skolesekken (DKS) / The Cultural Rucksack</b>	<a href="http://www.kulturradet.no/den-kulturelle-skolesekken">www.kulturradet.no/den-kulturelle-skolesekken</a>
	<b>Film i Skolen – Film in School Den store skolekinodagen – The great school cinema day</b>	<a href="http://www.kino.no/barnogunge/">http://www.kino.no/barnogunge/</a>
	<b>Film your City : One Minute Moving Image Festival Stavanger</b>	<a href="http://www.digicult.it/news/screen-city-moving-image-festival-stavanger-2013/">http://www.digicult.it/news/screen-city-moving-image-festival-stavanger-2013/</a>
	<b>Kosmorama Trondheim International Film Festival</b>	<a href="http://kosmorama.no/">http://kosmorama.no/</a>
	<b>Kristiansand International Children's Film Festival</b>	<a href="http://www.barnefilmfestivalen.no/index.php/alle-festivalnyheter/513-kristiansand-avis">http://www.barnefilmfestivalen.no/index.php/alle-festivalnyheter/513-kristiansand-avis</a>
	<b>Nordic Youth Film Festival - NUFF</b>	<a href="http://www.nuff.no/">http://www.nuff.no/</a>
	<b>Norwegian film Institute</b>	<a href="http://www.nfi.no/filmkunnskap">http://www.nfi.no/filmkunnskap</a>
	<b>Skolefilmfestivalen Organised by: BIFF</b>	<a href="http://www.biff.no">www.biff.no</a>
	<b>Stord Kommunale Kino</b>	<a href="http://www.stord.kulturhus.no/">http://www.stord.kulturhus.no/</a>
<b>Tour de Force AS</b>	<a href="mailto:post@tourdeforce.no">post@tourdeforce.no</a>	
Poland	<b>Akademia Polskiego Filmu</b>	<a href="http://www.akademiapolskiegofilmu.pl">http://www.akademiapolskiegofilmu.pl</a>
	<b>Ale Kino Festival</b>	<a href="http://www.alekino.com/en/strona/profile">http://www.alekino.com/en/strona/profile</a>
	<b>Centrum Edukacji Obywatelskiej</b>	<a href="http://www.ceo.org.pl/porta1/b_english">www.ceo.org.pl/porta1/b_english</a>
	<b>Coalition for film education in Poland</b>	<a href="http://www.skrtytkuj.pl">www.skrtytkuj.pl</a>



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	<b>EDUKACJAFILMOWA.PL</b>	<a href="http://edukacjafilmowa.pl">edukacjafilmowa.pl</a>
	<b>Filmoteka Szkolna</b>	<a href="http://www.filmotekaszkolna.pl">www.filmotekaszkolna.pl</a>
	<b>Filmpoint</b>	<a href="http://www.filmpoint.pl/edukacja">www.filmpoint.pl/edukacja</a>
	<b>Kid Film Sp. z o.o.</b>	<a href="http://www.kidfilm.pl/site/index.php/about-us">http://www.kidfilm.pl/site/index.php/about-us</a>
	<b>kinoterapia</b>	<a href="http://www.projekcje.edu.pl/">http://www.projekcje.edu.pl/</a>
	<b>Nowe Horyzonty Edukacji Filmowej</b>	<a href="http://www.nhef.pl">www.nhef.pl</a>
	<b>Polish Filmmakers Association</b>	<a href="http://www.sfp.org.pl/baza_wiedzy/294,1,1.html">http://www.sfp.org.pl/baza_wiedzy/294,1,1.html</a>
Portugal	<b>Cine Clube Viseu</b>	<a href="http://www.cineclubeviseu.pt/">http://www.cineclubeviseu.pt/</a>
	<b>Projecto Cinema para Escolas (the Cinema for Schools Project) – created by Cine Clube Viseu-CCV (Viseu Cine Club)</b>	<a href="http://www.cineclubeviseu.pt/CINEMA-PARA-AS-ESCOLAS">http://www.cineclubeviseu.pt/CINEMA-PARA-AS-ESCOLAS</a>
	<b>Zero em Comportamento</b>	<a href="http://www.zeroemcomportamento.org/">http://www.zeroemcomportamento.org/</a>
Romania	<b>Educa TIFF (Transilvania International Film Festival)</b>	<a href="http://tiff.ro/en/educatiff">http://tiff.ro/en/educatiff</a>
	<b>KINOdiseea – International Children's Film Festival, Bucharest</b>	<a href="http://www.kinodiseea.ro">http://www.kinodiseea.ro</a>
	<b>ORICUM organization,</b>	<a href="http://www.cluburidefilmoneeworld.ro">www.cluburidefilmoneeworld.ro</a>
Slovakia	<b>International Biannual Festival of Animation</b>	<a href="http://www.bibiana.sk/index.php?id=225&amp;L=2">http://www.bibiana.sk/index.php?id=225&amp;L=2</a>
	<b>International Festival of Animated Films for Children</b>	<a href="http://www.bab-slovakia.sk/">http://www.bab-slovakia.sk/</a>
	<b>One World for Kids</b>	<a href="http://jedensvet.sk/en">http://jedensvet.sk/en</a>
	<b>People in Peril association,</b>	<a href="http://www.peopleinperil.sk">www.peopleinperil.sk</a>
Slovenia	<b>Animateka</b>	<a href="http://www.animateka.si/en/">http://www.animateka.si/en/</a>
	<b>Isolacine Film Festival</b>	<a href="http://www.isolacine.org/en">www.isolacine.org/en</a>
	<b>kinodvor (Kinobalon)</b>	<a href="http://www.kinodvor.org/en/kinobalon/">http://www.kinodvor.org/en/kinobalon/</a>
	<b>Kinoteca</b>	<a href="http://kinoteca.si">kinoteca.si</a>
	<b>Slovenian Film Center</b>	<a href="http://film-center.si">film-center.si</a>
	<b>Videomanija</b>	<a href="http://radioprvi.rtvslo.si/prispevek/15370">http://radioprvi.rtvslo.si/prispevek/15370</a>
Spain	<b>A Bao A Qu</b>	<a href="http://abaoaqu.org/qui-som/l-abaoaqu">http://abaoaqu.org/qui-som/l-abaoaqu</a>
	<b>Animando la animación</b>	<a href="http://luisvives.edu.gva.es/">http://luisvives.edu.gva.es/</a>
	<b>ARTURUXO FILMS</b>	<a href="http://aturuxofilms.wordpress.com/">http://aturuxofilms.wordpress.com/</a>

Country	Case study	URL
	<b>Asociación Tambor de Hojalata (Madrid)</b>	<a href="http://www.asociaciontambordehojalata.org/">http://www.asociaciontambordehojalata.org/</a>
	<b>Camara y Acción (Las Palmas de Gran Canaria)</b>	<a href="http://camarayaccion.es/blog/">http://camarayaccion.es/blog/</a>
	<b>Cero en Conducta (Málaga)</b>	<a href="http://ceroenconducta.ning.com/">http://ceroenconducta.ning.com/</a>
	<b>Certamen Cine y Salud 2014</b>	<a href="http://cineysalud.blogspot.com.es/">http://cineysalud.blogspot.com.es/</a>
	<b>Cine para estudiantes</b>	<a href="http://www.cinemaeraestudiants.cat/es/recursos-red/">http://www.cinemaeraestudiants.cat/es/recursos-red/</a>
	<b>Cine y educación (Huelva)</b>	<a href="http://www.uhu.es/cine.educacion/cineyeducacion/salanova.htm">http://www.uhu.es/cine.educacion/cineyeducacion/salanova.htm</a>
	<b>Cine y Educación (madrid)</b>	<a href="https://cineyeducacion.com/">https://cineyeducacion.com/</a>
	<b>Cineando (Calatayud)</b>	<a href="http://cineando.wikispaces.com/">http://cineando.wikispaces.com/</a>
	<b>Cineastas en acción (Madrid)</b>	<a href="http://cineastasenaccion.org">http://cineastasenaccion.org</a>
	<b>Cinema en curs</b>	<a href="http://www.cinemaencurs.org/">http://www.cinemaencurs.org/</a>
	<b>Cinema Jove (Valencia)</b>	<a href="http://www.cinemajove.com/">http://www.cinemajove.com/</a>
	<b>Cinemanet</b>	<a href="http://www.cinemanet.info/cine-y-educacion/">http://www.cinemanet.info/cine-y-educacion/</a>
	<b>Cinescola (Barcelona)</b>	<a href="http://www.cinescola.info/">http://www.cinescola.info/</a>
	<b>DracMagic (Barcelona)</b>	<a href="http://www.dracmagic.cat/es/">http://www.dracmagic.cat/es/</a>
	<b>Educando al futuro espectador</b>	<a href="http://educandoalfuturoespectador.blogspot.com.es/">http://educandoalfuturoespectador.blogspot.com.es/</a>
	<b>Edufest- Festival Internacional de Escuelas de Cine (Santa Cruz de Tenerife)</b>	<a href="http://www.edufest.es/">http://www.edufest.es/</a>
	<b>El cine otra forma de contar historias</b>	<a href="http://www.edu.xunta.es/centros/ceipdelouro/">http://www.edu.xunta.es/centros/ceipdelouro/</a>
	<b>El Meu Primer Festival- Barcelona Children Film Festival</b>	<a href="http://www.elmeuprimerfestival.com/?lq=3">http://www.elmeuprimerfestival.com/?lq=3</a>
	<b>El tambor de hojalata (Madrid)</b>	<a href="http://www.asociaciontambordehojalata.org/">http://www.asociaciontambordehojalata.org/</a>
	<b>Escola Solc</b>	<a href="http://www.escolasolc.com/">http://www.escolasolc.com/</a>
	<b>Escuela de cine “Un perro andaluz” (Zaragoza)</b>	<a href="http://www.unperroandaluz.eu/">http://www.unperroandaluz.eu/</a>
	<b>Espacinema magisteri</b>	<a href="http://www.uv.es/cinemag/">http://www.uv.es/cinemag/</a>
	<b>Federació catalana de cineclubs</b>	<a href="http://www.federacioncatalanacineclubs.cat/">http://www.federacioncatalanacineclubs.cat/</a>
	<b>Festival Internacional de Cine de Gijón</b>	<a href="http://www.gijonfilmfestival.com/">http://www.gijonfilmfestival.com/</a>
	<b>FICI- Festival Internacional de Cine para la infancia y la juventud (Madrid)</b>	<a href="http://www.fici.info/">http://www.fici.info/</a>
	<b>Filmoteca per a les escoles (Catalunya)</b>	<a href="http://www.filmoteca.cat/web/serveis-educatius/filmoteca-per-a-les-escoles">http://www.filmoteca.cat/web/serveis-educatius/filmoteca-per-a-les-escoles</a>

Country	Case study	URL
	<b>Imedia Málaga-Isaac Albéniz, Festival de Cortometrajes</b>	<a href="http://www.cortometrajesalbeniz.com/">http://www.cortometrajesalbeniz.com/</a>
	<b>Irudi Biziak</b>	<a href="http://www.irudibiziak.com/">http://www.irudibiziak.com/</a>
	<b>La Mirada Oblicua</b>	<a href="http://www.lamiradaoblicua.es">www.lamiradaoblicua.es</a>
	<b>La Tribu 2.0</b>	<a href="https://sites.google.com/site/planaudiovisual20/tenemos-un-plan-audiovisual/la-tribu-2-0">https://sites.google.com/site/planaudiovisual20/tenemos-un-plan-audiovisual/la-tribu-2-0</a>
	<b>Menuda Filmo (Valencia)</b>	<a href="http://ivac.gva.es/la-filmoteca/programacion/menuda-filmo">http://ivac.gva.es/la-filmoteca/programacion/menuda-filmo</a>
	<b>Modiband</b>	<a href="http://www.modiband.com/">http://www.modiband.com/</a>
	<b>Mostra Internacional de Cinema educatiu</b>	<a href="http://www.jordielmussol.com/la-mostra.html">http://www.jordielmussol.com/la-mostra.html</a>
	<b>Mucho (+) que cine</b>	<a href="http://www.muchomasquecine.com/">http://www.muchomasquecine.com/</a>
	<b>Orson the Kid (Madrid)</b>	<a href="http://www.orsonthekid.com/Orson_the_Kid.html">http://www.orsonthekid.com/Orson_the_Kid.html</a>
	<b>PICURT</b>	<a href="http://picurt2013.wordpress.com/about/">http://picurt2013.wordpress.com/about/</a>
	<b>Proyecto via de la plata</b>	<a href="http://www.festivalviadelaplata.com/pixelextreme%C3%B1o.html">http://www.festivalviadelaplata.com/pixelextreme%C3%B1o.html</a>
	<b>Servetus tv/Servetus studio</b>	<a href="http://servetustv.blogspot.com.es/">http://servetustv.blogspot.com.es/</a>
	<b>Teleduca</b>	<a href="http://www.teleduca.org/quisom/definicio.html">http://www.teleduca.org/quisom/definicio.html</a>
	<b>Telekids</b>	<a href="http://jsanchezcarrero.blogspot.com.es/">http://jsanchezcarrero.blogspot.com.es/</a>
	<b>Txepe</b>	<a href="http://www.fici.info">www.fici.info</a>
<b>Un día de cine. Alfabetización audiovisual y crecimiento personal</b>	<a href="http://www.iespiramide.es/programas/un-dia-de-cine/">http://www.iespiramide.es/programas/un-dia-de-cine/</a>	
<b>VeolInternet</b>	<a href="http://www.veointernet.com/VI_PlataformasVEO.asp">http://www.veointernet.com/VI_PlataformasVEO.asp</a>	
Sweden	<b>Film i Dalarna</b>	<a href="http://filmdalarna.se/">http://filmdalarna.se/</a>
	<b>Film i Skolan (Film in School)</b>	<a href="http://www.sfi.se/filmiskolan">www.sfi.se/filmiskolan</a>
	<b>Filmpedagogerna</b>	<a href="http://filmpedagogerna.se">http://filmpedagogerna.se</a>
	<b>FilmPool Nord</b>	<a href="http://www.filmpoolnord.se/">http://www.filmpoolnord.se/</a>
	<b>Filmpool Nord (FPN)</b>	<a href="http://www.filmpoolnord.se">http://www.filmpoolnord.se</a>
	<b>Multimediabyrån</b>	<a href="http://multimedia.skolverket.se/">http://multimedia.skolverket.se/</a>
	<b>Swedish Film Institute</b>	<a href="http://www.sfi.se/en-GB/English/Film-In-Schools/">http://www.sfi.se/en-GB/English/Film-In-Schools/</a>
Switzerland	<b>Achaos</b>	<a href="http://www.achaos.ch/start.html">http://www.achaos.ch/start.html</a>
	<b>Animatou</b>	<a href="http://www.animatou.com/cinematou/index.php?id=592">http://www.animatou.com/cinematou/index.php?id=592</a>
	<b>Castellinaria</b>	<a href="http://www.castellinaria.ch/Atelier-8ecf0300">http://www.castellinaria.ch/Atelier-8ecf0300</a>
	<b>Cinedolcevita</b>	<a href="http://www.cinedolcevita.ch/ueber-uns/">http://www.cinedolcevita.ch/ueber-uns/</a>
	<b>Cineeducation</b>	<a href="http://www.cineeducation.ch">www.cineeducation.ch</a>
<b>Cineforum</b>	<a href="http://www.cineforum.ch/">http://www.cineforum.ch/</a>	

Country	Case study	URL
	<b>Cinémathèque suisse</b>	<a href="http://www.cinematheque.ch/fr/projections/ecoles/">http://www.cinematheque.ch/fr/projections/ecoles/</a>
	<b>crossfade.tv</b>	<a href="http://www.crossfade.tv">www.crossfade.tv</a>
	<b>Die Zauberlanterne - La Lanterne magique</b>	<a href="http://www.magic-lantern.org/?lang=en">http://www.magic-lantern.org/?lang=en</a>
	<b>e-media.ch</b>	<a href="http://www.e-media.ch">http://www.e-media.ch</a>
	<b>Festival du film et des droits humains</b>	<a href="http://www.fifdh.org/2014/index.php?rubID=157&amp;lan=fr">http://www.fifdh.org/2014/index.php?rubID=157&amp;lan=fr</a>
	<b>Festival international de film de Fribourg</b>	<a href="http://www.fiff.ch/en/schools/information/general-offer.html">http://www.fiff.ch/en/schools/information/general-offer.html</a>
	<b>FFFH - Festival du film Français d'Hélievetie</b>	<a href="http://www.fffh.ch/fr/info/festival-des-scolaires/">http://www.fffh.ch/fr/info/festival-des-scolaires/</a>
	<b>Film, Form &amp; Communication</b>	<a href="http://www.fifoco.ch/en/node/162">http://www.fifoco.ch/en/node/162</a>
	<b>Filmkids</b>	<a href="http://filmkids.ch/Website/uber-uns/">http://filmkids.ch/Website/uber-uns/</a>
	<b>Filmpodium</b>	<a href="http://www.filmpodium.ch/Service/CMSServicePage.aspx?sid=4">http://www.filmpodium.ch/Service/CMSServicePage.aspx?sid=4</a>
	<b>Internationale Kurzfilmtage Winterthur</b>	<a href="http://www.kurzfilmtage.ch/youth-and-school/">http://www.kurzfilmtage.ch/youth-and-school/</a>
	<b>Jugend Film Tage</b>	<a href="http://www.jugendfilmtage.ch">www.jugendfilmtage.ch</a>
	<b>Kinomagie</b>	<a href="http://www.kinomagie.ch/">http://www.kinomagie.ch/</a>
	<b>Kurzfilme im Unterricht</b>	<a href="http://www.kurzfilmtage.ch/">http://www.kurzfilmtage.ch/</a>
	<b>Medien- und TheaterFalle</b>	<a href="http://www.medienfalle.ch/">http://www.medienfalle.ch/</a>
	<b>Roadmovie</b>	<a href="http://www.roadmovie.ch/Roadmovie_e.html">http://www.roadmovie.ch/Roadmovie_e.html</a>
	<b>schule &amp; kultur</b>	<a href="http://www.schuleundkultur.zh.ch/Film.538.0.html">http://www.schuleundkultur.zh.ch/Film.538.0.html</a>
	<b>Thomas Binotto</b>	<a href="http://www.binotto.ch/thomas/buecher/index.html">http://www.binotto.ch/thomas/buecher/index.html</a>
	<b>Verein Kulturvermittlung</b>	<a href="http://www.kultur-vermittlung.ch/projekte.html">http://www.kultur-vermittlung.ch/projekte.html</a>
<b>Visions du Réel</b>	<a href="http://www.visionsdureel.ch/ecoles/">http://www.visionsdureel.ch/ecoles/</a>	
United Kingdom	<b>BBC Learning</b>	<a href="http://www.bbc.co.uk/learning/">http://www.bbc.co.uk/learning/</a>
	<b>BFI Film Academy</b>	<a href="http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017/bfi-film-academy-scheme-2013-4">http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017/bfi-film-academy-scheme-2013-4</a>
	<b>BFI Film Audience Network</b>	<a href="http://www.bfi.org.uk/film-audience-network">http://www.bfi.org.uk/film-audience-network</a>
	<b>BFI Film Releases</b>	<a href="http://www.bfi.org.uk/news-opinion/bfi-film-releases">http://www.bfi.org.uk/news-opinion/bfi-film-releases</a>
	<b>BFI Imax Education</b>	<a href="http://www.odeon.co.uk/cinemas/bfi_imax/211/#educationatbfi">http://www.odeon.co.uk/cinemas/bfi_imax/211/#educationatbfi</a>
	<b>BFI London Film Festival</b>	<a href="http://www.bfi.org.uk/lff">http://www.bfi.org.uk/lff</a>
	<b>BFI London Lesbian &amp; Gay Film Festival</b>	<a href="http://www.bfi.org.uk/llgff">http://www.bfi.org.uk/llgff</a>
<b>BFI Mediatheques</b>	<a href="http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mediatheques">http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mediatheques</a>	

Country	Case study	URL
	<b>BFI National Archive</b>	<a href="http://www.bfi.org.uk/archive-collections">http://www.bfi.org.uk/archive-collections</a>
	<b>BFI Neighborhood Cinema</b>	<a href="http://www.bfi.org.uk/about-bfi/partnerships/bfi-neighbourhood-cinema">http://www.bfi.org.uk/about-bfi/partnerships/bfi-neighbourhood-cinema</a>
	<b>BFI Player</b>	<a href="http://player.bfi.org.uk/">http://player.bfi.org.uk/</a>
	<b>BFI Reuben Library</b>	<a href="http://www.bfi.org.uk/education-research/bfi-reuben-library">http://www.bfi.org.uk/education-research/bfi-reuben-library</a>
	<b>BFI Sight &amp; Sound. The international Film Magazine</b>	<a href="http://www.bfi.org.uk/news-opinion/sight-sound-magazine">http://www.bfi.org.uk/news-opinion/sight-sound-magazine</a>
	<b>BFI Southbank-National Film Theatre</b>	<a href="https://whatson.bfi.org.uk/Online/default.asp?menu_id=2139C748-AD1B-4169-B0ED-F924375655C5&amp;sToken=1%2C2879056d%2C52e68051%2C8EB37585-B211-4D45-93C3-F2472EFAAC1A%2CPqIqZGBZmQt4RsqiqAvzjN5A78Y%3D">https://whatson.bfi.org.uk/Online/default.asp?menu_id=2139C748-AD1B-4169-B0ED-F924375655C5&amp;sToken=1%2C2879056d%2C52e68051%2C8EB37585-B211-4D45-93C3-F2472EFAAC1A%2CPqIqZGBZmQt4RsqiqAvzjN5A78Y%3D</a>
	<b>BFI Teaching Film, TV and Media Studies</b>	<a href="http://www.bfi.org.uk/education-research/education">http://www.bfi.org.uk/education-research/education</a>
	<b>British Council Film</b>	<a href="http://film.britishcouncil.org/">http://film.britishcouncil.org/</a>
	<b>British Universities Film and Video Council</b>	<a href="http://bufvc.ac.uk/">http://bufvc.ac.uk/</a>
	<b>Children's Media Foundation</b>	<a href="http://www.thechildrensmediafoundation.org/">http://www.thechildrensmediafoundation.org/</a>
	<b>CineClub</b>	<a href="http://cineclub.org.uk/">http://cineclub.org.uk/</a>
	<b>Co-operative British Youth Film Academy</b>	<a href="http://britishyouthfilmacademy.com/">http://britishyouthfilmacademy.com/</a>
	<b>Film and Video Workshop (Animage)</b>	<a href="http://www.filmworkshop.com/">http://www.filmworkshop.com/</a>
	<b>Film Club</b>	<a href="http://www.filmclub.org/">http://www.filmclub.org/</a>
	<b>FILM CLUB</b>	<a href="http://www.filmclub.org/">http://www.filmclub.org/</a>
	<b>Film Education (from UK)</b>	<a href="http://www.filmeducation.org/">http://www.filmeducation.org/</a>
	<b>Film Nation UK</b>	<a href="http://www.filmnationuk.org/">http://www.filmnationuk.org/</a>
	<b>filmeducation.org</b>	<a href="http://www.filmeducation.org/">http://www.filmeducation.org/</a>
	<b>First Light</b>	<a href="http://www.firstlightonline.co.uk/">http://www.firstlightonline.co.uk/</a>
	<b>Glasgow Film Theatre and Glasgow Film Festival</b>	<a href="http://www.glasgowfilm.org/festival/schools">http://www.glasgowfilm.org/festival/schools</a>
	<b>Into Film - Film Nation UK</b>	<a href="http://www.bfi.org.uk">www.bfi.org.uk</a>
	<b>Media Education Association:-</b>	<a href="http://www.themea.org">www.themea.org</a>
	<b>National Film and Television School</b>	<a href="http://nftsfilm-tv.ac.uk/">http://nftsfilm-tv.ac.uk/</a>
	<b>National Youth Film Festival</b>	<a href="http://www.nationalyouthfilmfestival.org/">http://www.nationalyouthfilmfestival.org/</a>

Country	Case study	URL
	<b>Northern Ireland Screen Education Strategy</b> <b>The Creative Learning Centres</b> <b>FilmClub</b>	<a href="http://www.northernirelandscreen.co.uk">www.northernirelandscreen.co.uk</a>
	<b>The Film Space</b>	<a href="http://www.thefilmSPACE.org">www.thefilmSPACE.org</a>
	<b>The National Media Museum</b>	<a href="http://www.nationalmediamuseum.org.uk/">http://www.nationalmediamuseum.org.uk/</a>

## ANNEX 7: ANNOTATED BIBLIOGRAPHY

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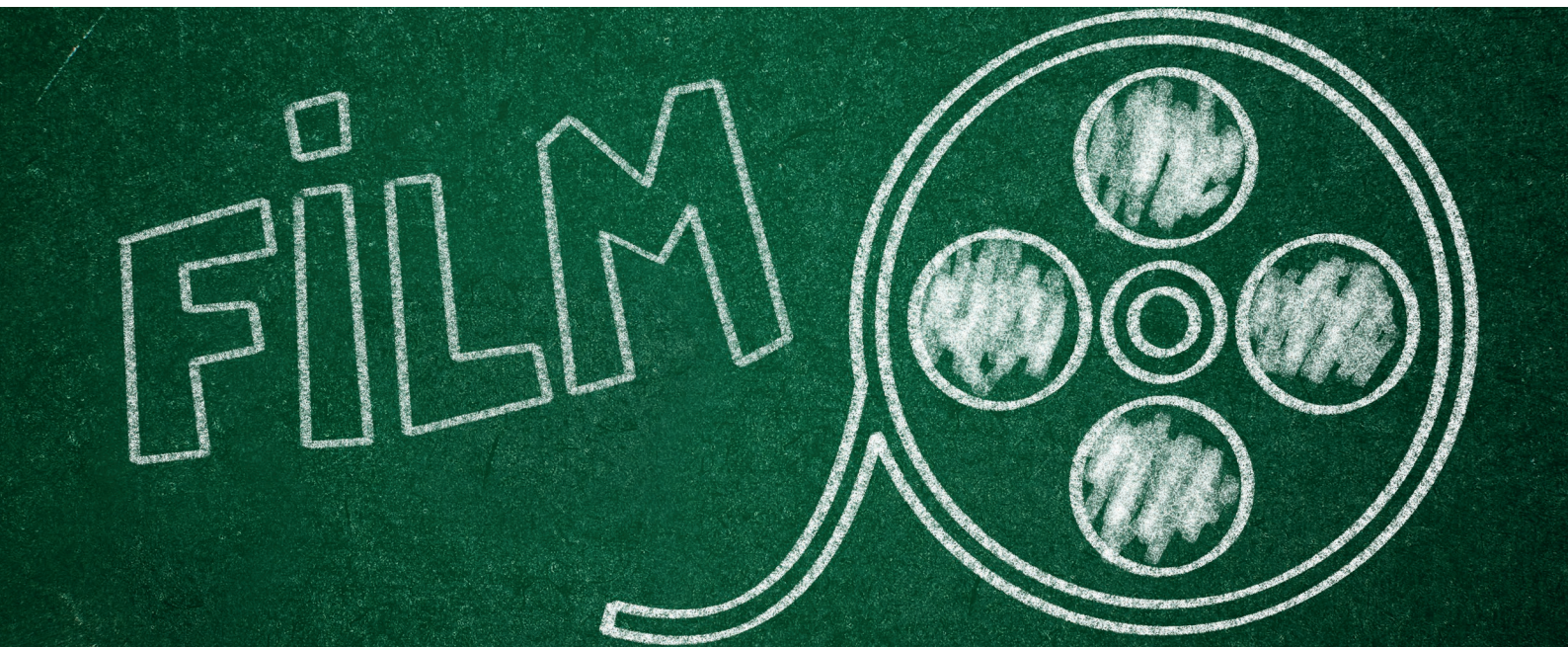




European  
Commission

# Showing films and other audiovisual content in European Schools

## Obstacles and best practices



## Final Report

A study prepared for the European Commission  
DG Communications Networks, Content & Technology by:

**UAB**  
Universitat Autònoma  
de Barcelona

**THINK TANK...**  
ON EUROPEAN FILM AND FILM POLICY

**CUMEDIAE**



Digital Agenda  
for Europe

This study was carried out for the European Commission by:



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# Executive Summary

## ABSTRACT

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The aim of this study is to provide the European Commission with reliable data and analyses on the educational use of audiovisual content in schools, pointing out obstacles and good practices from three different aspects: the educational, the legal, and the relationship with the film industry.

The study is divided in five main chapters.

The school chapter looks into the use of films and audiovisual content in European schools as determined by their curricula – use of film in general and film literacy education; access to relevant films and other audiovisual content and its costs; teaching methodologies and teacher training; physical conditions for film-showing.

The industry chapter focuses on how films can be made available for schools and what obstacles may exist. Examples of applied copyright law show how some countries have solved the access problem. This section includes examples of initiatives and activities carried out by a diverse sample of public film institutions and public-private stakeholders.

The legal chapter analyses how the copyright framework is implemented in the countries covered in the report. This chapter specifically looks into the terms of access to film and other audiovisual content for its use in schools.

The last two chapters summarize obstacles and barriers to effective film literacy teaching, followed by policy recommendations.

## CHAPTER 1

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### Use of films and other audiovisual content in European Schools

This part of the study presents a detailed analysis on the use of films and other audiovisual content in schools. The analysis is primarily based on 6,701 replies from teachers and schools resulting from a comprehensive questionnaire.

The analysis of the questionnaire has been combined with desk and qualitative research, together with previous academic findings regarding the educational use of audiovisual content. We can summarize some of the findings as follows: film literacy is not generally considered to be an autonomous subject in European schools; it is most likely to be integrated into other subjects.

Film literacy is taught in a way to complement various compulsory subjects, and it is only considered to be a self-contained curricular subject in a few countries. Across Europe most teachers (62%) have indicated that the teaching of film literacy is an “uncommon and sporadic practice”, and only 5% states that it is a “widespread and common practice”. These remarkable percentages may easily be interpreted as strong obstacles to implementing film literacy in schools. However, 60% of teachers recommend that film literacy becomes a compulsory subject.

The lack of a solid public policy on film literacy is perceived as an important barrier by over 80% of teachers.

Many teachers believe that the cost of access to films represents an obstacle for film literacy. 75% of teachers consider that the lack of film literacy competences is a “very relevant” or “quite important” barrier.

Collaboration with external bodies is considered to be one of the key factors to a successful implementation of large-scale film literacy initiatives in schools. However, it appears that this collaboration is not as common as it could be.

There is a clear lack of networking and structured exchange of information and experience on film literacy among teachers: only one in ten teachers acknowledge the existence of any such network, local or international. And most teachers have said they are not aware of any ‘good practices’.

According to most teachers equipment is not the real obstacle to film literacy. In fact, school managers deem the level of technological

infrastructure in their schools satisfactory. Only 17% of schools say they are poorly or very poorly equipped.

Most film and audiovisual content available in schools is in DVD format. Specific online platforms for schools are still rare. Free-access web platforms such as Vimeo, YouTube, etc. are often mentioned as common source for audiovisual content other than cinema.

## CHAPTER 2

### The perspective of the Film Industry, Public Film Institutions and other stakeholders

#### No film without Film Industry

There is no film literacy without film and audio-visual content to be shown. The very existence of such content is the result of the professional work, and the economic and entrepreneurial effort of what can be collectively defined as the 'Film Industry'. Schools and teachers cannot independently assume the task of facilitating student access without the stable complicity of those who compose such industry, together with the different organisations, public and private which work to promote and support cinema.

The use of films in schools is commonly defined as 'non-theatrical' by distributors. This definition tends to reflect the specific nature of this kind of distribution, and it is related to the cost of material for educational purposes. Conditions for commercial film sale have been firmly established, and they follow certain rather standardised practices, but there is not a similar order for handling 'non-commercial' or 'non-theatrical' sales.

The study confirms the main industry players' active participation in facilitating relevant film access for schools. We can observe a strong awareness of the importance of film literacy, as well as an acknowledgement of the upcoming role film literacy must play to generate interest in European films among young audiences.

#### Multiple licensing models

According to our survey of stakeholders and experts, no two countries follow the same licensing guidelines to gain access to audiovisual material for schools. Major distributors may establish their own licensing structures, but as Europe is dominated by small production and distribution companies that are unable to set up proper licensing agreements, the role of right-holder associations and collecting agencies has become increasingly important within the process of creating a more unified European licensing system. Many producers and distributors have therefore delegated complex legal agreements to national and European umbrella organisations

so that films, DVDs and online content can be used for educational purposes in schools.

The main stakeholders with international experiences and wide perspectives, such as the IVF ("International Video Fédération") and the FIAPF ("International Federation of Film Producers' Associations") state that the current European legal framework, the European Copyright Directive (EUCD), covers the limitations and exceptions to the ordinary copyright film and audiovisual regime within the context of education. The EUCD gives Member States enough flexibility to implement exceptions in the case of illustration for teaching purposes, and to encourage licensing solutions negotiated with rights holders. According to both organisations, educational institutions requiring a broader use of copyright protected materials, which are not covered by national exceptions can explore licensing alternatives with the relevant rights holders.

Online platforms which are specifically set up for school use are perceived by many industry players as a highly recommended method, as it can combine a pre-selected catalogue intended for school usage with the matching licensing scheme which supports the usage. Although such cases exist, it cannot yet be considered a generalised scheme in Europe.

#### Facilitating access out of Schools

Film experts and professionals, as well as teachers, underline the importance of screenings out of schools, as this will be the only way for many students to experience and learn about film.

'School in Cinema' programmes offer theatrical screenings for students in commercial cinemas; film clubs organise screening programmes in and out of school, which are supported by public film bodies and distributors; film festivals may include a specific educational dimension and complement their main activities; "itinerant festivals" secure access to movies that would not be available otherwise; and finally film archives and cinémathèques also play an important role, though mainly for schools in proximity of their location. Such a diversity of options requires structured collaboration between schools and external parties: film distributors, theatres, and indeed, dedicated institutions of public or private nature.

## CHAPTER 3

### The legal framework

#### The copyright directive and international treaties

The legal tool under which European schools are allowed use audio-visual content and films is – as far as the remit of this report project is concerned – the “Directive on Certain Aspects of Copyright and Related Rights in the Information Society” (Directive 2001/29/EC), hereinafter referred to as “EUCD”. The EUCD has already been implemented in the copyright laws of all Member States. The Directive establishes a harmonized formulation as regards three economic rights protected by copyright: the reproduction right, the communication to the public right and the distribution right. In a specific provision, it grants legal protection to technological protection measures applied to works and other subject matter, against both acts of individual circumvention and commercial dealings in circumvention devices. Essentially, the rights established by the Directive are mandatory under international copyright convention law and follow similar (though not identical) provisions under international multilateral legal instruments. The EUCD foresees that Member States may introduce or maintain a range of limitations or exceptions to the exclusive rights. Limitations to the reproduction right, and limitations to the rights of reproduction and communication to the public right are generally not mandatory: they may or may not be established by Member States. Moreover, the EUCD provisions as regards limitations and exceptions are understood as a “maximum”: that is, Member States cannot introduce more exceptions or more extensive exceptions or limitations. At the same time, any limitations to the rights the Directive recognizes must sit the so called “three step test”: limitations must be (a) for certain special cases, (b) where there is no conflict with a normal exploitation and (c) as far as they do not unreasonably prejudice the legitimate interests of the right holder.

#### Teaching limitation to copyright

The EUCD includes an exception which allows the use of works for the purpose of illustration for teaching, which covers, under certain conditions, the use of films in schools. This teaching limitation may, therefore, cover certain uses of audio-visual works and films in schools. Our study analyses this complex legal framework in depth, and the specific way it has been implemented in the different countries (EU Member States and Norway) covered in the analysis. Non EU States such as Switzerland are not bound by the EUCD, but applicable international treaties lead to very similar results.

As far as screening of films in schools is concerned, there are differences between Member States on the one hand related to the rights affected by such use, and on the other to the acts allowed under the teaching exception. A screening in a classroom is generally considered to be a public performance (in which case copyright is affected), but another interpretation draws a parallel with private screenings to which no restrictions under copyright law apply.

A small number of Member States maintains limitations for teaching purposes, which are so restrictive that in fact they cannot cover any of the film screening activities analysed in our report. Teaching exceptions in these countries generally only allow certain acts of copying. Accordingly, every use of a film requires authorisation and a license must be obtained. A second group permits the screening of films in the classroom, and therefore in those countries the exception also applies to the right of public performance. A third group has added further uses under the teaching exception, following the implementation of the EUCD. In this case the exception also applies to the right of communication to the public and particularly includes, online use via an intranet.

The report examines and comments on the different existing models, each of them showing potential sub-sections depending on the country: a) free screening of films in a classroom b) statutory licensing requiring payment of compensation or remuneration, and c) framework agreements based on voluntary collective licenses and managed by collecting societies. In addition, direct licensing contracts between schools and platform operators, based on technological protection measures, are generally available and in those cases the teaching exception is hardly relevant.

## CHAPTER 4

### Obstacles

#### Different kinds of obstacles

Obstacles which prevent film literacy from being implemented in schools comprise general educational policies, pedagogical and cultural aspects, and the economic, legal, technological and practical conditions under which schools operate.

#### Curricular and pedagogical restrictions

Film literacy is generally not recognised as being equivalent to spoken and written language. Film literacy is therefore not usually recognised in national curricula across Europe.

As a consequence film literacy only has a minor feature in teaching syllabi.

In addition, teachers lack autonomy, which makes it difficult for them to decide how to introduce film literacy in their lessons. Adequate teacher training is not prioritised, as it should be; access to relevant films and other audiovisual material depends on the demands of individual schools, which also applies to appropriate infrastructure for teaching film literacy.

With no mandatory requirement for teaching film literacy, film literacy as a self-contained subject is still poorly developed. Film and other audiovisual material is widely used to support other key subjects, but is rarely the main source of independent study. A cultural barrier can be observed between traditional literacy and film/media literacy – teachers are not familiar with a pedagogical approach to the use of audiovisual material due to lack of training, and may refrain from a confrontation with film and computer informed students.

#### Practical restrictions in schools

Appropriate infrastructure for film screenings are an obstacle in many countries. Screening rooms which emulate the cinema experience are scarce. A lack of high-speed internet connections prevents the use of diverse and valuable content of films and programmes which are often available online for free. Links to dedicated platforms are likewise prevented without broadband access.

The conditions of the traditional classroom are not ideal for displaying images and sound; investment in improving these conditions will, for many schools, be a major problem.

#### Economic and legal conditions

The availability of film and other audiovisual resources is an important constraint for teaching film literacy. 63% of teachers report the use of 'own material'. This indicates that the schools lack a regular agreement for film provision. Teachers consider the purchasing cost of films an obstacle and are often not aware of license agreements that their schools may have included.

Schools, teachers and right owners are not the right partners with whom to negotiate license agreements.

Framework agreements which cover the use of films for all schools in a country or a constituency are best established between the public school authorities and right owner organisations (collective management organisations). Wider access to relevant material will remain an obstacle until the responsibility is removed from schools and teachers and passed on to the relevant central bodies.

#### Lack of communication and understanding between schools and rights-holders

There is an important distance and communication problem, between schools and rights holders. Teachers generally do not pay attention to copyright or licensing issues behind their screenings at school; they are not usually familiar with licensing agreements available to them or that are present even in their schools. At the same time, the film industry does not have the educational use of films among its priorities.

## CHAPTER 5

### Recommendations

Recommendations for improving film literacy in schools are based on overcoming identified obstacles to obtain an effective implementation of film literacy, and the FilmEd study in general.

#### Public film literacy policy

The EC should encourage Member States to acknowledge Film Literacy as a compulsory subject in school curricula, either as a self-contained subject or a clearly defined subset to media literacy skills. This would include producing resources to establish pedagogical parameters, and an appropriate physical and technological environment.

#### Film literacy promotion

The EC and Member States should actively spread awareness among teachers and schools on the impact of audiovisual media on children and young people, and on the importance of acquiring critical and creative competences through effective and competent film and media literacy teaching. The EC should boost campaigns for teachers and parents addressing the need for a cultural shift as regards the impact of image-based content on young people, who require complex, meaningful and qualified studies.

#### Lifelong training for teachers

The EC should recommend that all Member States implement media and film education programmes in teachers' colleges and universities at Masters level.

In addition, the EC should also recommend the promotion of permanent courses for teachers in order to make teachers confident, competent and skilled users of media, information and communication technologies.

#### Online educational platforms

The EC should recommend that access to relevant films and other audiovisual material is regulated by framework agreements between central school authorities and appropriate organisations who represent right holders, and thus remove obstacles encountered in many schools.

The EC should promote European educational VOD/SVOD platforms push their availability to schools. Such platforms should aim at increasing the volume of films and other audio-visual content for teaching purposes; give access to non-national European films; and contribute to European cultural diversity and world cinema awareness.

The EC should consider acquiring screening licenses for a selection of

European films to be made available for all schools on one or several online platforms. A catalogue of 50-100 films would generously contribute to the spreading of European culture – and as an added value there would be an increased interest in viewing new European films. All films should be contemporary and available in their original languages, with the option of subtitles in national languages. Film literacy experts from each country could select exemplary films, bearing in mind each of their young target audiences.

#### Preferable infrastructure for creative classrooms

The EC should recommend the establishment of 'Creative Classrooms', whose facilities are suitable for the exhibition, creation, discussion and study of any type of media or online resource. In this context, it is important to promote the use of specific spaces for film screening (auditoriums or wall-projections in blacked-out rooms with proper sound will increase concentration and learning quality). The EC should encourage Member States to secure proper access to high-speed internet, allowing internet connection in classrooms and in common facilities.

# Résumé Exécutif

## RÉSUMÉ

L'objectif de cette étude est de remettre à la Commission Européenne (CE) des données et analyses fiables concernant l'utilisation pédagogique de contenus audiovisuels dans les écoles, tout en identifiant les contraintes majeures et les « bonnes pratiques ». Cette étude se base sur une approche qui combine à la fois la perspective éducative, juridique et la relation existante avec l'industrie du film.

L'étude est divisée en 5 chapitres principaux.

Le chapitre dédié aux écoles analyse l'utilisation de films et d'autres contenus audiovisuels dans les écoles européennes, telle que déterminée par le programme scolaire – l'utilisation de films en général et l'éducation par l'intermédiaire du cinéma; l'accès à des films et à d'autres contenus audiovisuels pertinents, leurs coûts, les méthodes d'enseignement et la formation des enseignants, ainsi que les conditions techniques et matérielles pour la projection de films.

Le chapitre dédié à l'industrie du film met l'accent sur la manière dont les films peuvent être mis à disposition dans les écoles et sur les éventuels obstacles. Des exemples d'application de la législation sur le droit d'auteur montrent comment certains pays ont pu résoudre les problèmes liés à l'accès et à la diffusion de films. Ce chapitre inclut plusieurs exemples d'initiatives et activités menées par un échantillon de diverses institutions cinématographiques publiques ainsi que par des parties prenantes publiques et privées.

Le chapitre juridique analyse comment le cadre juridique en matière de droits d'auteur a été mis en œuvre dans les pays couverts par cette étude. Cette partie se concentre tout particulièrement sur les conditions d'accès et d'utilisation des films et d'autres contenus audiovisuels dans les écoles.

Les deux derniers chapitres résument les barrières qui empêchent un enseignement effectif de la culture cinématographique, suivi de recommandations pour améliorer les politiques en la matière.

## CHAPITRE 1

### L'utilisation de films et autres contenus audiovisuels dans les Écoles Européennes

Cette partie de l'étude présente une analyse détaillée des différentes données liées à l'utilisation de films et autres contenus audiovisuels dans les écoles. L'analyse est basée principalement sur les réponses à un questionnaire détaillé adressé à plus de 6,700 enseignants et écoles diverses.

L'analyse des questionnaires a été complétée par des travaux de recherche et d'évaluation qualitative ainsi que par des études académiques préalables concernant l'utilisation pédagogique de contenus audiovisuels. Les principales conclusions se résument comme suit : l'éducation au cinéma ne constitue généralement pas une matière séparée et distincte. On la retrouve généralement intégrée à d'autres matières.

L'éducation au cinéma est enseignée pour compléter et illustrer d'autres matières d'enseignement obligatoires et seule une minorité de pays considère que celle-ci devrait être présentée dans le programme scolaire comme une matière à part entière. En Europe, une majorité d'enseignants (62%) considère que l'éducation au cinéma constitue une « pratique rare et ponctuelle ». Seuls 5% d'entre eux considèrent ce type de pratique répandue et bien établie. Ces chiffres peuvent révéler l'existence d'un certain nombre d'obstacles à la mise en œuvre de l'éducation au cinéma dans les écoles. Néanmoins, 60% des enseignants recommandent que l'éducation au cinéma devienne une matière obligatoire.

L'absence d'une politique publique ferme et solide en la matière est considérée comme une barrière importante par la grande majorité des enseignants (plus de 80% d'entre eux).

Beaucoup d'enseignants considèrent que le coût lié à l'accès aux films représente un problème majeur pour l'éducation au cinéma. De même, 75% des enseignants considèrent que leur manque de formation dans ce domaine demeure une barrière « assez pertinente » ou « très pertinente ».

Collaborer avec les organismes externes est considéré comme un facteur clé pour assurer le succès des initiatives d'éducation au cinéma à grande portée dans les écoles. Néanmoins, il semblerait que ces collaborations ne soient pas aussi fréquentes que l'on pourrait le croire.

L'échange structuré d'expérience et d'information sur l'éducation au



cinéma ainsi que le networking restent pratiquement inexistantes entre enseignants: seul 1 sur 10 reconnaît appartenir à ce type de réseau, que ce soit au niveau local ou international. De même, la grande majorité d'entre eux précise ne pas être au courant des « bonnes pratiques » en la matière.

En ce qui concerne les équipements, la plupart des enseignants considère qu'ils ne constituent pas un réel obstacle pour l'éducation au cinéma. D'ailleurs, les directeurs d'écoles considèrent leurs infrastructures technologiques comme satisfaisantes. Seules 17% des écoles considèrent être mal ou très mal équipées.

La grande majorité des films ou des contenus audiovisuels dans les écoles est disponible sous forme de DVD. Les plateformes spécifiques en ligne sur internet pour les écoles sont encore rares. Les plateformes web de libre-accès comme Vimeo, YouTube, etc. sont par contre souvent mentionnées comme source courante pour accéder à des contenus audiovisuels autres que des films.

## CHAPITRE 2

### Le rôle de l'industrie du film, des institutions cinématographiques et des autres parties prenantes dans l'éducation au cinéma

#### Pas de films sans industrie du film

Il n'y a pas d'éducation au cinéma sans la diffusion de films et d'autres contenus audiovisuels. L'existence même de ce contenu est le résultat d'un travail professionnel, d'un effort économique et d'entrepreneuriat de tous les acteurs qu'englobe « l'industrie du cinéma ». Les écoles et les enseignants ne peuvent pas par eux-même prendre en charge la tâche de faciliter l'accès des étudiants aux films. Ceci n'est possible que grâce à une coopération stable entre les différents acteurs de l'industrie audiovisuelle et du cinéma, y compris les différentes organisations publiques et privées qui travaillent à leur promotion et soutien.

L'utilisation de films dans les écoles est en général définie par les distributeurs comme « non commerciale » ou « hors salle de cinéma ». Cette définition montre en quelque sorte la nature spécifique de ce type de distribution et est également liée au coût de l'accès au matériel à finalité éducative. Bien que les conditions de vente commerciale des films aient été fermement reprises dans des contrats et des pratiques très standardisées, un tel cadre n'existe pas à l'heure actuelle pour les ventes « non commerciales » ou « hors salle ».

L'étude confirme que les principaux acteurs de l'industrie sont disposés à faciliter l'accès à des films par les écoles. L'industrie reconnaît l'importance de l'éducation au cinéma, et tout particulièrement en ce qui concerne le rôle qu'elle peut jouer pour renforcer l'intérêt pour le film européen auprès des jeunes audiences.

#### De multiples modèles de licences

Selon l'enquête réalisée auprès des parties prenantes et des experts, il n'y a pas deux pays qui suivent les mêmes modèles de licences pour l'accès au matériel audiovisuel pouvant être diffusé et utilisé dans les écoles. Les grands distributeurs peuvent établir leurs propres structures de licence. Cependant, l'Europe étant dominée par des petites entreprises de production et de distribution n'ayant pas les moyens de mettre en place des accords de licence appropriés, le rôle des associations d'ayants-droit et des sociétés de gestion collective est devenu de plus en plus important pour développer un système de licences plus unifié au niveau européen. De nombreux producteurs et distributeurs ont donc délégué l'obtention d'accords juridiques complexes à des organisations nationales ou européennes, ceci dans le but de rendre accessibles les films –en DVD et en contenu web- à des fins éducatives dans les écoles.

Les parties prenantes les plus importantes, ayant une perspective et expérience internationale telles que la IVF («Fédération Internationale du Vidéo») et la FIAPF («Fédération Internationale des Associations de Producteurs de Films»), reconnaissent que le cadre juridique européen actuel - Directive sur l'harmonisation de certains aspects du droit d'auteur et des droits voisins dans la société de l'information (EUCD) - inclut des exceptions et limitations au régime ordinaire des droits d'auteur sur les films et l'audiovisuel pour les utilisations dans le contexte particulier de l'enseignement. L'EUCD donne aux Etats Membres la flexibilité suffisante pour mettre en œuvre l'exception pour utilisation à des fins d'illustration dans le cadre de l'enseignement et encourager des accords de licences négociés avec les titulaires de droits. Selon ces deux organisations, les établissements scolaires exigeant une utilisation plus large d'œuvres protégées par les droits d'auteur, non couverte par les exceptions nationales, peuvent explorer avec les ayants-droit des solutions basées sur des licences.

Les plateformes en ligne, mises en place de manière spécifique pour l'utilisation scolaire, sont très bien perçues par de nombreux acteurs de l'industrie car elles peuvent combiner un catalogue présélectionné destiné à un usage pédagogique avec un schéma de licences approprié permettant cette utilisation. Bien que plusieurs de ces cas soient décrits dans cette étude, ils ne peuvent pas encore être considérés comme un schéma général en Europe.

### Faciliter l'accès en dehors des écoles

Les experts et professionnels du cinéma, tout comme les enseignants, soulignent l'importance de la projection de films en dehors des écoles puisque il s'agit pour de nombreux élèves de la seule façon d'apprendre à découvrir le cinéma.

Les programmes « Ecoles au cinéma » offrent des projections réservées aux étudiants dans des salles de cinéma ; les « ciné-clubs » organisent des programmes de projection à l'intérieur et en dehors des écoles, sur la base du soutien des organismes cinématographiques et des distributeurs publics; les festivals cinématographiques peuvent inclure une dimension éducative spécifique complétant leurs activités principales ; les « festivals itinérants » permettent l'accès à des films qui ne seraient pas disponibles autrement ; et les archives cinématographiques et les cinémathèques jouent aussi un rôle très important, particulièrement pour les écoles se trouvant à proximité de celles-ci. Une telle diversité d'options nécessite une collaboration structurée entre les écoles et les parties externes : distributeurs de films, cinémas, ainsi que des institutions dédiées, publiques ou privées.

## CHAPITRE 3

### Le cadre juridique

#### La directive sur les droits d'auteur et les traités internationaux

L'instrument juridique qui permet aux écoles européennes d'utiliser des films et des contenus audiovisuels –dans le cadre de l'objet de cette étude–, est la Directive 2001/29/CE du Parlement européen et du Conseil du 22 mai 2001 concernant l'harmonisation de certains aspects du droit d'auteur et des droits voisins dans la société de l'information, ci-après dénommée « EUCD ». L'EUCD a déjà été transposée dans les législations reprenant les droits d'auteur de tous les Etats Membres de l'Union Européenne. La Directive harmonise trois droits économiques protégés par les droits d'auteur : le droit de reproduction, le droit de communication au public et le droit de distribution au public. Dans une disposition spécifique, la Directive accorde une protection juridique contre le contournement des mesures techniques appliquées aux œuvres et autres objets protégés. Essentiellement, les droits établis par la Directive sont obligatoires en vertu du Droit international conventionnel applicable aux droits d'auteur, et sont définis de manière similaire (bien que pas identique) dans les instruments juridiques internationaux et multilatéraux.

La Directive EUCD prévoit que les Etats Membres puissent introduire ou maintenir certaines limitations ou exceptions aux droits exclusifs. Dans ce cas, le caractère facultatif demeure un élément essentiel: les limitations aux droits de reproduction et de communication au public ne sont généralement pas obligatoires: elles peuvent être établies par les Etats Membres ou non. En outre, les dispositions de la Directive EUCD sont considérées comme étant un « seuil maximum »: un Etat membre ne peut pas décider d'introduire davantage d'exceptions ou des exceptions plus importantes. La Directive soumet toute exception ou limitation aux droits au « test en trois étapes »: les limitations doivent être a) pour des cas spéciaux, b) qui ne portent pas atteinte à l'exploitation normale de l'œuvre ou autre objet protégé et c) qui ne causent pas un préjudice injustifié aux intérêts légitimes des titulaires de droit.

#### L'exception pour utilisation à des fins d'illustration dans le cadre de l'enseignement

La Directive EUCD inclut une exception permettant l'utilisation d'œuvres à des finalités d'illustration dans le cadre de l'enseignement, ce qui couvre, sous certaines conditions, l'utilisation des films dans les écoles. Cette limitation liée à l'enseignement peut, par conséquent, couvrir certaines utilisations d'œuvres cinématographiques et audiovisuelles dans les écoles. Cette étude analyse en profondeur ce contexte juridique complexe, et tout particulièrement la mise en œuvre dans les différents pays couverts par notre analyse (les Etats Membres et la Norvège). Les Etats non européens comme la Suisse ne sont pas soumis à la directive EUCD, mais les traités internationaux applicables conduisent à des résultats très similaires.

En ce qui concerne la projection de films dans les écoles, il existe des différences entre les Etats membres liées d'une part aux droits affectés par ce type d'usage, et d'autre part aux usages autorisés dans le cadre de l'exception pédagogique. Les projections en salle de classe sont généralement considérées comme des projections publiques (et dans ce cas le droit d'auteur est affecté). Néanmoins, elles peuvent être aussi considérées différemment et équivalentes aux projections privées, pour lesquelles aucune restriction aux droits d'auteur n'est applicable.

Un nombre limité d'Etats Membres ont établi dans leurs législations des limitations à des fins d'enseignement tellement restrictives qu'en réalité elles ne peuvent couvrir aucune des activités de projections cinématographiques analysées dans cette étude. En général, dans ces pays les exceptions à des fins d'enseignement permettent seulement certains actes de reproduction. En conséquence, toute utilisation de films nécessite une autorisation, et il est donc

nécessaire d'obtenir une licence. Un deuxième groupe d'Etats membres permet la projection de films en classe, c'est-à-dire, dans ces pays l'exception s'applique aussi au droit d'exécution publique. Un troisième groupe d'Etats inclut d'autres utilisations sous leur respective exception d'enseignement, sur base de la mise œuvre de la Directive EUCD. Dans ce cas, l'exception couvre également le droit de communication au public et inclut, en particulier, des usages en ligne via un intranet.

L'étude examine et commente les différents modèles existants, chacun d'entre eux reprenant certaines subdivisions en fonction du pays : a) la projection libre de films en salle de classe, b) des licences définies par la loi qui exigent le paiement d'une compensation ou d'une rémunération, et c) des accords-cadres basés sur des licences volontaires collectives (gérés par des sociétés de gestion collective). En outre, des contrats directs de licence entre les écoles et les opérateurs de plateformes, basés sur des mesures techniques de protection, sont généralement disponibles. Dans ces cas, l'exception à des fins d'enseignement n'est guère pertinente.

## CHAPITRE 4

### Contraintes

#### Différents types de contraintes

Les contraintes pour une mise en œuvre efficace de l'éducation au cinéma dans les écoles se réfèrent aux politiques générales en matière d'éducation, aux aspects pédagogiques et culturels, ainsi qu'aux conditions économiques, juridiques, technologiques et pratiques de fonctionnement des écoles.

#### Restrictions pédagogiques et liées aux programmes scolaires

En règle générale, l'éducation au cinéma n'est pas reconnue de la même manière que l'éducation par le langage oral ou écrit. Par conséquent, l'éducation au cinéma n'est souvent pas reprise dans les programmes scolaires nationaux en Europe. Elle ne représente qu'une technique d'enseignement minoritaire dans les programmes définis dans les écoles.

D'autre part, les enseignants manquent généralement d'autonomie, ce qui rend difficile l'adoption de ces techniques d'enseignement dans leurs cours. Une formation adéquate des enseignants n'est pour l'instant pas à l'ordre du jour; l'accès aux films et à d'autres contenus audiovisuels dépend des écoles, qui dépendent à leur tour d'une infrastructure appropriée pour enseigner l'éducation au cinéma.

Si l'éducation au cinéma n'est pas imposée comme matière d'enseignement, il sera difficile que cette méthode d'éducation évolue. Les films tout comme d'autres matériels audiovisuels sont très utilisés en appui à d'autres matières clés, mais il est rare qu'ils constituent une matière d'étude à part entière. Il existe une barrière culturelle entre l'éducation traditionnelle et l'éducation au cinéma et à l'image. Manquant de formation, les enseignants ne sont pas familiarisés avec une approche pédagogique visant l'utilisation de matériel audiovisuel. Ils peuvent ainsi rejeter ces techniques d'enseignement et éviter d'être confrontés avec des étudiants plus familiarisés avec les films et les ordinateurs.

#### Les restrictions pratiques dans les écoles

L'infrastructure appropriée pour la projection de films reste un obstacle majeur dans de nombreux pays. Les salles de projections pouvant reprendre l'expérience des salles de cinéma sont rares. L'absence de connexion Internet à haute vitesse empêche la diffusion et l'utilisation d'un contenu diversifié et riche en matière de films et de programmes, souvent disponibles gratuitement. Sans haut débit, les liens vers des plateformes spécialisées sont également inaccessibles.

La salle de classe traditionnelle n'offre pas les meilleures conditions pour pouvoir se concentrer sur les images et le son. L'investissement pour améliorer ces conditions d'enseignement représente pour beaucoup d'écoles un problème majeur.

#### Conditions économiques et juridiques

L'accès aux films et à d'autres ressources audiovisuelles est un obstacle important pour l'éducation au cinéma. 63% des enseignants évoquent l'utilisation de « matériel personnel ». Ceci démontre que les écoles ne disposent pas d'un accord cadre pour pouvoir accéder à une filmothèque dédiée à l'enseignement. Les enseignants considèrent le coût d'achat du contenu audiovisuel comme une contrainte majeure. Souvent, ils ne sont pas au courant des accords de licence que leurs écoles pourraient avoir négocié.

Les écoles, les enseignants et les titulaires de droit ne sont pas les bons partenaires pour négocier des accords de licence.

Des accords-cadres, qui officialisent la mise à disposition de films pour toutes les écoles d'un pays spécifique ou d'une région, doivent impliquer les autorités scolaires publiques et les organisations d'ayants droits (sociétés de gestion collective). Pouvoir accéder de manière plus élargie à des contenus cinématographiques plus pertinents restera toujours un obstacle important tant que la responsabilité ne sera pas déplacée des écoles et des enseignants vers les organismes centraux appropriés.

### **Absence de communication et de compréhension entre les écoles et les ayants droits**

Il existe un problème important de compréhension et de communication entre les écoles et les ayants droits. Les enseignants ne prêtent généralement pas attention aux enjeux du droit d'auteur ou aux questions de licences qu'impliquent les projections en classe. Ils ne connaissent généralement pas les accords de licence disponibles ni ceux qui ont été conclus par leurs écoles. De même, l'utilisation pédagogique des films dans les écoles n'est pas une priorité pour l'industrie du film.

## **CHAPITRE 5**

### **Recommandations**

#### **Recommandations**

Les recommandations pour améliorer l'éducation au cinéma dans les écoles sont basées sur les contraintes déjà identifiées pour pouvoir mettre en œuvre de manière efficace l'éducation au cinéma et l'étude FilmEd en général.

#### **Politique publique d'éducation au cinéma**

La CE devrait encourager les Etats Membres à reconnaître l'éducation au cinéma comme matière obligatoire dans le programme scolaire, en tant que matière à part entière ou en tant qu'un sous-ensemble clairement défini de compétences liées à l'éducation à l'image. Il s'agit aussi de faciliter l'accès à des ressources permettant d'établir des paramètres pédagogiques et un environnement physique et technologique approprié.

#### **La promotion de l'éducation au cinéma**

La CE et les Etats Membres devraient promouvoir activement la sensibilisation des enseignants et des écoles à l'impact des médias audiovisuels sur les enfants et la jeunesse, ainsi que sur l'importance d'acquérir des compétences critiques et créatives à travers un enseignement effectif et compétent de l'éducation au cinéma et à l'image. La CE pourrait promouvoir des campagnes pour les enseignants et les parents sur le besoin d'un changement culturel concernant l'impact des images sur les jeunes enfants, qui requiert des études sérieuses et approfondies.

#### **La formation continue des enseignants**

La CE devrait recommander à tous les Etats Membres de mettre en œuvre des programmes sur l'éducation au cinéma et à l'image dans les centres de formation pour enseignants et les universités au niveau master.

En outre, la CE devrait aussi recommander la promotion de formations permanentes pour les enseignants de façon à ce qu'ils prennent confiance et deviennent des utilisateurs compétents des technologies des médias, de l'information et de la communication.

#### **Les plateformes éducatives en ligne**

La CE devrait promouvoir le fait que l'accès à des films et à d'autres contenus audiovisuels pertinents soit régulé par des accords-cadres entre les autorités scolaires centrales et les organisations d'ayants droits, ce qui permettrait d'éliminer une contrainte majeure rencontrée dans beaucoup d'écoles.

La CE devrait promouvoir la création de plateformes européennes éducatives de Vidéo à la demande qui seraient accessibles pour les écoles. Ces plateformes devraient avoir comme objectif d'augmenter le volume de films et d'autres contenus audiovisuels à finalité éducative; de donner accès à des films européens non-nationaux et de contribuer à la diversité culturelle européenne ainsi qu'à la sensibilisation au cinéma mondial.

La CE devrait considérer la possibilité d'acquérir des licences de projection pour une sélection de films européens pouvant être mis à disposition des écoles sur une ou plusieurs plateformes en ligne. Un catalogue de 50-100 films constituerait une riche contribution au partage de la culture européenne – et permettrait d'avoir comme valeur ajoutée un intérêt croissant à visionner de nouveaux films européens. Tous les films devraient être contemporains et disponibles dans leur langue originale, avec l'option de sous-titres dans des langues nationales. Les experts en éducation cinématographique de chaque pays pourraient sélectionner des exemples de films pouvant être utilisés avec un public jeune.

#### **De meilleures infrastructures pour des salles de classes créatives**

La CE devrait recommander la mise en place de « Salles de classes créatives », qui auraient des installations appropriées pour l'exposition, la création, la discussion et l'étude de toute sorte de médias et de ressources en ligne. Dans ce contexte, il est important de promouvoir l'utilisation d'espaces spécifiques pour la projection de films (des auditoriums ou des projections au mur en salles obscures avec un son approprié augmenterait la concentration et la qualité de l'apprentissage). La CE devrait encourager les Etats Membres à assurer un bon accès à l'internet à haut-débit, et permettre ainsi une meilleure connexion en salles de classe et dans les parties communes.

## 0. Introduction

When the Creative Europe programme was established in 2014, the European Commission introduced the first support scheme for film literacy initiatives. The purpose of this is to provide better awareness and knowledge about European films, especially among young European audiences.

The availability of film and other audiovisual content is often seen as one of the major challenges for film education in Europe. Film accessibility, and the availability of screening rights for schools are essential preconditions to shape film literate children and youth.

In this context, the Commission expressed the need to study the current situation related to the use of audiovisual content in schools in Europe: to detect obstacles and good practices for their use, to identify licensing models for educational purposes and, finally, to recommend ways to develop film literacy in Europe, according to the cultural and linguistic specifications of each country.

With this aim in mind, the FilmEd project defined several research areas as the following: sources of audio-visual content used in schools, technologies used for viewing films and audio-visual content (their type, duration, genre, context), the school curriculum, location, collaboration with the audio-visual industry and licensing arrangements.

To answer these questions different methodological tools were used: statistical surveys and qualitative research (interviews, literature reviews, events participation, and seminar organization). In order to obtain a complete analysis, these methodologies were combined.

As a result, the FilmEd project designed three surveys: the first was a teachers' survey in 28 European Union countries<sup>[1]</sup> plus 4 countries of the European Free Trade Association (Iceland, Liechtenstein, Norway and

Switzerland). At first this statistical process helped develop a European wide result<sup>[2]</sup>, and also a country by country outcome. The size of the European sample had 6,701 valid answers.

The second and third surveys were used in a complementary way to obtain indicators that would make room for a decent set of trends. The stakeholders' survey comprised 106 cases.<sup>[3]</sup> To enrich this data, the consortium interviewed 69 distributions, sales and production companies during the "European Film Market" in Berlin (February 2014). The second survey was taken by experts in the field of media and film literacy: 149 cases distributed in 29 of the 32 countries analysed in the study were taken into account.

Moreover, the legal framework applicable to the use of films in schools was analysed, as it is intended to portray the implications of copyright law in EU member states, the EEA and Switzerland. The legal chapter has been drafted by combining the usual academic methodology and information exchanges among copyright experts from authors' professional network.

The legal study essentially includes three parts:

1. An analysis of the EU Copyright Directive (EUCD), as a whole and in relation to applicable international conventions, in the context of the object of this study
2. A comparative legal analysis of the directive's implementation in Member States and of relevant case laws. For that purpose, two tools have been used: academic library research<sup>[4]</sup>, and direct access

<sup>2</sup> Using country weight variables (see the Methodological Appendix for further information).

<sup>3</sup> 41 cases of public institutions (film agencies, film archives); non-profit organizations and public-private companies; 13 cases of European and national umbrella associations and organizations; and 52 cases of private companies

<sup>4</sup> It must be noted that there is very limited bibliography about the teaching limitation to copyright as such, and very limited national or European case laws. We base part of our conclusions and statements on the use of analogy, always with required care. Besides this, most of the general bibliography is rather theoretical and has little connection with the practical (not to mention technological) realities this study requires to put together the analysis. To introduce that element and make our analysis as effective and close to reality as possible, we have

<sup>1</sup> Europe 28 includes: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, France, Denmark, Estonia, Finland, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and United Kingdom.

to and exchanges with copyright experts, who have contributed with unofficial translations of legal texts, some of them still in the making.

3. A combined approach to the existing licensing schemes in Europe, which are applicable to the field of study. This information is generally more accessible via desk research, both in libraries and online. It has been enriched by contributions from other consortium experts, and in some cases from research related to the case studies.

Furthermore, the research team detected and compiled a set of 364 film literacy practice cases via documental research and consultation.<sup>5</sup> A set of 94 good practices were selected to follow a scheme for analysis: description of their film-related activities, educational levels, film education objectives, assessment of their work, development of teaching materials and other resources, and their collaboration with other stakeholders. Their complete analysis can be found in the appendix of Country Reports.

Finally, in order to enrich the qualitative data and the field work of the study, the FilmEd team organized the workshop “FilmEd Learning Experiences 2014” on 12-13 June (Spain). The consortium also participated at different key events: “Kids Regio Forum 2014” (Germany), “First European Media Literacy Forum” (France), 64th Berlinale Film Festival (Germany), “Media and Learning Conference 2013” (Belgium) and other meetings organized by the “Gabinete de Comunicación y Educación” a Research Group of the Autonomous University of Barcelona (UAB). At these various events a total of 58 interviews were recorded by the UAB team<sup>6</sup>.

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carefully studied the consortium’s school survey results, and we have repeatedly exchanged views with the consortium’s film industry experts

5 At which the following dimensions have been considered: country, institution or entity, festival, official program or action plan (national, regional, local), program promoted by film industry or film professionals, European project, production experience or experience in organization of workshops, teaching experience, film-clubs, national networks, international networks, classroom activities, activities in movie theatres and other ad hoc dimensions.

6 A detailed description of the research methodology can be found in Annex 2.



# 1. Use of films and other audiovisual content in European Schools

## 1.1. Introduction

A large variety of audio-visual content is currently being used by teachers in European schools for various purposes.

Examples include the use of early cinema in the classroom for history studies, documentaries to illustrate scientific subjects and video excerpts to show the complexity of audio-visual language. This research, aimed at studying film literacy, explores the main uses of films and audio-visual content in European schools.

This report adopts a comprehensive perspective from which the pedagogical purposes of screenings are analysed. The study includes all kinds of audio-visual content used for educational purposes. The research also takes into consideration any pedagogical processes supported by or complemented with audio-visual content.

From the outset it will be useful to make a distinction between two broad uses of audio-visual content in schools:

1. Audio-visual content as a tool to teach and illustrate subjects other than media and film literacy (for example, when the teacher illustrates a geographical subject with a documentary).

2. Audio-visual content as an object of self-study in the context of film literacy (for example, when a film is analysed for its historical, aesthetic, cultural and/or narrative values).

In the first scenario, audio-visual content is used as a tool. In this case the aim to improve media competences or encourage the student's cultural understanding with respect to media is in the background of the educational purpose; it would be a secondary result, but it is not the main objectives of the pedagogical strategy.

However, in the second scenario, when the film itself becomes an object of study, the pedagogical process focuses on developing specific media competences. Film literacy then becomes the main objective. This second scenario is consistent with the EC's definition of film literacy. According to the EC, film education must 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."<sup>7</sup> In addition, analysing films is an integral part of learning about cultural heritage.

On the one hand, our study bears the use of audio-visual content in mind and, on the other hand,

<sup>7</sup> EC, Call for Tender (2011: 3). No EAC/14/2011: «Invitation to tender for a study on film literacy in Europe»

considers the practice of film literacy in schools<sup>8</sup>. In this context, the first step is to understand how European schools use (or do not use) films and audiovisual content, and in which technical conditions.

Secondly, we must describe how European teachers and students deal with the educational use of audiovisual content. Then, we will explore how teachers equip students with competences related to media literacy (skills such as critical thinking, semiotic and cognitive capacities) and finally explore how (and whether or not) teachers teach students to appreciate the cultural value of films in a European context (namely, film literacy).

We have employed a variety of methodologies combining a statistical approach from different surveys with qualitative methodologies (including interviews with stakeholders from the film industry, organizations and professionals) and analysed trends of current strategies in the field of film literacy. We have also used documentation combining primary and secondary sources.

In addition, we have asked teachers and stakeholders about film literacy. We have analysed their answers and contrasted their points of view categorizing, as well as studying, not only where the different actors stand, but also the context (situation, norms and constraints) in which they work in order to acquire a complete view of the current state of the subject. Finally, we have also independently considered the results of different field studies.

With these objectives in mind, and with all of these sources, we can offer an overview of the educational use of audio-visual content in European Schools based on the evidence presented<sup>9</sup>. This will be the result of combining multiple factors including

<sup>8</sup> These issues must be understood within the EC policy framework for the promotion of media and film literacy and the creation of young and new audiences for cinema, and specifically for the preservation of European cinema heritage.

<sup>9</sup> Respondents to the survey were limited in some countries (Iceland, Liechtenstein, Luxembourg, Switzerland and the United Kingdom), which were included in the comparative charts. However, we were able to include them in the complete European sample. In order to do that, a "weight variable" was introduced taking into account the total number of teachers in Europe and the number of teachers in every country. All the European results presented in this study are calculated by using this weight variable, which can be checked in the methodology (Annex 2).

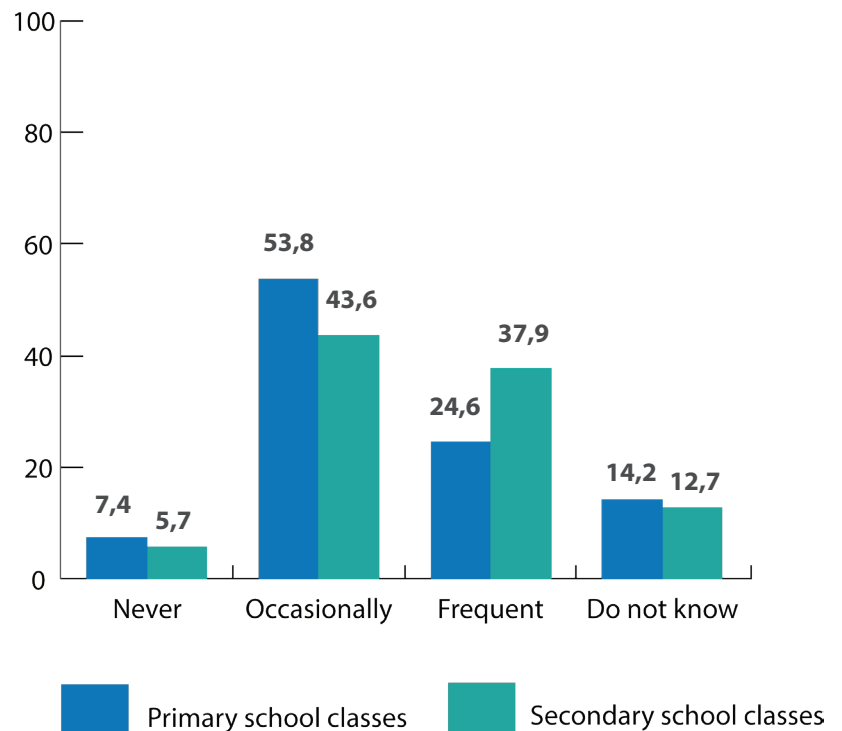
individual and collective behaviour, technical infrastructure, curriculum-related decisions, organizational constraints, educational and cultural policies, economic and social contexts as well as personal decisions taken by individual teachers.

## 1.2. How are films and audiovisual content used in Schools?

The main question raised in this chapter is the following: How do European teachers use audiovisual content?

When analysing the global results of the survey sent to European teachers, it is possible to generalise that it is not very common for European schools to use audio-visual content and that, if so, it is achieved on a non-systematic basis. One can also say that

### To what extent is the use of film and other audiovisual content common in your school?





stakeholders are aware of the fact that audio-visual content is rarely used in schools and that it is not frequently employed in the overall context of their pedagogical activities.

The survey below shows that half of the teachers stated that they only occasionally use audio-visual content (44% for secondary school teachers and 54% for primary school teachers). Approximately one-third of teachers express that they frequently use audio-visual content (38% for secondary school and 25% for primary school teachers).

This data also shows that there is a significant percentage of teachers (7% for primary and 6% for secondary education) who do not use any kind of audio-visual content in their teaching. This reality in schools directly clashes with both the teachers and the students' real-life situations, who are constantly in contact with moving images on a daily basis. Therefore, we can say that European schools do not effectively respond to the challenge posed by audio-visual language which currently dominates daily life.

### 1.2.1. Which content?

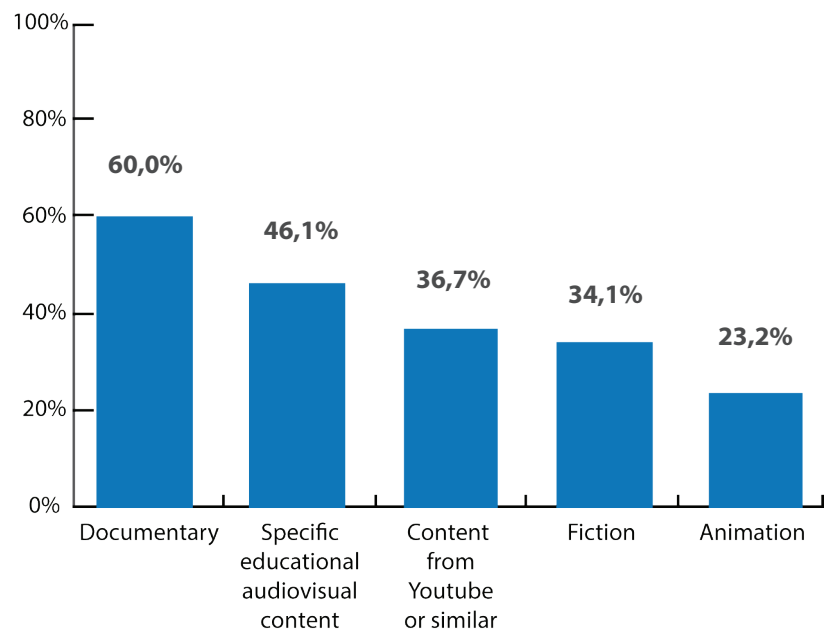
European schools use a wide variety of audio-visual content but most of them tend to use specific educational content such as documentary and/or education-related genres (60% of teachers mention documentaries; 40% specific educational content).

On the other hand, short clips from YouTube or similar services are used in the classroom more than films, which, as shown in the first table, are being used less frequently.

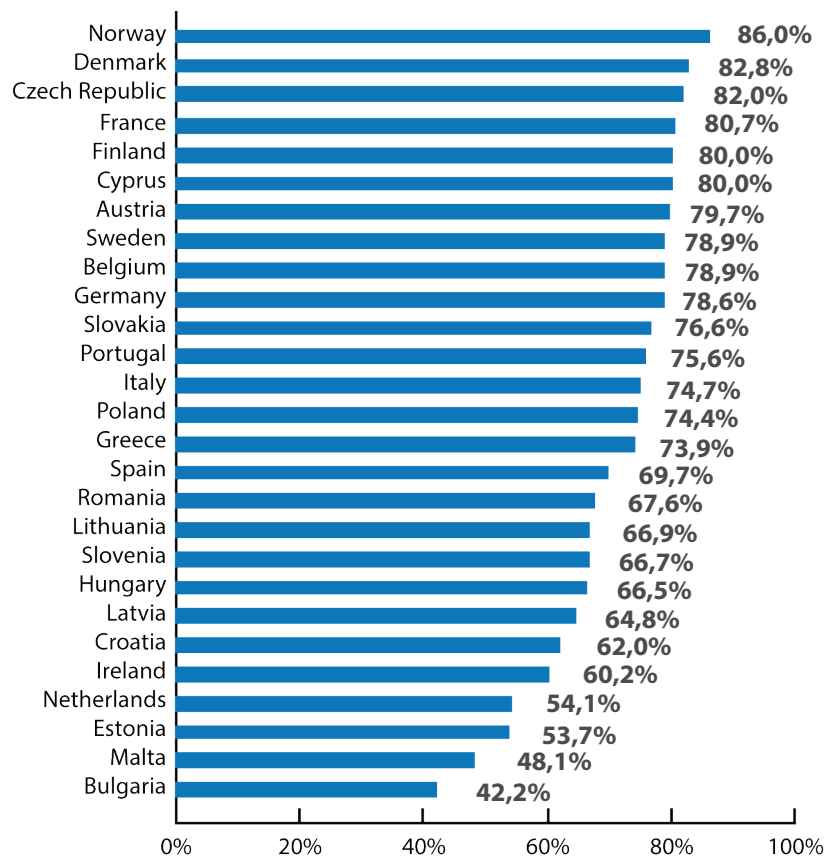
However, in relation to the use of documentaries, some differences can be observed across Europe; there are countries in which their use is clearly more widespread. The use of documentary audio-visual content seems to be more common in about half of the studied countries, and a lot more limited in one-fifth of the sample.

This data reveals that teachers primarily use audio-visual content which accomplishes the referential function of language (to illustrate a class, for instance); that is to say the narrative forms in which moving images show realities in a simple way by referring or informing (the most evident function of

The most used genre in schools



Documentary



the language which can be given by easily verifiable statements, such as scientific data). Other functions of discourse (aesthetic and poetic, for example, which include the use of metaphors, complex stylistic forms and other codes) take a back seat; this probably suggests that teachers are more interested in the use of audio-visual content to illustrate other subjects rather than study film for itself (i.e. film literacy).

### 1.2.2. Instrumental character of films and audiovisual content

The fact that documentaries and specific educational content should prevail over film and fictional works seems to indicate that most teachers use audio-visual content as a pedagogical object to enrich or fuel their classes; a tool to help with the illustration of other topics in different subjects (as a means of reaching an end, as opposed to being an end in itself).

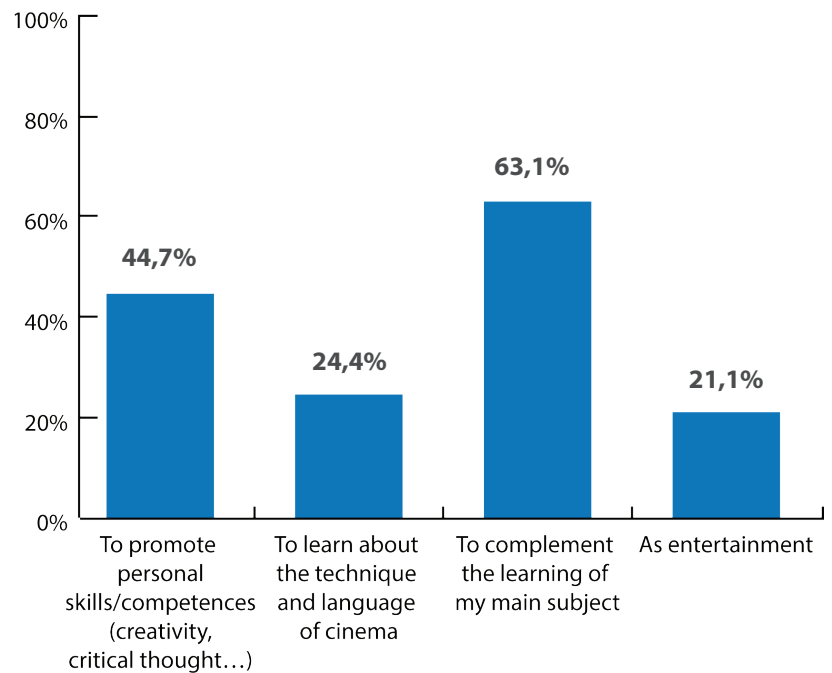
According to the responses provided by European teachers, the aims related to the use of films and other audio-visual content in their teaching are ranked as follows:

1. 63% of respondents think it is useful to complement the learning of the main subject.
2. 45% of them say it is useful for promoting personal skills and competences such as creativity and critical thinking.
3. 24% of responses agree that it is important for the process of learning cinema techniques and language.
4. 21% think it is good for entertainment.

This table shows that most teachers use audio-visual content as a tool to illustrate certain subjects or to enhance general skills. Therefore, it can be stated that audio-visual content rarely constitutes an object of study in itself in European classrooms.

The high incidence of the use of films as a tool to complement forms of teaching seems to be related to the fact that teachers lack film and media educational training, which does not allow teachers to effectively use audio-visual work aimed at different processes (see "Teacher Training" section). It could also be due to the fact that Film Literacy is not included as a compulsory subject in the different national curricula.

### Aims of using films/audiovisual content in teaching



These may be the reasons why teachers consider audio-visual content merely as a means to an end and not an end in itself.

The education experts which were consulted during this research<sup>10</sup> suggest that the belief in the unstated and even assumed transparency of audio-visual language results from the longstanding attachment to the spoken and written word in terms of education and culture. Despite the immense language-related changes that society has experienced in recent years, the cultural paradigm based on print media still prevails. In the context of pedagogical practice the predominance of oral and written language hinders the teaching of film literacy.

The non-implementation of film literacy in the classroom is considered by many experts as a barrier and at the same time a challenge for the use of audio-visual content in education. Promoting critical competences and personal skills by using audio-visual content is, according to these experts, a very

<sup>10</sup> European Media Literacy Forum (Paris, May 2014), Filmed Seminar (Barcelona, June, 2014) among others.

relevant objective in a world where multimedia content is ubiquitous. These types of competences have been working their way into formal education at a European level<sup>[11]</sup> and can be observed in the different recommendations issued by the European Commission encouraging the inclusion of media literacy in the national curricula of Member States<sup>[12]</sup>.

### 1.2.3. Origins?

As regards the origin of film and audio-visual content shown in European schools, the most frequently used films are national productions.

1. 47% of teachers say they mainly use national films and audio-visual content in their classes.
2. 31% of respondents use European productions from countries other than their own.
3. Content produced in the United States is mainly used by 21% of the teachers consulted.
4. Very few productions from other continents are used in European schools (not even 1%).

The question aimed at establishing the extent to which national and European cinema is taken into account when thinking of cultural heritage shows that:

1. 54% of teachers think that these types of productions are important but not a priority.
2. 19% of respondents stressed that national and European films constitute a key factor that is taken very much into account.
3. 28% of teachers think these types of productions are not taken into account at all.

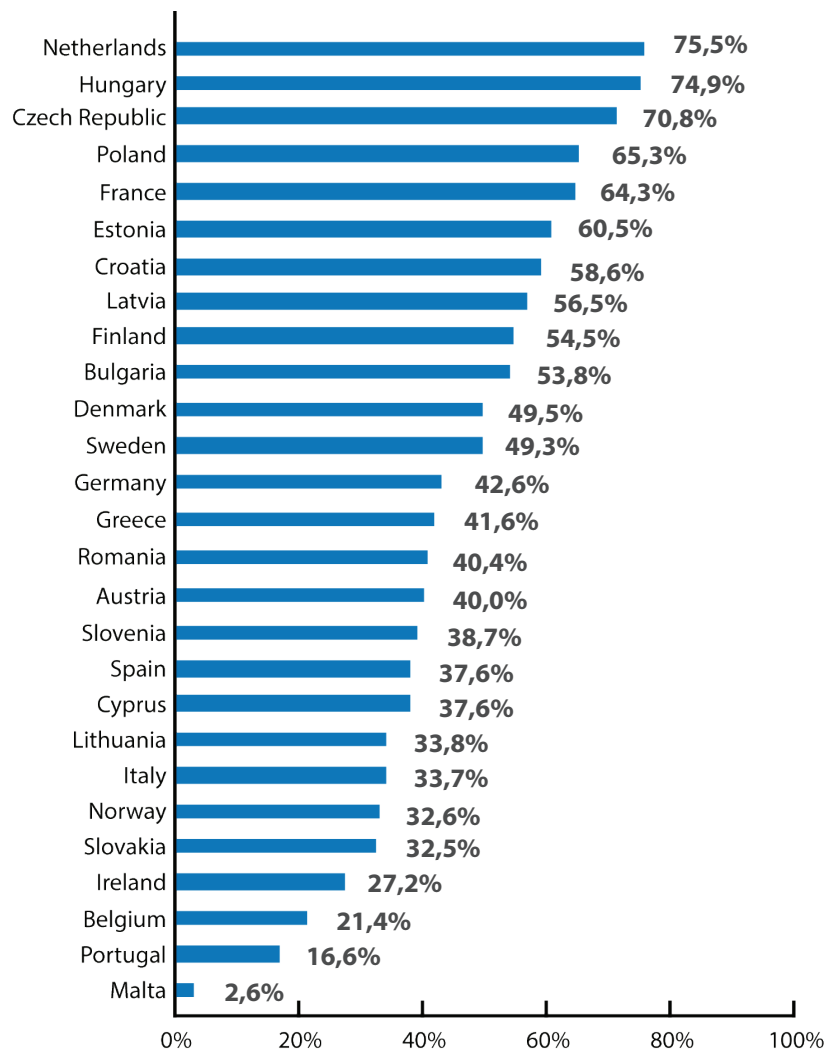
In relation to national film productions there are some marked differences among European countries.

There are five countries in which the use of national productions is widespread. Teachers in about a quarter of the analysed countries say they use national films in half the screenings they program.

There are five other countries in which the use of national productions is very limited.

The difference in the use of national productions could be due to a lack of interest or to the size of their national industries; unfortunately, these assertions are difficult to prove since they exceed the scope of this research. What can be said is that the percentage of teachers who use national and European audio-visual works is limited in these countries.

### Teaching based on national films



11 Almost all European countries have introduced these competencies in their curricula.

12 E.g. Commission Recommendation 2009/625/EC of 20 August 2009 on media literacy in the digital environment for a more competitive audiovisual and content industry and an inclusive knowledge society.

One aspect of showing national and European films and audio-visual content is related to cultural elements, namely enhancing production and consumption of cultural goods, but also to the dissemination of each country's heritage (culture, history). Once again, the fact that teachers consider films as complementary objects for their key subjects helps to understand the reasons why they have such a perception, which are also linked to the lack of proper training in the field of film education.

### 1.3. Organizational and structural constraints

According to both qualitative and quantitative data of our research, the lack of practical use of audio-visual content in European schools seems to be partially due to organizational constraints and rules which govern many European schools, which impose important and practical restrictions on the use of audio-visual content in the classroom. There are many obstacles which depend on how schools are set up and what routines they follow.

The most significant restrictions are logistical and organizational, related to use of space and time while other restrictions are curricular. Challenges also include technical classroom limitations and technological infrastructure and resources.

Using fragments of films or short audio-visual content is relatively easy, if technological conditions allow it. The screening of complete, full-length feature films in their original formats is however not an easy task in schools, as teachers are obliged to insert audio-visual content into the time and space constraints of their classes<sup>13</sup>. At the same time they are obliged to accomplish curriculum objectives and criteria for which audio-visual content is generally difficult to find (see section "Teaching of Film Literacy").

Classroom time is limited (generally less than an hour in secondary schools) and including films within this time-frame is not easy. Space is also a difficulty. Classroom spaces are not physically flexible as

they were originally designed for oral and written communication and not for screening of audio-visual content. Technological infrastructure is often not up to scratch to include the use of audio-visual content in classrooms. Furthermore, the school curriculum simply does not dedicate enough attention to specific audio-visual content.

#### 1.3.1. Organization of time

Due to the difficulty of changing the traditional class process and structure, teachers rarely have the chance to show an entire film during class time. Therefore, they generally tend to screen just a fragment or clip from the selected work:

1. Two-thirds of teachers mainly use shorter versions of films (24%) and material like clips or extracts (33%).
2. One-third of teachers screen the entire film (32%).

This process of audio-visual content reduction and fragmentation reinforces the instrumental character of films, adding/creating difficulties in order to consider the filmmaking product as a whole unit of meaning.

#### 1.3.2. Organization of space: limits in the classroom

When teachers use audio-visual content they rarely have the possibility to change their classroom space to improve the experience of watching films; nor can they go regularly to movie theatres or to other special rooms in the school to see films. They are obliged to use audio-visual content in the classroom and this space is not usually very well equipped.

When we ask teachers where students normally watch films/audio-visual content the results are quite clear:

1. 55% per cent of the respondents say pupils watch films being screened in the classroom.
2. Video monitors or television screens in the same classroom represent the second most used form of audio-visual content (35%).
3. On laptops or desktop PCs provided by the schools (29%).

<sup>13</sup> These issues were largely discussed during the debates and workshops organised in the different open activities (events) developed within the FilmEd Study (Berlin, Barcelona and Paris).

Classrooms prevail in any case. However:

4. In 23% of cases films are usually shown in a special projection room at school.
5. Finally, only 18% of teachers believe that students usually watch films at a cinema

The least frequent option is for films to be watched on students' own computers or tablets (10%), although given the swift advancement of technologies this percentage may increase over the next years through Bring Your Own Device (BYOD) policies in education. But until now that is only a tendency.

The assertion that students do not attend pedagogical screenings at cinemas is revealing. However, there are some discrepancies between countries or regions that can be analysed at European level. This is probably due to cultural differences, as some countries have longer traditions with respect to the preservation of their film heritage and viewing of national film productions.

As shown by the next table, France, Poland, Slovenia and the Czech Republic are the countries which frequently take their students to see films at cinemas. By contrast, Latvia, Portugal, Spain, the Netherlands, Hungary (and others) seem to be less interested in using cinema trips as a curricular activity.

These tendencies, however, need to be analysed carefully. Going to the cinema could be replaced by in-school screenings, or other similar activities (55% of responding teachers state that in-class screenings are frequent). There is no study on the educational impact of the different conditions in which a film is viewed...

As the chapter on Industry and Other Stakeholders will indicate, we must highlight that some cinematheques and other institutions regularly organize screenings for schools. As described in the section on Promotion, this would be a case of good practices in Slovenia, Germany, Belgium, Lithuania and Portugal, among others.

### 1.3.3. Technological infrastructure

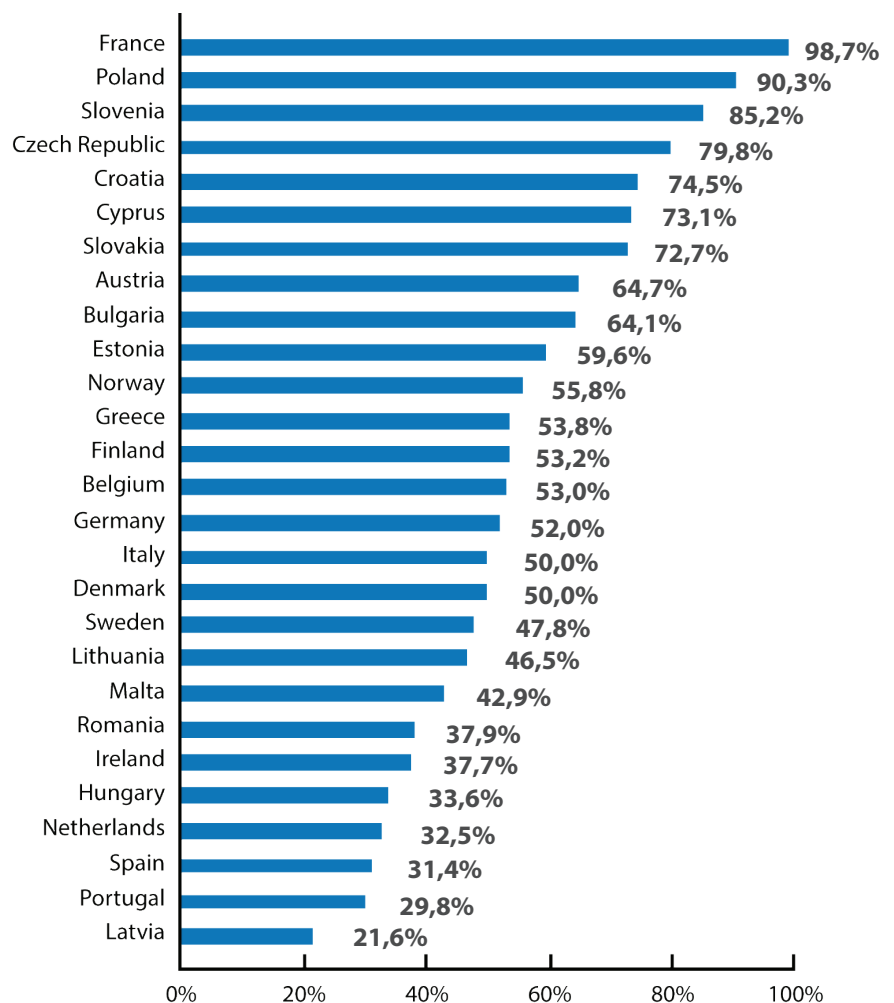
If, as we have seen, space and time represent important constraints in relation to the use of audio-visual language, technological infrastructure in European schools represents another potentially important limitation.

Although progress has been made over recent years,

technical limitations in European schools are still significant in some countries<sup>14</sup>. According to our research, however, schools generally appear to be equipped with hardware and internet access.

1. Newer systems for watching digitized audio-visual content and films are available in schools according to the surveyed teachers (75% with projectors and 73% with DVD players). Computers to watch films are used in 64% of schools, with 67% equipped with internet access and televisions being present in 62% of schools.

### Going to movie theatres



14 See Schoolnet studies about technologies in Schools.

2. According to 35% of responding teachers, VHS players (VCRs) are still available in schools. More recent technologies such as Blu-Ray players are less common in schools (7% say their schools have this technology). In 9% of schools there are also other types of equipment.

One must note that this issue refers to availability of equipment in schools. Replies from those who were surveyed combine equipment for reading/accessing content, and equipment to show it. A video projector can, in theory, project a DVD/VHS player or be connected to a computer and show streamed content. Surprisingly, VHS players are still mentioned regularly, although this is an audio-visual format which has almost disappeared from private use and from commercial production and distribution. Laptops or desktop PCs are available in 64% of cases.

Teachers have shown a positive attitude with regards to media availability, even though reality varies from school to school.

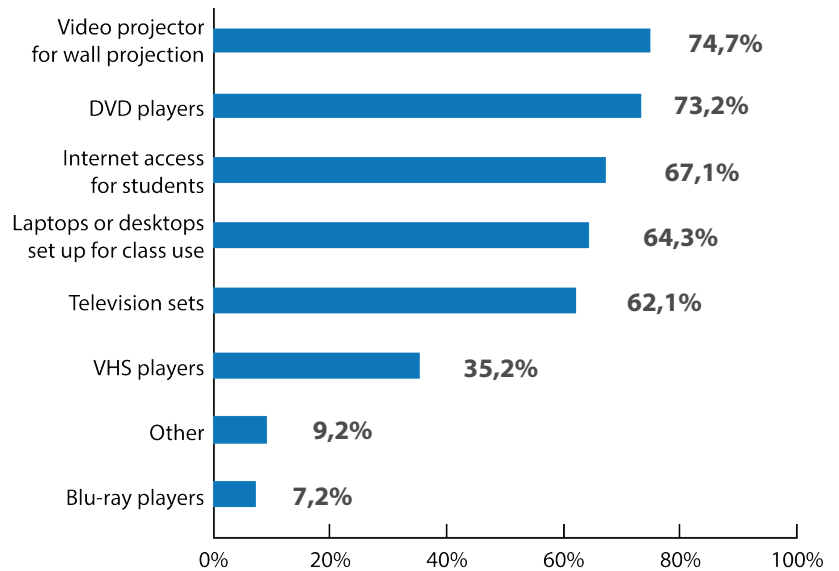
83% of European surveyed teachers have a positive opinion of school equipment:

1. A large segment of surveyed teachers think that their schools are "well equipped" and about 55% of the responses coincide with this tendency.
2. The second highest ranking is "very well equipped" representing 21%, followed by "badly" with 14%.
3. There are also teachers who consider this type of infrastructure to be "very bad" (3% of respondents), but a greater percentage deems them "excellent" (7%).

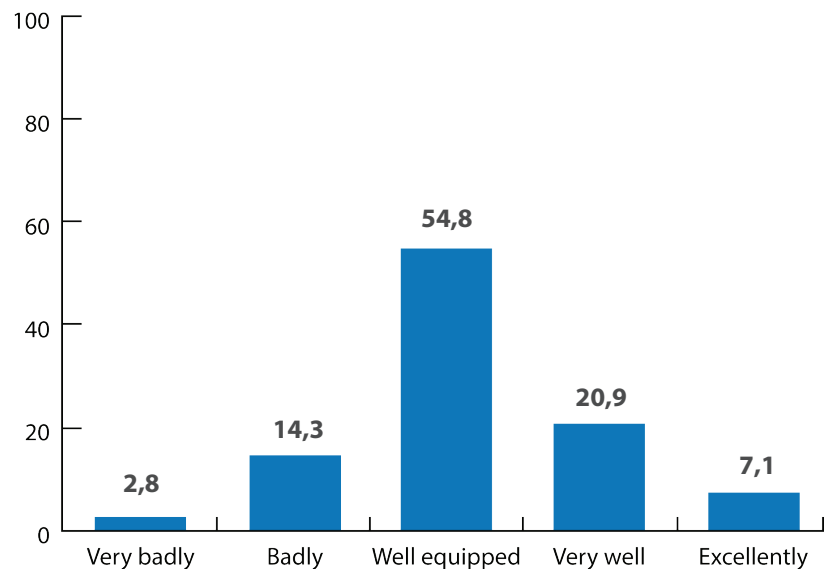
In other words, according to the vast majority of teachers, their schools seem to be well equipped. An average score of 3.15, when taking the data on a numerical scale from 1 to 5, allows us to state so. The score represents the teachers' opinion on school equipment on a scale from 1 (very badly equipped) to 5 (excellently equipped).

When observed at a European level, there are some differences between the analysed countries. As one may observe looking at other figures, there is an upper group of five countries with a highly telling score in relation to equipment (with an overall score

#### Available technological infrastructure in European Schools



#### How well equipped is your school to watch films?

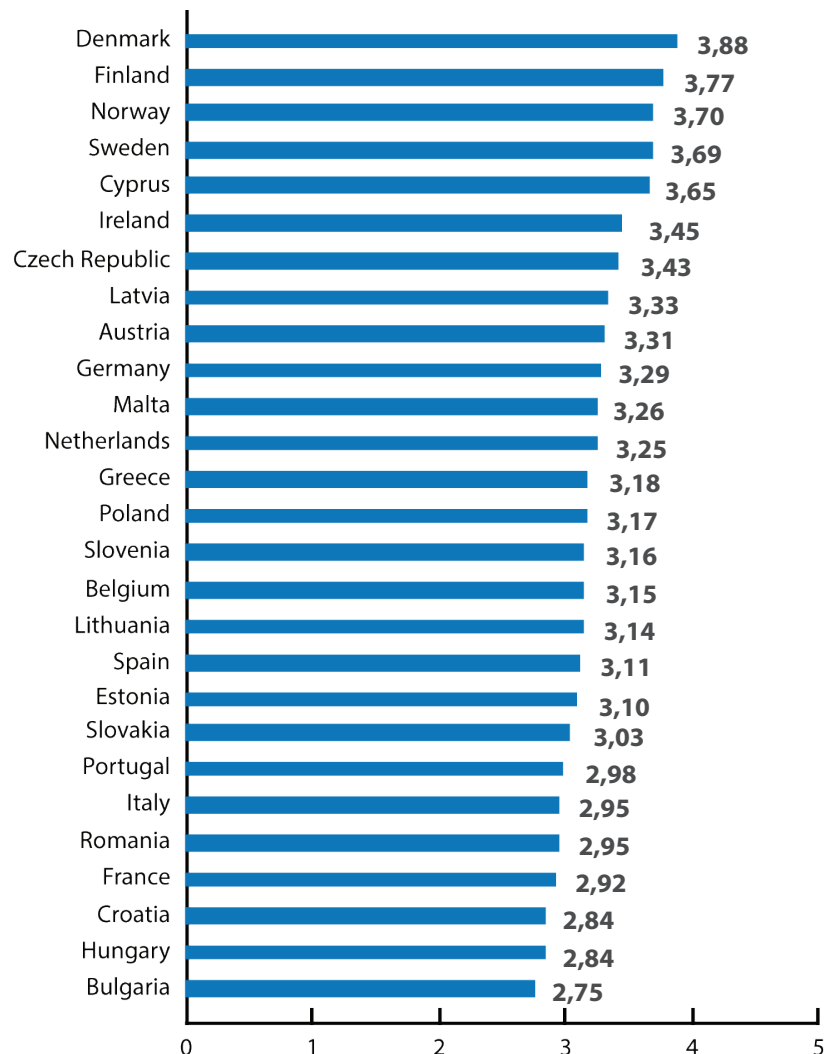


of more than 3.6). Almost two-thirds of the analysed countries are near to 3.2, and there is a group of seven countries (almost a quarter of the sample) where the general perception of teachers towards their schools' equipment is under 3 (badly equipped).

This shows that there are countries with better equipment, such as Denmark, Finland, Norway and Sweden, which may be due to the importance Scandinavian schools give to ICT infrastructure. Portugal, Italy, Romania, France, Croatia, Hungary and Bulgaria are in the range of the "badly equipped." Here however, one must acknowledge that a full, Europe-wide statistical evaluation of audio-visual technology within schools would have required a much deeper study, going beyond our possibilities. The situation certainly differs from country to country, with an obvious relationship between a country's economic development and its public finance provision for schools. These are not the only considerations: distinctions between private or semi-private schools can be made –schools which account for a large part of the system in some countries- and public schools, in both rural and urban areas. Regarding school Internet access, we must underline that in terms of the Internet being a viable tool for film literacy, schools must have high-speed, broadband Internet access if they are to be effective. Only schools with such infrastructure can seriously consider the use of online content platforms offering video streaming capabilities.

It is interesting to observe, however, that equipment is not considered by many teachers to be a real obstacle to film literacy. In fact, there appears to be a general degree of satisfaction from teachers responding to our survey regarding the actual level of technological equipment in their schools. But the level of satisfaction is also directly related to expectations, to what the respondent considers to be possible to achieve. Perhaps the positive responses to school equipment should be analysed. This satisfaction is probably linked to the current use of audio-visual content which, as seen, has been rated low; teachers may feel that their schools are well equipped because the use they make of it is still limited (and this limited use, as said, seems to be due to a lack of teacher training in the field; it is also because of the non-inclusion of film literacy as a compulsory subject to be included in the national

#### How well equipped is your school to watch films?



curricula; and finally, due to the instrumental use of audio-visual content). With regards to this, given the requirements of audio-visual content in their pedagogical practices, equipment is, at least, seen as satisfactory.

Matters would probably be different considering that the use of online audio-visual content will presumably increase in future; the degree of satisfaction with the infrastructure will then probably become lower. This increasing non-satisfaction has been evidenced

by motivated teachers. Our complementary field analysis<sup>15</sup> shows that teachers in favour of more audio-visual content use demand better technology and infrastructure in their schools. This can also be observed when making a critical reading of teachers' opinions on equipment: a given European mean score of 3.15 (well equipped) is positive, but it also reveals that there is a long way to go in order to achieve better levels of equipment ("very well" or "excellently" equipped). No European countries, according to survey results, has achieved a general score over 4, which means no countries in Europe are "very well" or "excellently".

#### 1.3.4. Audio-visual material availability

The lack of audio-visual material is an important constraint for the use of audio-visual content in European schools.

Schools and school libraries are not generally well prepared to host audio-visual activities. They offer very few films or audio-visual products and most teachers are obliged to use their own material (63%). This use of teacher-generated resources will be further discussed in the chapter on Industry.

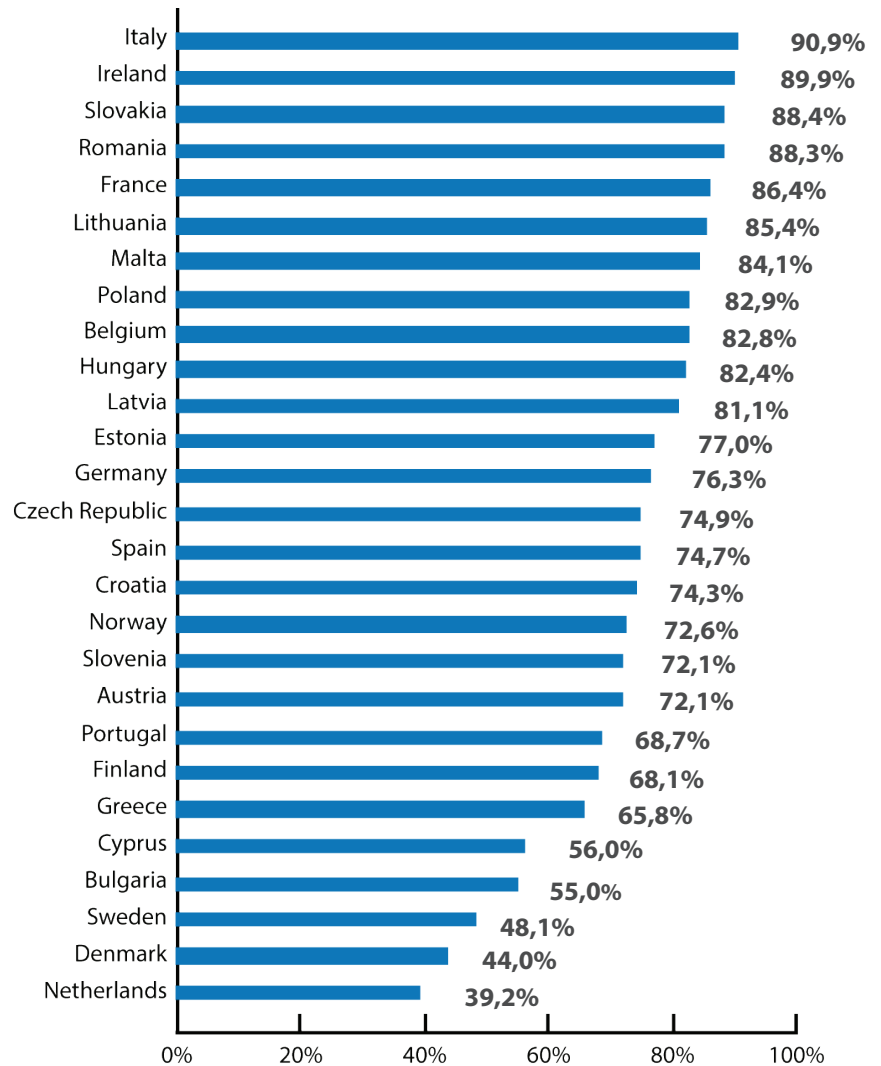
The fact that teachers often use their own audio-visual content in their classes indicates that they do not have access to more readily available resources. This undoubtedly contributes to the low use of audio-visual content in schools.

If comparisons were to be drawn, it seems that some EU member states show marked differences in the use of teacher-generated resources. There is certainly a gap between southern and northern European countries and the statistical evidence below suggests economic differences in schools varying from country to country, as some have more resources than others. There may also be a cultural divide with respect to licensing models, the existence of which is unknown to some schools.

The lack of audio-visual resources is confirmed by the small number of films available in schools. 41% of European schools declare access to between 11-50 films while 26% have access to more than 50 films.

<sup>15</sup> Some data was collected during the "FilmEd Experiences Forum" held at la Filmoteca de Catalunya, as well as from individual interviews to experts in the field of Film Education (see annexes on Methodology and Country Profiles).

#### Teachers' own resources





Almost one-third of European schools have access to less than 10 films. The following table shows the percentage of teachers in each country who think they have access to less than ten films at their schools:

It is difficult to explain such a varied range of percentages. The difference in film availability in school libraries could be related to a real lack of material or to the use of other kinds of resources (e.g. online content or VOD platforms).

These answers/percentages must be taken into account, especially when teachers say they most commonly use their own materials (63%) and content from online platforms such as YouTube and Vimeo (50%), while a mere 42% of them admitted that they used material retrieved from their schools' video libraries. The common use of VOD platforms is only for 8% of European teachers and the availability of online platforms for schools offering audio-visual content is not generalised (only one-fifth of the surveyed teachers use these types of platforms for films).

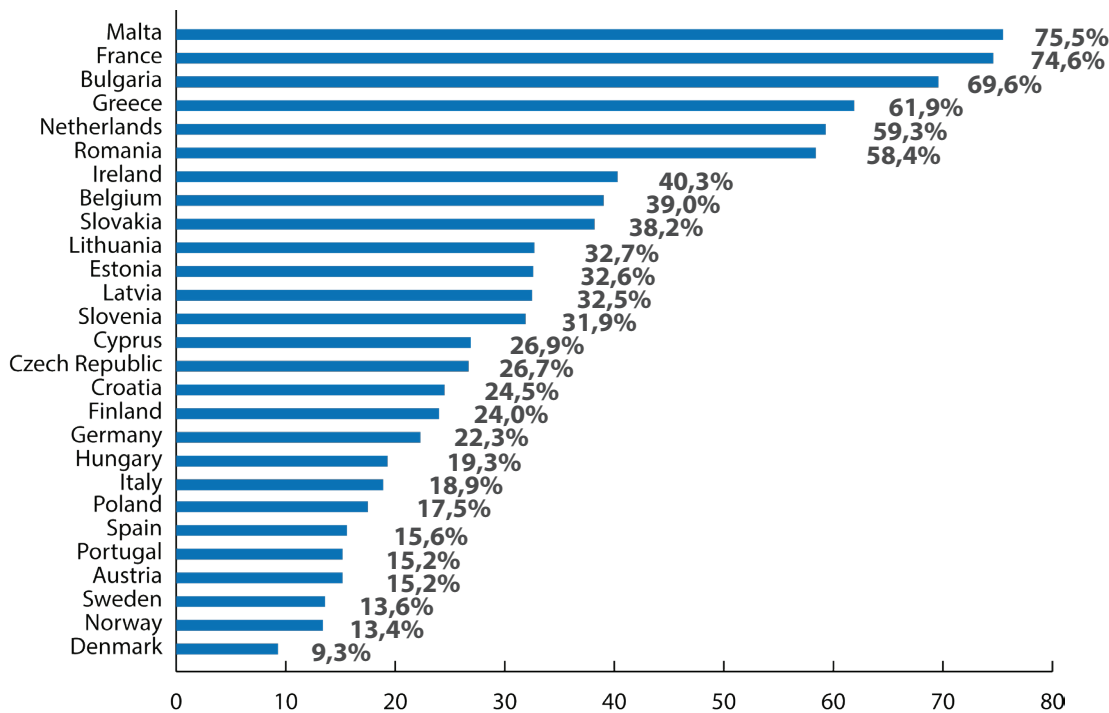
### 1.3.5. Cost

The given data leads us to ask the following questions: is film literacy expensive in terms of equipment? Is equipment a financial obstacle which may make film literacy implementation difficult in schools? Is the cost of the films and the cost of screening rights the most important obstacle?

This cannot be considered a simple matter. As stated before, any answer must bear in mind the general state of equipment in each and every school, the investment required and the price of license agreements within each country.

First of all we must consider the equipment. There are three dimensions to the issue of equipment. 1) The technical infrastructure needed to screen in classrooms. 2) The infrastructure to access audio-visual sources online. 3) The tools to edit and produce audio-visual content.

#### 0 to 10 films available in schools



Basic equipment for screening does not really represent an important obstacle. The acquisition of projectors, large television screens etc. cannot be considered an obstacle as their cost drops day by day.

The second set of equipment –infrastructure to access audiovisual sources online- is more crucial and not easy to acquire but it is affordable. It goes without saying that securing high-speed Internet access for every school in every country cannot be achieved for free. But if we assume that in future school access to all educational content is based on the use of online platforms<sup>16</sup>, we can believe that an important incentive to increase investment in this area does indeed exist.

The need of film literacy is not exclusively related to watching, discussing and learning about films and other audio-visual content. Film literacy includes the ability to actually create audio-visual content; turning narrative into images, recording and editing. These activities require equipment and knowhow.

We have asked teachers about the facilities in their schools in relation to this type of equipment and the overall results indicate that there is limited availability of technical means for students. (see table)

The good news is that technological trends develop within a world where access to such equipment becomes much cheaper, easier and at a greater speed. Smartphones have cameras of high quality which undergo exponential improvements; several models can even record in High Definition. Editing is possible through very simple programs and apps available for free or at a very low cost.

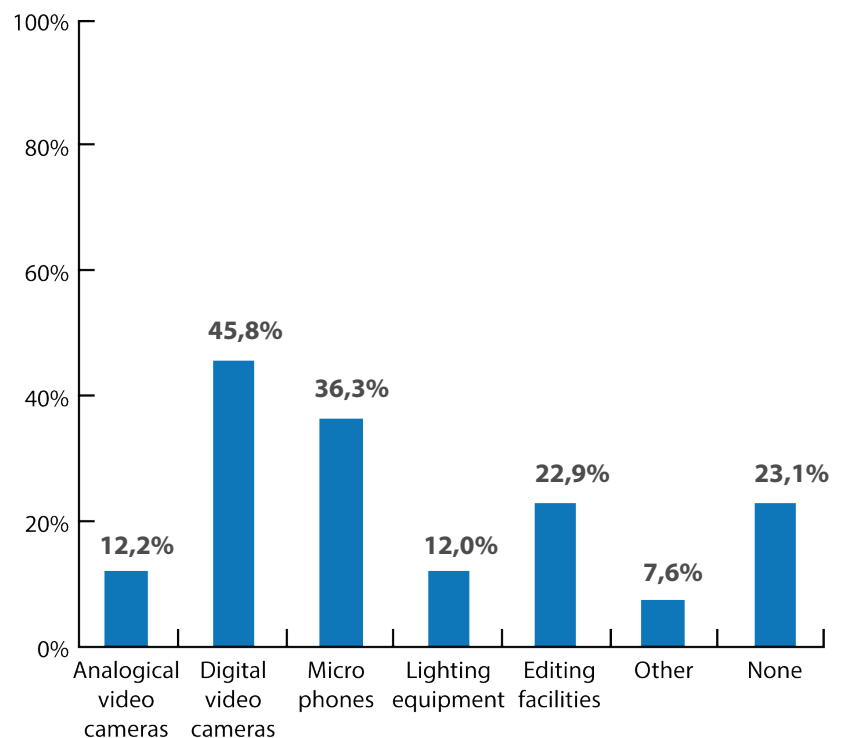
Equipment is not, and will not be, an obstacle to showing students how to interact with images and how to manage and use them. The difficulties lie elsewhere: who is to manage this new equipment for students and with what training, as well as within what curricular and structured framework. Such obstacles to film literacy are described in the chapter on obstacles.

From our point of view real costs for schools, of course, lie within legitimate access to content:

licenses to be paid to copyright-holders, if necessary, in particular for screenings of full-length, feature films. This is indeed an essential issue and as such it is examined in other sections of this report, both in the context of copyright laws and from the industry perspective. This is also the opinion of teachers when asked to evaluate the types of barriers related to the implementation of film literacy in schools. 46% feel and consider the cost of acquiring films or screening rights as the most important challenge and for 35% the answer is quite relevant.

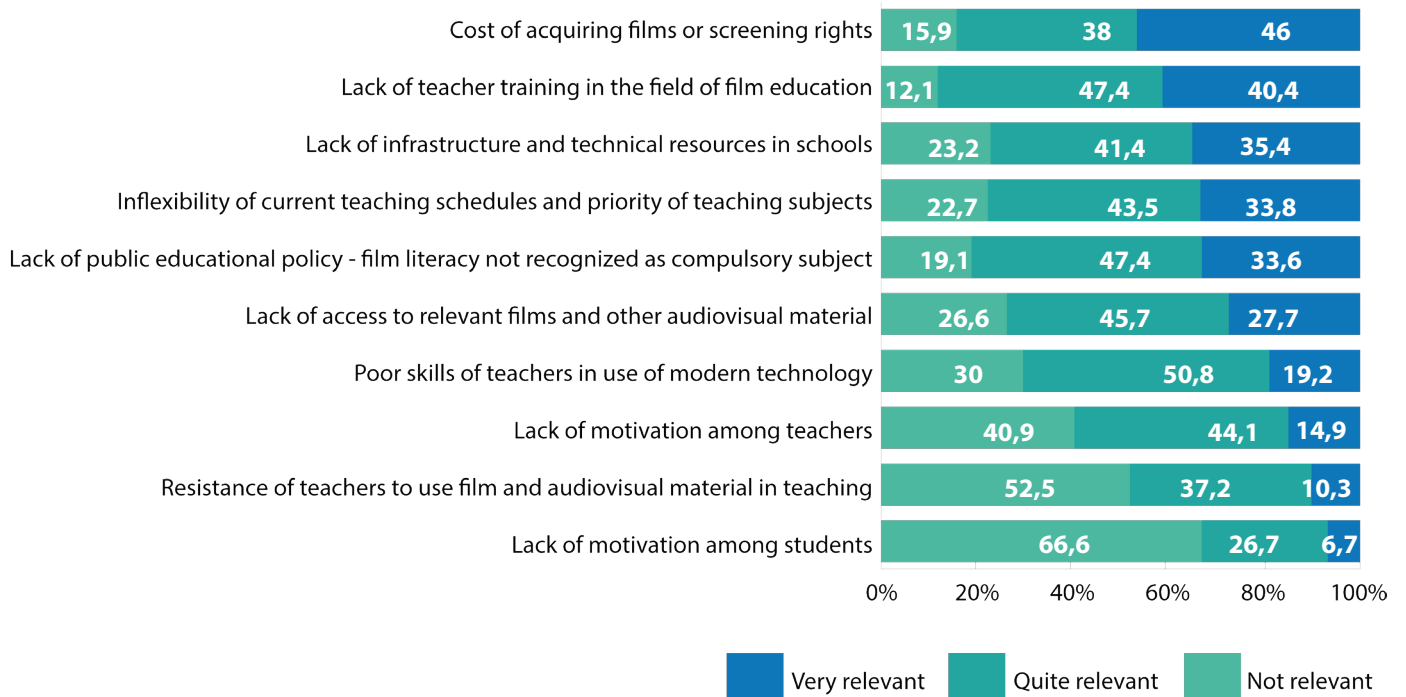
We can conclude that difficulties related to film licensing, as well as its costs, are perceived by schools as the most important barriers to film literacy, which go far beyond technological needs.

#### Availability of equipment for production and editing of films



<sup>16</sup> This is what the enormous development of digital books and educational platforms in recent years seems to suggest.

### Degree of relevance of the types of barriers related to the proper implementation of film literacy in schools



## 1.4. Pedagogical approach

### 1.4.1. Teaching Film Literacy

The use of audio-visual content can help promote the understanding of audio-visual language as well as enhance media literacy. However, film literacy necessarily includes the idea of considering films to be cultural objects which can be evaluated and appreciated. The lack of education in film literacy is directly related to an approach to audio-visual content, which merely acquires the role of a pedagogical tool.

Audio-visual content is not known to be an object of study itself as explained in the introduction. Screenings and in-class projections are mostly seen as a complementary activity aimed at supporting the main subjects taught in the classroom. This kind of use can potentially create suitable conditions for film literacy studies but it is not enough. In order to promote film literacy schools must do more.

The use of film clips or extracts in order to complement individual teaching has become the most popular practice as regards the use of audio-visual content in European schools. Teachers display this type of content, which they bring from home (63% of teachers use their own resources) or directly stream from online platforms (YouTube, Vimeo), as a complement to the main topic they teach rather than as an object or case study itself.

The different values that films acquire from an academic/pedagogical approach seem to remain unexploited. Curricular restrictions, as has been stated, also contribute to the worsening of this situation. Teachers will not change their teaching habits and techniques if schools do not give instruction autonomy or include the teaching of film literacy as a compulsory subject in their curricula.

The survey reveals that film literacy teaching is an uncommon practice among European schools. More than half of the surveyed teachers think film literacy is an “uncommon or sporadic practice” in their schools (62%). 32% of teachers think that teaching film literacy is a “relatively common” practice and just 5% of respondents think it is a “widespread and common practice.” There are countries, however, where the use of film is more widespread, like Denmark, France, Poland and Sweden, where the figure for teachers

who answered that the teaching of film literacy is an uncommon practice is less than 50%. In any case, in most of the studied countries, film literacy continues to be what is a frequently neglected area of study.

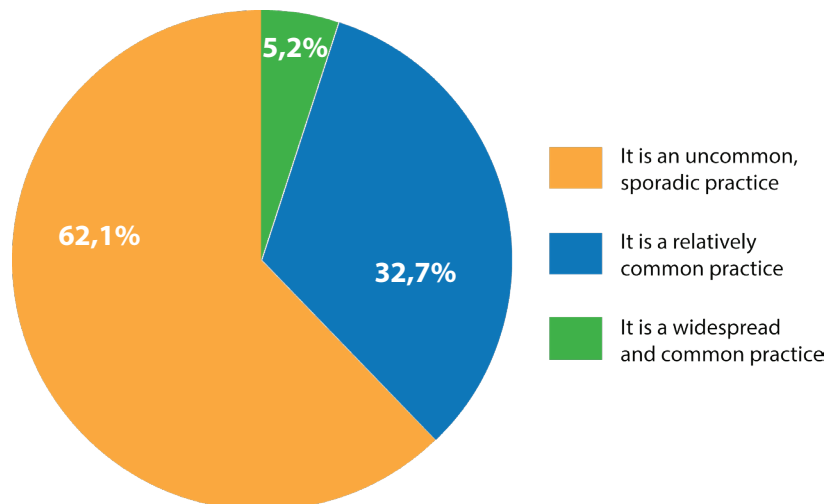
Nearly two-thirds of European schools (around 64%) do not include film literacy in their curricula, or as an extra-curricular subject (according to 80% of the teachers surveyed)<sup>17</sup>. In general terms, European schools have not opened their curricula to film literacy. This constitutes an evident constraint to a more generalised use of audio-visual content.

With the notable exception of France, where just 16% of teachers think their schools neglect film literacy as a compulsory curricular inclusion, in almost half of the countries listed in the table (page 33), an average of 90% of teachers thinks film literacy is not included in their schools’ curricula. In little less than one-third of the countries, around 50% of teachers think this way. Three countries stand in the middle with an average of 74% of their teachers saying film literacy is not included.

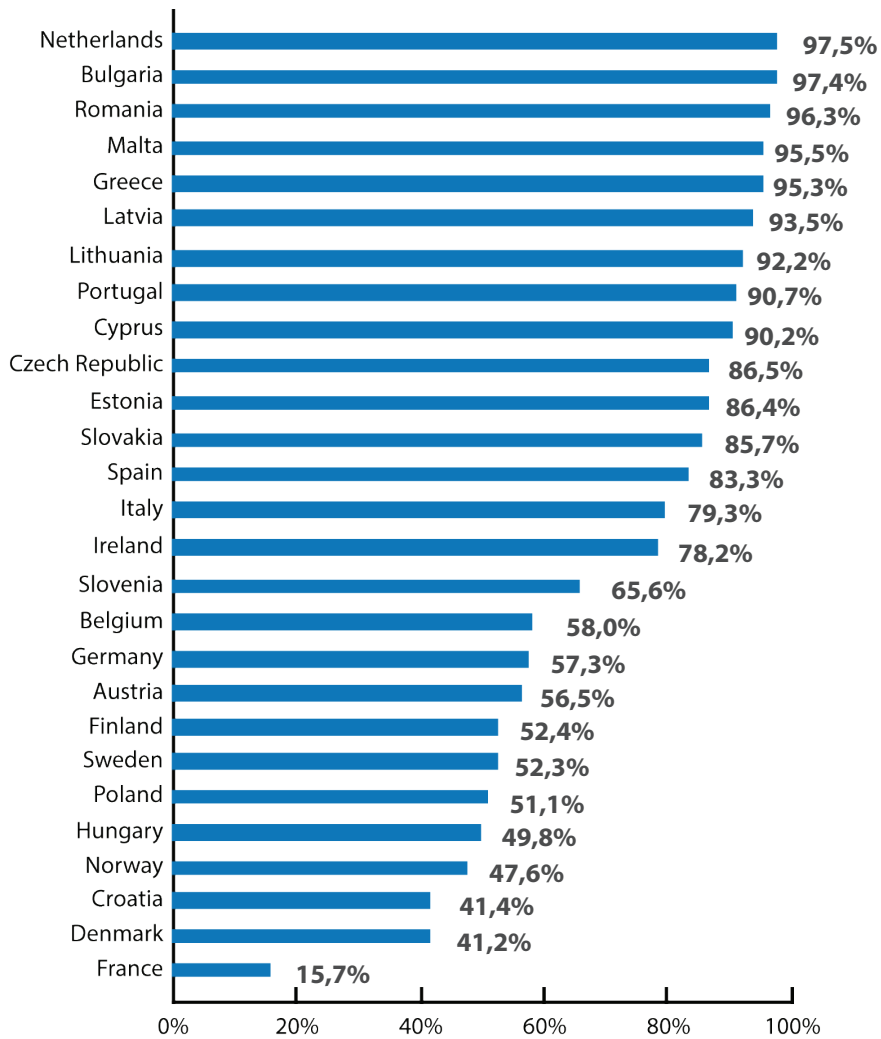
As explained in the next subsection, these tendencies can also be observed when examining the most common, formal (curricular) activities related to cinema in schools.

<sup>17</sup> These findings are similar to those of EC’s EMEDUS Study on Media Literacy in Europe.

#### How common is the teaching of Film Literacy?



### Film literacy is not included in the compulsory curriculum in schools



#### 1.4.2. Activities related to cinema in schools

Among the main activities related to cinema in European schools, the most common is organizing trips to movie theatres (40% of teachers consider this to be the case). On the other hand, film clubs and debates on movies are less common. Only 25% of European teachers think that film clubs and debates on movies are common activities in their schools.

However, there are some countries in which film literacy, or at least film analysis, is present. Countries like Germany, Italy (with more than 50% of responses stating so), Latvia, Spain and Portugal (with nearly 40%) organize film clubs and debates on films in their schools.

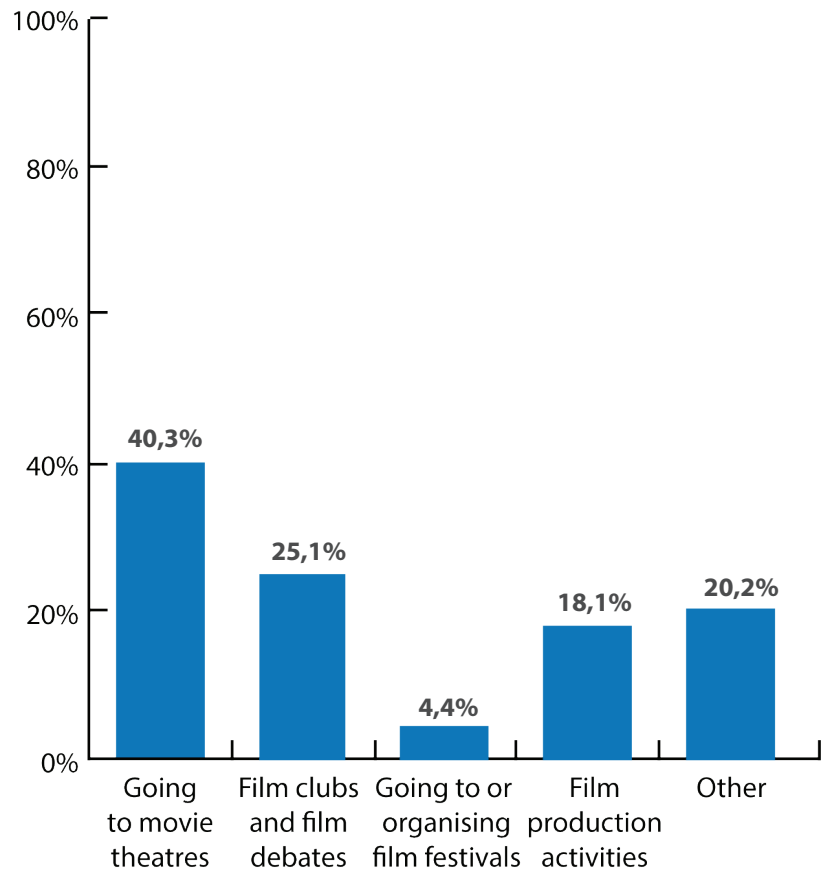
Film clubs (or in-class debates), are spaces in which different approaches to film education are developed. Aesthetic appreciation, the study of still and moving images, historical and critical approaches to movies are the kind of content that these activities aim at developing. All these reasons explain the importance of having spaces to screen full-length movies.

The limited number of activities related to the understanding and study of films is also visible in terms of school participation in film festivals. Only 4% of teachers think their schools participate in or organize film festivals.

This low participation rate may be due to the practical and curricular restrictions and teacher's lack of interest in producing audio-visual content, but it is also clear that European schools cannot handle the production of films. Most schools do not have sufficient equipment for the production and editing of audio-visual content. Despite the fact that 55% of teachers say their schools have digital video cameras that can be used by students (and taking into account that a lot of students have access to cameras and cell phones with high quality recording specifications), editing facilities and equipment are present in merely 23% of schools.

These factors help us understand why film production activities are common for only 18% of the surveyed teachers.

Most common educational and/or formal (curricular) activities related to cinema in schools



### 1.4.3. Film literacy in the curriculum

In terms of the curricular presence of film literacy within European schools, only 36% of teachers agreed that film education is included in the compulsory curriculum of their schools. Teachers also stated that film literacy is offered as an extra-curricular subject in only 20% of schools.

This last statement may be the result from schools who focus on the general use of media and ICT (digital literacy), as opposed to cultivating media (media literacy) and/or film (film literacy) separately.

Teachers also stated that film education in the curriculum is more common in secondary schools: 45% of secondary school teachers think their schools are developing it as a subject, as opposed to only 34% of primary school teachers.

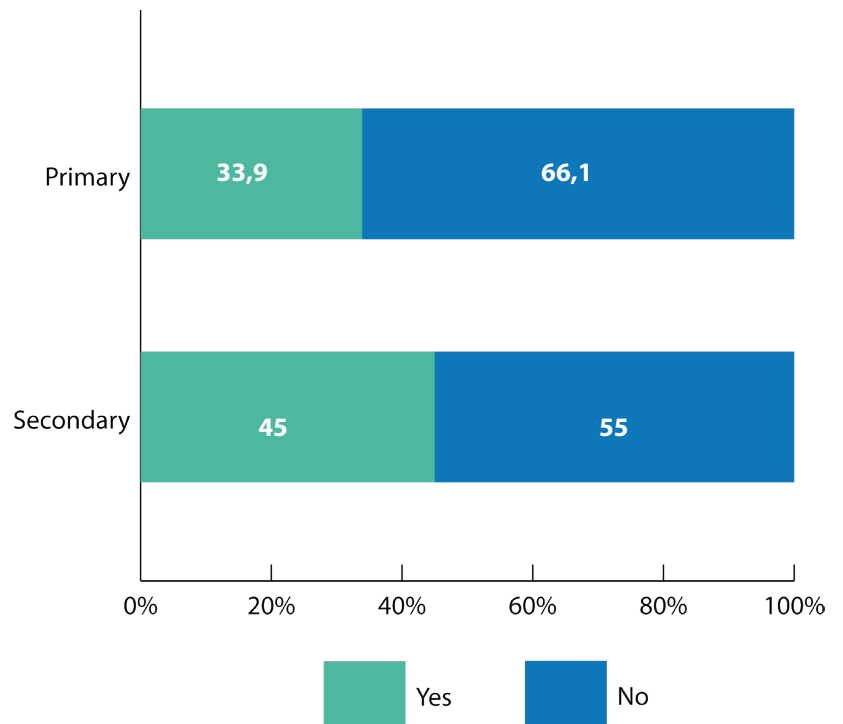
Ultimately, film literacy appears to be a cross-curricular topic according to 69% of responses, a self-contained subject in 14% and both a separate subject and a cross-curricular topic in 17%.

The relatively high appreciation shown for film literacy cross-curricular inclusion might be related to the inclusion of media literacy across subjects, which, as a consequence, has led to the inclusion of elements related to both film and audio-visual education.

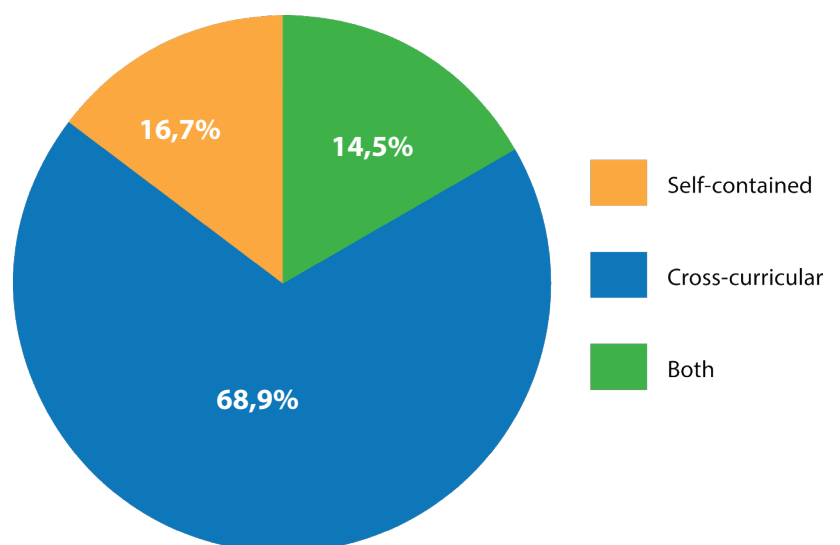
However, these percentages must be read carefully. The results of this study, as has been described in this section, allow us to identify that the teaching and learning of film literacy have not been developed in European schools following the same pattern (due to the non-recognition of film literacy as a compulsory subject to be included in the curricula). Therefore, these answers could be mixing up the individual use of film with the actual study of film and audio-visual content.

Films per se are not seen as an object of study with their own academic weight. All elements surrounding the given definition of film literacy are understood to be a set of tools and skills that allow pupils to assess, appreciate and use films for learning and argumentation purposes; these are not properly developed in national curricula, with some exceptions.

#### At which school levels is Film Literacy taught?



#### Is Film Literacy taught as a self-contained subject or included in the content of other subjects (i.e. cross-curricular)?



In addition, some teachers use audio-visual content or films simply to illustrate examples or complement the teaching of other subjects. But this alone does not lead to enhancing cultural values and critical skills that the teaching of film literacy should achieve.

Regarding the subjects within which European teachers think film literacy should be included, the most common answer is Language and Literature, followed by History, Arts, Foreign Languages, Civic Studies, Social Science, Technology and Mathematics. The following figure shows how teachers responded to the question.

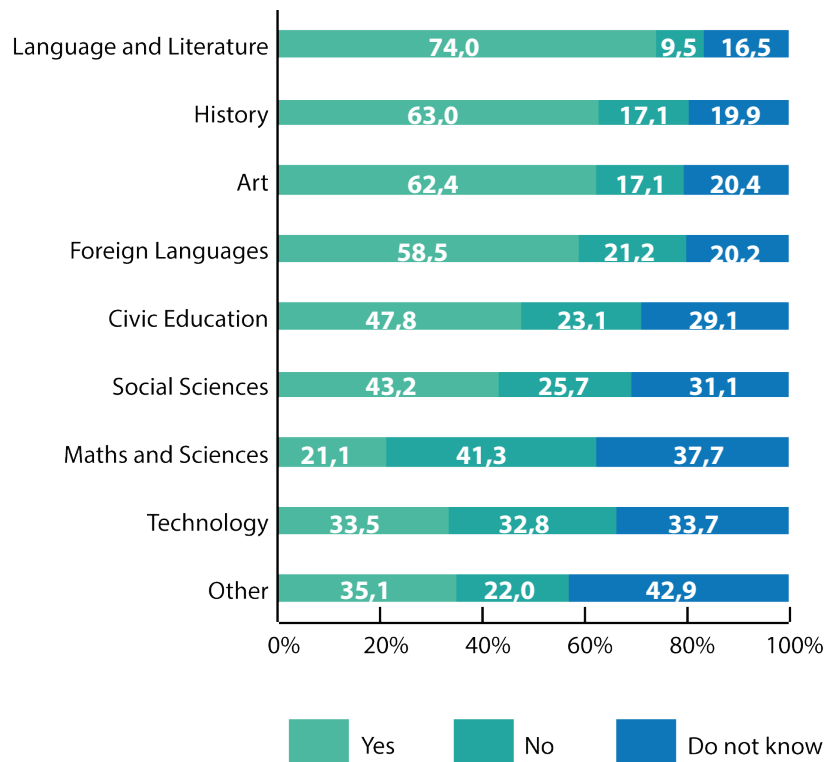
The results of the survey show that for 63% of participating teachers, the main objective regarding the use of film in class is to complement the learning of the main subject being taught (see 1.2.2.). This basic use of films is a generalisation because it is apparent that other important factors of film literacy are being developed. Generating competences and skills such as critical thinking and creativity is seen as the second most important aim to be achieved with the use of audio-visuals in schools (44%). This is rather a large segment of teachers who are, at least, interested in exploring audio-visual content for purposes other than the sole experience of illustrating a topic. As for the learning of techniques and cinema language, 24% also consider this to be one of the key objectives. Finally, for 21%, the use of film in education aims to provide a form of entertainment for children.

#### 1.4.4. Promoting film literacy

In view of the above it is not surprising that 48% of teachers believe that in-school strategies for the development of film literacy depend on specific initiatives on behalf of individual teachers. The promotion and organization of activities aiming at this purpose are not common and only 31% of respondents think their schools are involved in these types of initiatives. Again, school curricula can be understood as a constraint for the development of film literacy itself.

Only 25% of the surveyed teachers consider that film literacy activities belong to their school curricula. The lack of national policies guiding the inclusion of film literacy into national curricula is evident. This last statement is reinforced by the fact that just

In which subjects is film literacy included?





11% of teachers consider these kinds of strategies as something to be developed by regional or local authorities. As mentioned later in this section, the lack of educational policy is considered to be the most relevant barrier to the implementation of film literacy in schools.

External bodies offering expertise and access to films are also seen as minor agents as regards promotion strategies of film literacy within schools. However, when asked who these collaborators are and to what extent they collaborate, the participating teachers offered some relevant data. 15% identified cinemas as frequent collaborators in terms of providing film education in schools while 55% thought they occasionally collaborate and 30% believed it never happens.

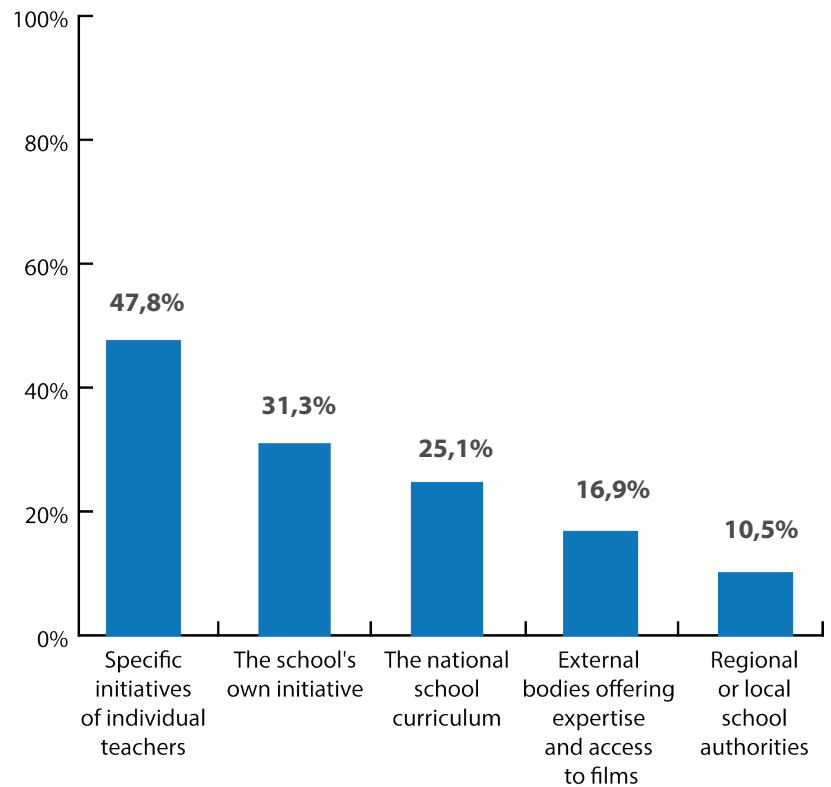
These replies are in sharp contrast to the proven function of external players ("facilitators") in the development and implementation of film literacy, as indicated in the following section of this report. It may be understood, however that although the role of these organizations (cinematheques, film institutes, trade associations and film clubs) is essential in the current development of film literacy, it is widely perceived by teachers as insufficient.

Answers concerning other actors to become potentially involved showcased very similar results. According to 60% of teachers cinematheques/film archives never contribute. This trend is confirmed if we examine the cases of film clubs and film directors in which respectively 67% and 72% of teachers, think they never collaborate.

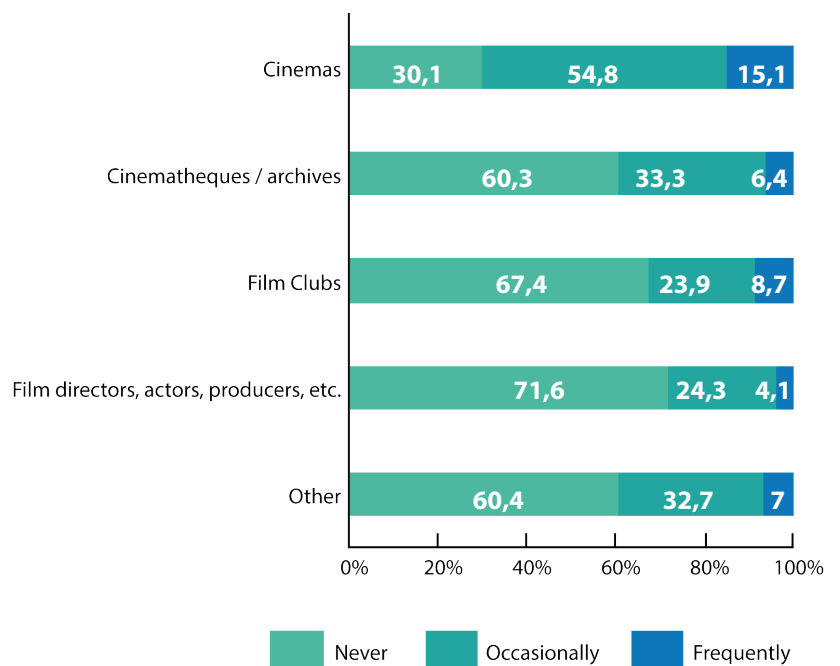
As shown, third party collaboration is sporadic and uncommon. Teachers and stake-holders accept that in order to activate film education and the use of audio-visual content in European schools, collaboration needs to be taken to a higher level among actors. Both parties (schools and film-related organisations) are responsible for bolstering the participation leading to a better use and understanding of audio-visual content.

In spite of the low third party participation, collaborating organizations do indeed offer access to films as their main contribution to schools. For almost one-third of the surveyed teachers, access to films is

**The strategy for the promotion and organization of film literacy in schools depends fundamentally on:**



**Collaboration with external parties with respect to provision of film education:**



the main aid they receive from these third parties. Educational material stands as the second most common resource these agents give, with nearly 28% of teachers agreeing to its use.

This means that the main contribution is material delivery rather than mere provision of experience or other types of support aimed at creating conditions to spread film education.

Teacher training and methods of instruction were weighted as common resources/services given by these organizations by just 15% and 13% of respondents. Professional experience and professional screenings are considered to be the least common services offered by collaborating third parties.

The lack of collaboration is also evident in the number of licensing agreements with schools. Just 21% of teachers think their schools have legal agreements regarding this issue. However, this problem is not only linked to the fact that these processes are burdensome; there is also a relatively high number of teachers who are completely unaware if their schools have such agreements (nearly 37%). Strategies concerning the promotion of film studies within schools are not effective. Teachers who are unaware of permits they have access to, and thus the legal use of audio-visual content, reflects the lack of information and ineffective diffusion of these agreements over schools.

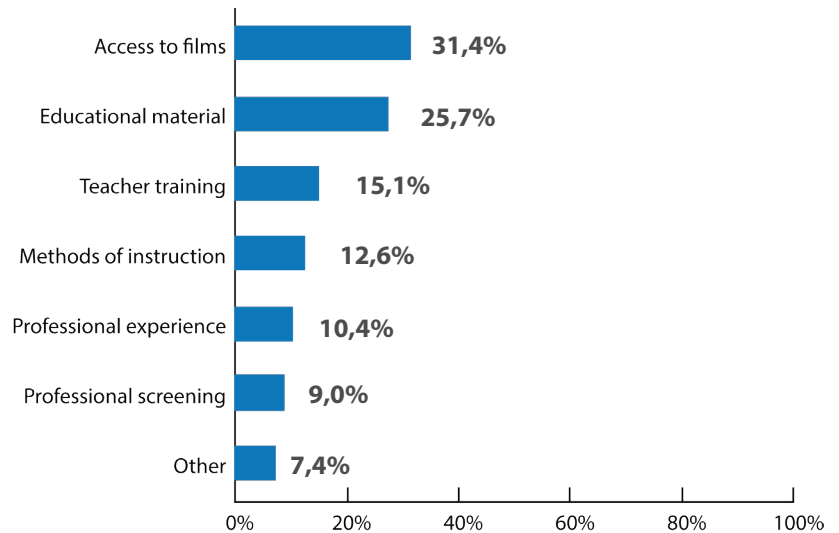
#### 1.4.5. Teacher training

In terms of proper film literacy and education teacher training, surveys do not allow us to identify clear trends: 51% of teachers believe that no special courses in film education are currently being offered at teacher-training colleges or universities, while 49% believe there are (16% say they are offered in colleges and 33% say they are offered at universities).

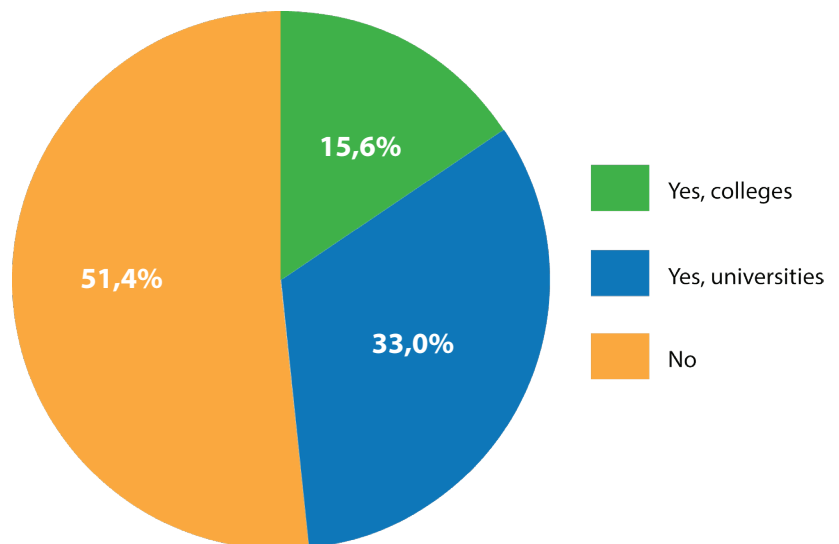
However, the lack of teacher training is visible in other answers: when asked if they would recommend turning film education into a compulsory subject for teachers (within teacher training programs) in order to teach film literacy, 60% responded affirmatively.

With regards to the training for those who teach film studies, 82% of teachers responded that they are self-

#### What do these institutions/organizations/individuals offer?



#### Are special courses in film education offered by teachers' colleges or universities?



taught, 7% claim to have professional experience in cinema and 12% derive their film knowledge from college or university training. As mentioned above, these answers showcase a true lack of teacher training programs. According to our research, it would be difficult to develop film literacy if its teaching merely relies on individual efforts. This evidence is also reinforced by the the teachers' general perceptions on the a lack of public policy related to film literacy (another being the lack of compulsory curricular inclusion of film literacy).

The initiatives put into practice by schools in order to help facilitate film education were also identified. Just 11% of teachers think their schools draw attention to teacher training in the field of film literacy. The most significant initiative for teachers is the purchase of film and audio-visual materials for educational purposes (35%).

Values related to other initiatives taken by schools can be observed in the following table.

It is clear that there is a lack of teacher training for film education, not only within schools but wherever teachers receive their training. Teacher training activities are not being offered by third parties involved in film education and screenings; alternatively teachers are not aware of such offers (which could be linked to a lack of communication among schools, teachers, organisations and relevant stakeholders).

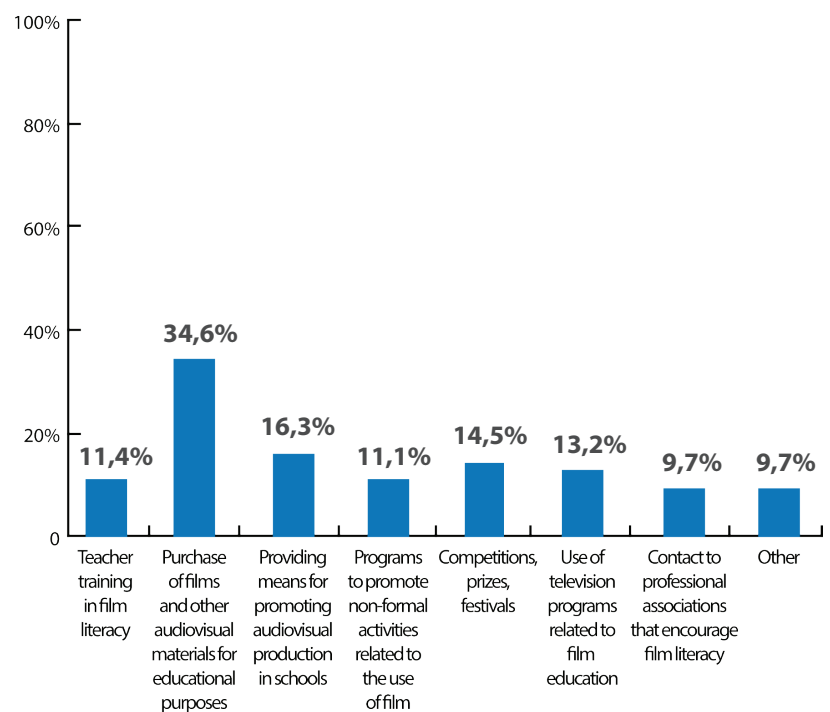
The perceived insufficiency in teachers' film education skills could lead to little interest in actions such as encouraging the production of audio-visual content (identified by 16% of the surveyed teachers as an initiative taken by their schools). If teachers have no practical skills or knowledge on how to properly exploit production equipment and software they probably would not ask for more school resources.

Children exposed to ICT generally know how to use them; unfortunately, if teachers are not well trained it will be impossible to guarantee an appropriate use and quality products.

There is a similar problem with the promotion of festivals, prizes and competitions, which, according to 15% of teachers, they are initiatives that have

also been encouraged in their schools. Educators are asking for the skill to understand films in order to create audio-visual material with their pupils and thus become more interested (as they sustain) in expanding film literacy related to activities both inside (screenings, debate, production) and outside schools (film festivals).

#### Initiatives taken by schools to help facilitate film education



## 1.5. Conclusions

### Use of audio-visual content and films

The use of audio-visual content and films in European Schools is often limited.

European teachers most frequently use short audio-visual extracts or clips and their main aim when using films or other audio-visual content is to complement their teaching to illustrate a topic rather than to study a film in itself. Using whole films is quite rare in schools.

Equipment is not seen as a real problem in terms of implementing film literacy and screening of in European schools; given the sporadic use of audio-visual content, teachers do, on average, think that European schools are well-equipped to screen films and general audio-visual content. However, there are notable differences between countries in terms of their infrastructure and no single countries considered to be “very well” or “excellently” equipped. There is also a lack of tools to produce or create audio-visual content. The survey indicates the need to improve this matter.

The cost is also seen by teachers as a very relevant constraint. Teachers believe that the processes of obtaining licenses are burdensome and they do not really know if their schools have such agreements in place. This cost perception could be linked to a lack of communication between teachers and schools and/or between schools and rights-holders. Whatever the reasons may be it is a fact that audiovisual resources in schools are limited: over two-thirds of the teachers who replied to the survey think their schools have less than 50 films in their libraries. This is reinforced by the fact that they mostly use their own audio-visual resources in class (DVDs, etc).

### Film literacy implementation

Film literacy in European school curricula is not widespread. There are no specific policies guiding its inclusion in compulsory education.

Teachers are aware of the fact that film literacy is not officially included in their school curricula but, at the same time, they believe that it is indirectly employed in a few subjects. Nevertheless film literacy is mainly seen (when included), as an interdisciplinary, cross-curricular topic.

There is a lack of teacher training in film literacy. Most of them who teach film literacy are self-taught and nearly two-thirds of the respondent teachers say it would be important to receive such training to teach it accordingly. With regards to this, actions if schools do encourage film literacy, the steps they take are mostly based on acquiring educational material in visual formats rather than providing training to teachers. Organisations and third parties involved in film-literacy-related activities usually offer more possibilities for film screening than actual ways to provide experience or training in this field.

Extra-curricular activities for film literacy are also limited. Different activities proposed by NGOs, other organisations and even national governments exist, but participation is not consistent at European and national levels (film festivals, prizes and competitions are available but participation depends on the will of individual teachers to co-ordinate such projects).



## 2. The perspective of the film industry, public film institutions and other stakeholders

### 2.1. Introduction

Films and other audio-visual content are available from right holders: producers and distributors. Access to this for film literacy teaching is not always easily achieved and is not a task that schools and teachers are prepared to organise independently. Access requires a clear and stable complicity from those who form what is generally known as the 'Film Industry', and from the different organisations, public and private, that work within that sphere. In other words no film literacy without showing any film content.

If we consider right-holders' perspective, film content shown in schools is not produced – exceptions aside – for educational purposes, but as an investment. Likewise cinemas were not built to facilitate scholarly activities, and such events are neither their main activity nor source of income.

Most film distributors are companies which need to recover what they have invested in the market and then go on to generate profit. National film agencies have also not been created for educational purposes, but to promote and support national film industries. While film archives may have education as one of their original motivations, this is not the only element which defines their main role and justifies their existence.

These assertions, obvious as they may seem, are essential in understanding the content of this study: film literacy education and facilitation are not the film industry's main concern, and that of its stakeholders. Film literacy is just one of many social issues which compete with each other, and deserve consideration from the film industry and those surrounding it.

Our study has approached industry stakeholders, with various results in terms of attention and commitment. With few exceptions it is clearly demonstrated that film literacy is not the highest priority among those who finance, produce, distribute, market and exhibit film, or those who are responsible for its preservation.

Interviews were held with 80 distribution and production companies, represented at the European Film Market at the Berlin International Film Festival, The Berlinale, in February 2014. Questionnaires were subsequently sent to a selected number of companies. The 49 replies received came from those predominantly working with distribution and sales of films both theatrically, on DVD and online.

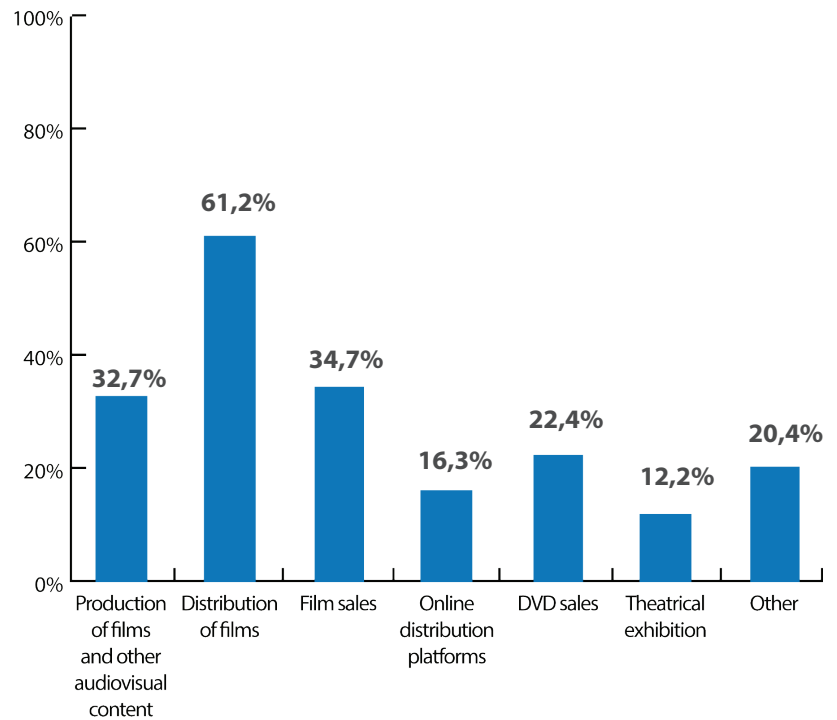
The next figure shows how the companies which replied were engaged in various business activities specifically related to production, distribution and film sales.

A parallel questionnaire was sent to National Film Agencies and Film Archives as well. The replies have been analysed in qualitative terms (as opposed to a statistical perspective), and combined with the interviews and consultations held with the film industry experts behind this report. (please see 2.5.4. The Wider Role of Public Film agencies and Private Public Organisations)

In terms of film literacy we need to make certain distinctions in order to conduct our analysis and come to representative conclusions. Firstly, we will look into the issue of 'supply agents' focusing on the conditions practiced by right-holders and licensors for the acquisition of 'non-theatrical' screening rights. The role of European and national right-holder associations and collecting agencies<sup>18</sup> as facilitators is to be considered here.

Secondly we shall see how public film agencies and institutes, continue to play an important role in promoting film literacy (usually at a national level), and facilitating school access to films, educational materials and screening options. A more detailed approach to their programmes and supporting schemes is presented in Annex 1 Country Reports and Case Studies. However, the role of such public bodies must still be mentioned here. Alongside the Film Agencies we must display publicly funded Film Heritage Institutions as they are in many cases, influential activity centres for schools.

Your company's main activity is



<sup>18</sup> Collecting agencies or societies are organizations which effectively handle the outsourced function of right management. Right owners transfer collecting society rights to: 1) sell non-exclusive licenses; 2) collect royalties 3) distribute collected royalties 4) enter into reciprocal arrangements with other collecting societies 5) enforce their rights. Collecting agencies also negotiate license fees for public performance and reproduction and act as lobbying interests groups.

## 2.2. Film and other audiovisual content supply and licensing

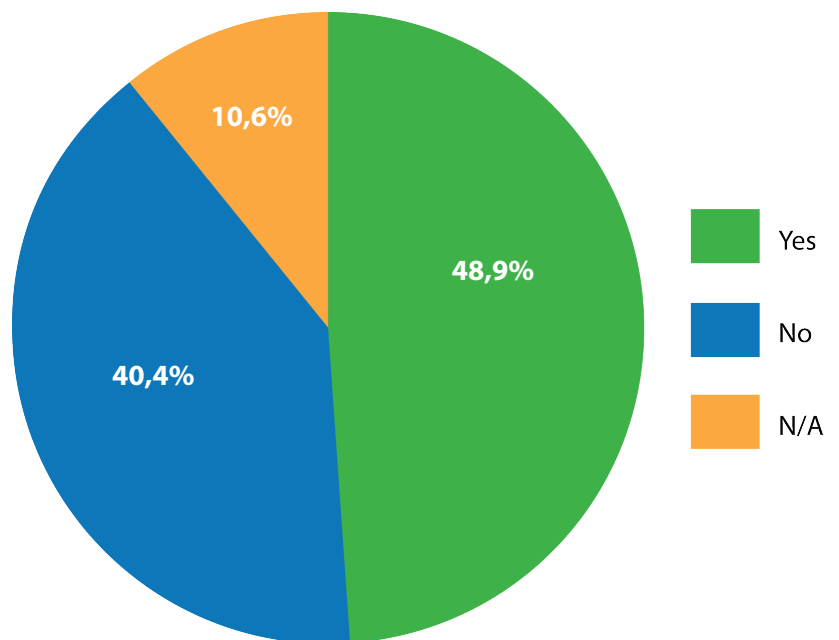
Films and other audio-visual content which can be shown at schools are legitimately available from what we here define the “supply side”, essentially consisting of producers, distributors and sales agents. Broadcasters must also be included in this side of the equation and whilst cinema owners can have a role to play, it is highly dependant on the aforementioned distributors.

These parties are usually private, commercial organisations, perhaps with the exception of public broadcasters. When stakeholders receive subsidies or tax benefits they may have to comply with conditions related to public policy, or social concerns which can allow benefits together with the supported productions (ie. making access available for educational purposes for free). However, generally speaking, legitimate film supply outside the ordinary film circuit is a private matter, one which affects products and services created by private enterprises and their investments. Its use therefore is directly related to the issue of licensing, and to the legal or contractual framework behind it.

The use of films in schools is commonly defined as ‘non-theatrical’ and often considered ‘non-commercial’. This definition tends to reflect the specific nature of this distribution channel, and is related to the cost of gaining access to material for educational purposes. The ‘non-commercial’ label also indicates that these sales are generally not a business priority. Conditions for commercial sales of film have been firmly established over the past century, and follow certain rather standardised practices, but there is no similar order for handling ‘non-commercial’ or ‘non-theatrical’ sales.

According to our survey of stakeholders, no two countries follow the same licensing guidelines for access to audio-visual material for school use. Major distributors may establish their own licensing structures, but as Europe is dominated by small production and distribution companies which are unable to set up effective licensing agreements, the role of right-holder associations and the collecting agencies has become increasingly important in the

Does your company have any experience in selling screening rights for educational purposes (i.e. film literacy learning/film education in schools)?



process of a more unified European licensing system.

That said, offer does not exist without demand; there can be no supply of film, and no subsequent agreements concerning the use of film in schools, if there is no demand from schools and teachers. The reality according to our findings - based on information from over 80 interviews with large industry stakeholders and the replies to the questionnaire - is that educational requests for screening rights or for a broader license agreement are rare; only half of the companies approached indicate that they have experience in selling such screening rights (see figure above).

Companies with experience in selling screening licenses were asked about the actual buyers.

The first table shows that individual schools were the most frequent buyers, followed by Film Heritage Institutes and public libraries, while only four companies report experience in selling licenses to educational authorities. We acknowledge that the figures may not be reliable enough to allow us to draw proper conclusions. These figures however certainly suggest that schools are often left to develop individual solutions for film access if educational authorities have not concluded a general framework agreement.

While the table (first figure) may lead us to conclude that schools in general are frequent buyers, the data from schools disclose that only 22% of schools acquire films based on a license agreement. 78% either do not have an agreement or are not aware of having one. (second figure)

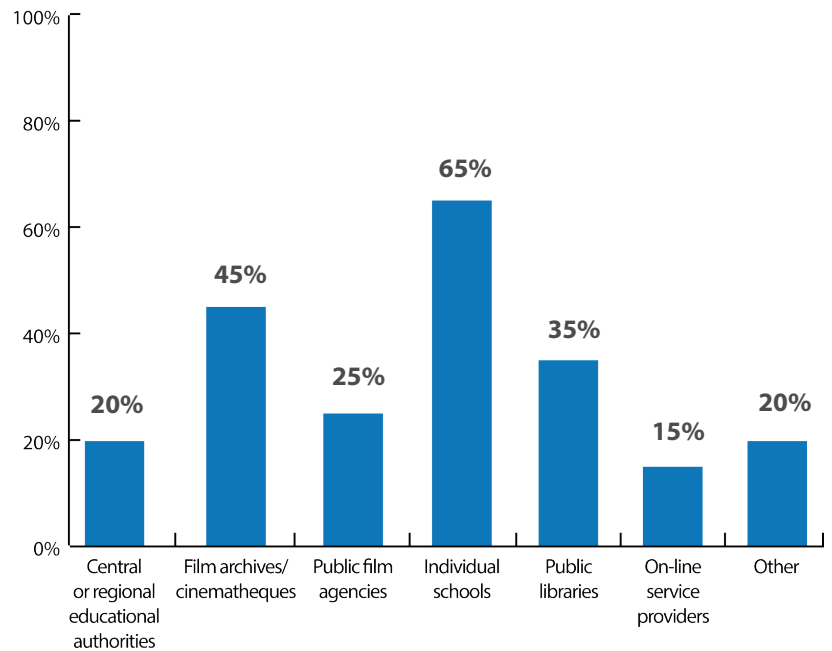
The lack of screening license agreements differs significantly among European countries. The table below identifies countries where less than 20% of schools have acquired screening licenses. The table also shows a high percentage of unawareness of license agreement existence. (Table below)

Schools may negotiate individual license agreements. However framework agreements which cover the use of films for all schools in a country or a constituency, are negotiated between the relevant public authorities and the collecting societies, and consequently produced.

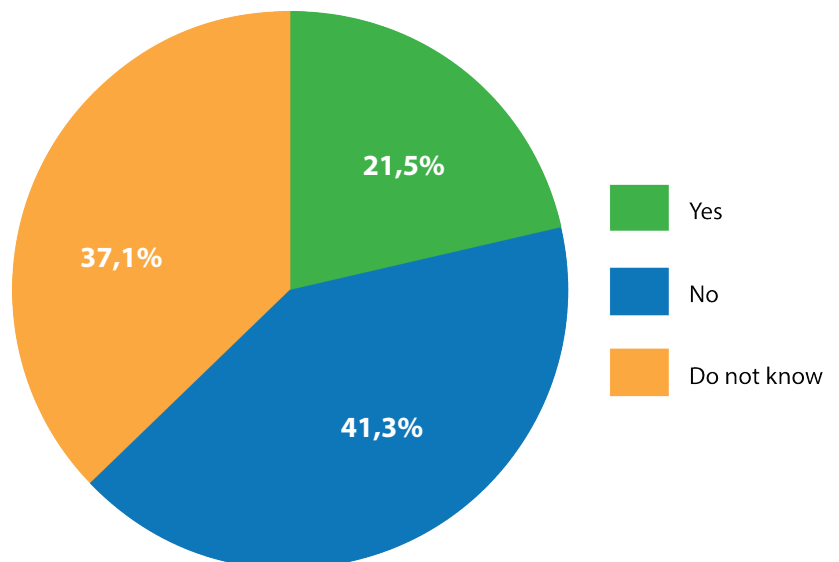
Many producers and distributors refrain from negotiating license agreements but work within national and European umbrella organisations which represent producers and film distributors, DVD and online content. They also provide support for the educational use of film materials, in particular the study of film in schools. These umbrella organisations cannot negotiate on behalf of their members but they do provide for the exchange of national experiences and practices; moreover one of their key tasks is to assist them in establishing effective and workable solutions which allow framework agreements and those pertaining to standards.

Both the IVF ("International Video Federation") and FIAPF ("International Federation of Film Producers' Associations") recognise that the use of film and

#### Buyers of screening rights/licenses



#### Schools with license agreements for the use of films as reported by teachers





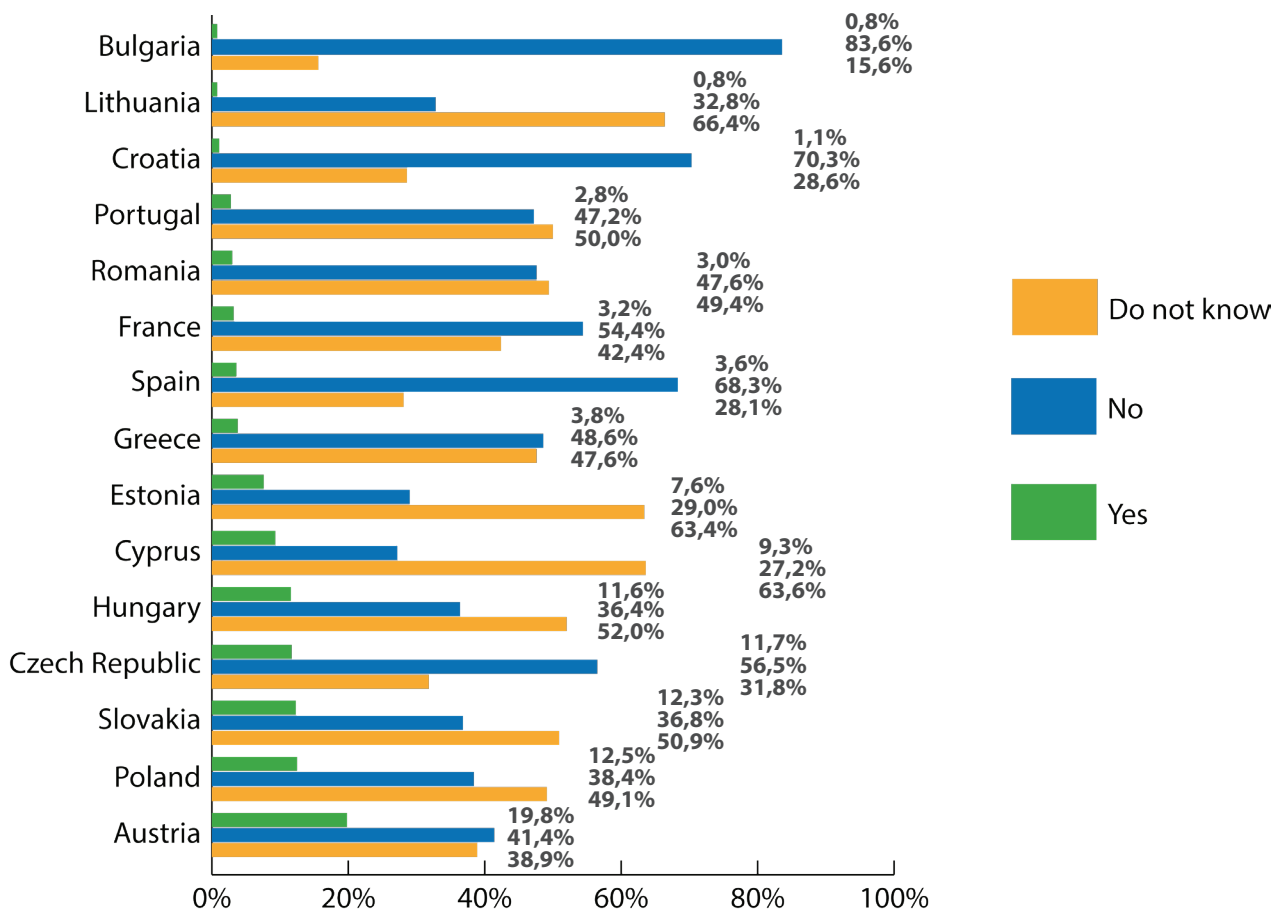
audiovisual works in the context of teaching and education is dealt with in Articles 5 and 6 of the EU Copyright Directive. Said articles allow the member states' flexibility to implement exceptions for illustration for teaching purposes as well as encouraging licensing solutions negotiated with right-holders. According to both organisations, institutions that require broader use of copyright materials beyond national exceptions can explore licensing alternatives with the relevant right-holders.

When schools report that obtaining licenses is too burdensome and costly it underlines the need for collective agreements between right-holder organisations and the relevant authorities. As a

matter of fact, successful outcomes of framework agreements will typically have been negotiated between a right-holder organisation and/or collecting agency and a public authority.

If we carefully examine the companies which sell screening rights to schools, it is interesting to note that they often show a higher degree of engagement with film literacy, going beyond simple film exploitation. In many cases, those companies either produce educational materials or collaborate in one way or another with schools by providing practical or theoretical teaching programmes. This observation is supported by evidence from interviews with industry stakeholders, as well as by the research behind the

#### Countries where less than 20% of schools according to teachers' replies have license agreements



large amount of case studies presented in this report. The following two figures demonstrate the levels of engagement such companies have in supporting schools.

The industry engagement with schools shows a strong recognition of the importance of film literacy both in general and in the interest of the future of European film. However, several interviewees expressed their concern about the ambivalent attitude of the educational authorities towards the recognition of film literacy in the compulsory curricula.

### 2.3. Film and audiovisual content within school grounds

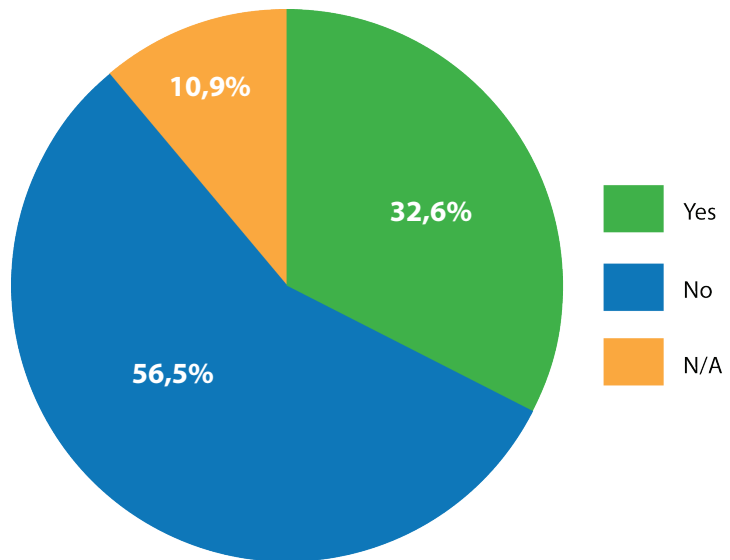
Films and other audio-visual content should be easily accessible in schools; this is, unfortunately, not always the case, unless an agreement is in place, as it grants legitimate access to films etc. License agreements may have several formats and use different platforms for access. They may also be granted to individual titles, though it is more common for them to be for a film catalogue. DVD is the predominant form but online content streaming is increasingly present in schools. Other audio-visual content such as TV-programmes are acquired online.

According to the schools survey, access to content comes through the following channels (see figure page 47).

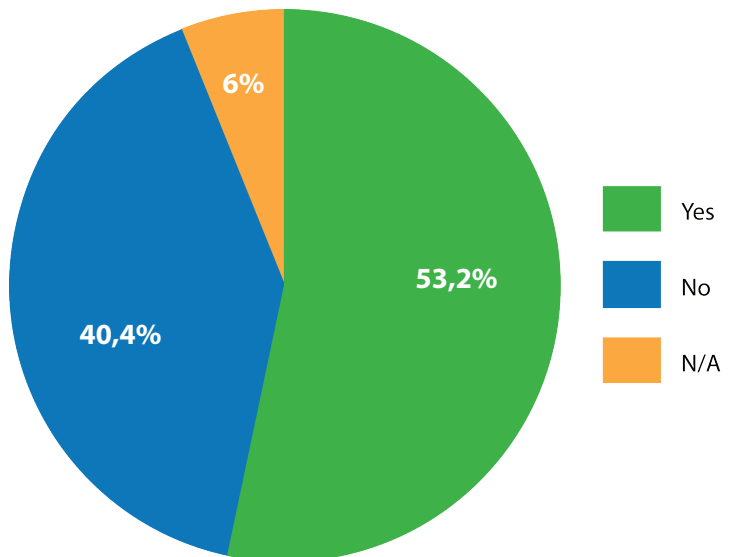
More than 60% of respondents indicate "teachers' own resources" as a source of audio-visual material. Together with school video libraries, these resources are likely to be DVDs. In both cases, especially in the case of "teachers' own resources" there is a very high probability that no screening licenses have been obtained for these DVDs and it is likely that teachers are unaware of how screening rights could be acquired.

Online access to films in schools is still generally rare in aggregated terms in Europe, essentially due to the lack of the necessary bandwidth which would allow a minimum quality picture. Where such levels do exist (and excluding here the undeclared and immeasurably illegal downloading of films) online access can be via VOD or SVOD (Video on Demand

**Does your company produce any educational aids/materials for use in film education in schools?**



**Does your company in any way collaborate with schools by providing practical or theoretical teaching programs for film education?**



or Streaming VOD) of commercial access, web platforms including HD quality videos, OTT devices<sup>[19]</sup>, or specialised platforms through which audio-visual content is made available specifically to schools and their students.

“EuroVod”, the association of European independent online film distributors, has formally collaborated with this report to provide information regarding some of their members’ relevant activities. They have repeatedly communicated their availability for general agreements to educational and film authorities, which would provide direct access to their catalogues for schools and those viewers entitled by schools. However, such proposals have yet to be transformed into generalised schemes, and in more than one case their members recall donating free catalogue access codes to schools, which had still not been used many months after the launch of the plan.

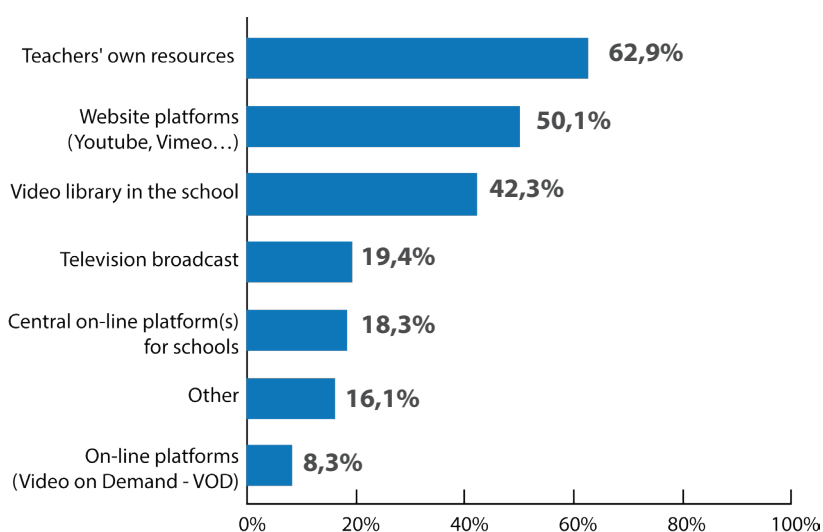
Web platforms such as YouTube, Vimeo, Daily Motion, etc. are identified as important sources of content. As it is well known, the streaming of content (downloading from those platforms is not possible in principle, unless specific software is used to alter the platforms’ original state) from these sites is free and not subject to licensing. The possible implications of such content being illegally uploaded into these websites exceed the aim of this report. However it is natural to assume that in these cases good faith will push teachers and schools to believe, sometimes in error, that all content available through “legitimate” platforms must therefore be legitimate as well, and can be shared without any further consideration to rights or educational exceptions.

We must also consider online platforms which are specifically set up for school usage. This appears to

be a most recommendable method as it combines a pre-selected catalogue intended for school usage with the corresponding licensing scheme in support of that usage. While we do describe several of such cases<sup>[20]</sup>, it cannot yet be considered to be a generalised scheme in Europe. In technical terms, as well as in relation to the questions posed in terms of rights clearance, this option is not too distinct from the possibility of a single school developing a video platform for its students, which can eventually be accessed from their own computers at home.

It must be noted that there are significant differences between the statistics of each member state. Furthermore the fact that license agreements and access to film catalogues (either DVDs or online) are common in several countries, especially in Northern Europe, whereas they remain more rare in others.

#### From where do schools acquire films and other audiovisual material?



19 Over-the-top video or OTT is a general term for entertainment services accessible over a network that is not offered by a network operator. Increasingly, DVD players, video game consoles, “smart” TVs and other devices include built-in wireless connectivity which, using an available wireless network, pull content from the Internet and deliver it to the TV set or to a projector. The provider may be aware of the contents of the IP packets but it is not responsible for, nor able to control, the viewing abilities, copyright, and/or other redistribution of the content. Any content suited for TV can be delivered via these OTT applications, which typically include video platforms as YouTube or Dailymotion; catch up TV; and access to one or several SVOD movie services. Schools can have this access too, and often will, as it is progressively just a built-in offer of new connected devices.

20 Austria – Film ABC; Filmmuseum Wien; Belgium – Lessen in Het Donker; MOOV; Ecran large sur le tableau noir; Czech Rep.- Jeden Svte na skolách; Denmark – CFU; AVU Media; Filmcentralen; Finland – Koulukino; Valve Film School; France – Institut Jean Vigo; Italy – Schermi e lavagne; Latvia – Splendid Palace; Netherlands – Movie Zone – EYE; Natioanl Film Festival for Students, NFFS; Cinekid; Poland – Filмотeka Szkolna; UK – Into Film; BFI Education & Research. For details see Annex 1.

## 2.4. Film and audiovisual content outside school grounds: the role of facilitators and promoters

The study has so far focused on access to films and other audio-visual content in schools and not on the importance of film literacy-related activities, which take place out of schools. However, this distinction may not be clear in some cases: as we have shown in the long list of case studies (see Annex 1), film education takes place through a mixture of activities both in and out of school.

Schools may choose between a variety of options: 'School in Cinema' programmes offer theatrical screenings in commercial cinemas; film clubs organise screening programmes in and out of school supported by public film bodies and distributors; film festivals often include a specific educational dimension complementing their main activities; "itinerant festivals" secure access to movies that would otherwise not be available; and in this context film archives and cinematheques play an important role, at least for schools in proximity of their location. Such a diversity of options requires collaboration between schools and external parties: film distributors, theatres, and indeed, dedicated institutions of public or private nature acting as facilitators.

We believe that the effectiveness of a regular film literacy teaching programme will depend on being delivered in schools. However, screenings outside of schools will, for many students, be the only way to experience and learn about film. The value of the cinema experience will remain essential for the appreciation of the magic of cinema and film as an art form and a contemporary language.

As documented in our country-by-country case studies (Annex 1), many pupils will receive part of their film experience and education in cinematheques, commercial cinemas and at film festivals. Film literacy courses for teachers and practical film courses for children and youth as well as for teachers are important activities that help compensate the absence of similar training opportunities in teachers' colleges and in schools.

## 2.5. The role of film heritage institutions

The Film Heritage Institutions keep playing an important role in access to film and introducing film literacy in schools. Promotion of film education and film literacy is part of the public interest mission of Film Heritage Institutions and almost all of the members of the European Association of Cinematheques (ACE) were and have been active in this field for decades before film teaching entered the classroom. Cinematheques are linked to film archives internationally and are therefore able to present films in a historic context and as an art form and language.

Many Film Heritage Institutions also offer further programmes, workshops and courses for pupils and teachers:

- Cinema screenings for children and young people
- Film and media literacy workshops for children and adults to learn about film making and the medium's narrative aspects
- Guided exhibition tours to learn about the history of film (optical devices, 'Magic lanterns' etc.)
- Workshops, seminars and conferences for teachers and media instructors
- Development and dissemination of teaching materials about film
- Children's film festivals

The activities of the cinematheques are most often bound to their physical locations and outreach is therefore limited to children and schools in reasonable proximity of a cinematheque.

### 2.5.1. Film festivals for children and youth

Our research has identified 94 film festivals for children and youth spread throughout Europe. The festivals represent an important alternative to the abundance of commercial cinemas providing film for mere entertainment purposes. Films are selected on the basis of overall quality, human values, cultural diversity and entertainment factor. Many of the films shown at the festivals will never achieve commercial distribution, which is a great loss for those who cannot attend the

screenings and for the quality and diversity of cinema culture at large.

ECFA (European Children's Film Association) monitors the activities of film festivals around the world. Teachers' experience and industry professionals are shared in the ECFA journal. Some 60 children's film festivals are organised through EFCA. The organisation exists for all those interested in high quality films for children and young people: filmmakers, producers, promoters, distributors, exhibitors, TV-programmers, festival organisers and film educators. Experiences are shared in the EFCA Journal. ECFA's film festival database is also an interesting resource for teachers and students that help them finding festivals by accepting student film productions. Some festivals have travel grants for schools with limited budgets.

Audio-visual media in general and cinema in particular is a vehicle for artistic communication and cultural transmission. With a modern world which is developing into a "global village", children and young people have ever more access to culture and those who engage with cinematic media are ever more numerous. In this landscape EFCA seeks to develop a positive attitude amongst our youth towards European films with the goal of establishing profitable audiences that strengthen films' cultural, economic and political elements.

The children's film festivals very often collaborate with schools and organise screenings for them, containing introductions, analytical exercises, workshops in filmmaking etc. Examples of this kind of collaboration are included in the Case Studies section of this report.

### 2.5.2. Student film festivals

A number of festivals focus on showcasing films produced by school children and youth. The number and interest are growing due to access to inexpensive digital production equipment.

The existence of student-produced films signifies an important step in film education, from film language understanding and critical awareness of its content to creative film-thinking to convey meaning and ideas. This development has been facilitated first and foremost by digital technologies - that in turn also allow students to self-publicise their works on internet sites, such as YouTube and Vimeo.

A number of film festivals have specialised in showing students films or present these in sidebars to main festivals.

Some of the well-established festivals are: Camera Zizanio, (Greece); Encuentro de Jóvenes - Cinema Jove (Spain); Oregon - Buster.dk (Denmark); Just Film Fest (Estonia); Firenze Festival (Italy); Animateka (Slovenia); Nationaal FilmFestival voor Scholieren (Netherlands); DOK Leipzig (Germany); World Festival of Animated Film (Bulgaria).

### 2.5.3. Theatrical screenings

Research has shown that a significant percentage of children below the age group 12-14 have never seen a film in a cinema. This can be explained by the decreasing number of local cinemas in general, and in Eastern and Southern Europe in particular. New cinemas are being built in the major cities in the form of multiplexes, which prioritise commercial films with large audience potential. Alliances between schools and independent cinemas have therefore become increasingly important to ensure that all children have at some point been able to enjoy the 'cinema experience'.

In order to help facilitate this, the Europa Cinemas network of independent cinemas has provided both support and experience. Notably, this support takes into consideration specific programming in terms of European films and screenings geared toward young audiences and school pupils. Also to be considered are exhibitors' activities, publications, mailings and promotion for films and screenings, as well as participation in joint activities developed at national or European level.<sup>[21]</sup>

Due to the lack of film theatres in many rural areas, some associations and NGOs, such as Cinemobile (Ireland), Roadmovie (Switzerland) or Mucho (+) que cine (Spain), and others detailed in the Annex 1 to this report, bring the art of films through a cinema on wheels; the organizations go to different counties with the necessary equipment and organize screenings, for children or for a larger audience.

<sup>21</sup> Among many examples, some of them described in the Annex 1, this would be the case of Vision Kino's film week (Germany) or the activities of Lessen in het donker (Belgium). Some privately owned film theaters also follow this strategy: Kinobalon Programme (Slovenia), Skalvija Kino Centras (Lithuania), Cine Clube Viseu (Portugal).

#### 2.5.4. The wider role of public film agencies and private public organisations

Growing awareness of the impact and scale of moving image media, has led a vast and diverse group of public film institutions and public/private non-profit organisations to make their resources and expertise available to schools. These are often supported by specific educational material that can help teachers to deliver film literacy. Some of these institutions have become responsible for national policy and for providing schools with visual and supporting material in accordance with educational authorities.

Research carried out among National Film Institutes and Film Heritage Institutions demonstrates the allocation of an array of responsibilities to public institutions that may have had a more limited remit from the outset. This highlights the increasing acknowledgement of the importance of audio-visual content, particularly in relation to children and youth. The span of activities of 40 European public institutions are listed in the first table.

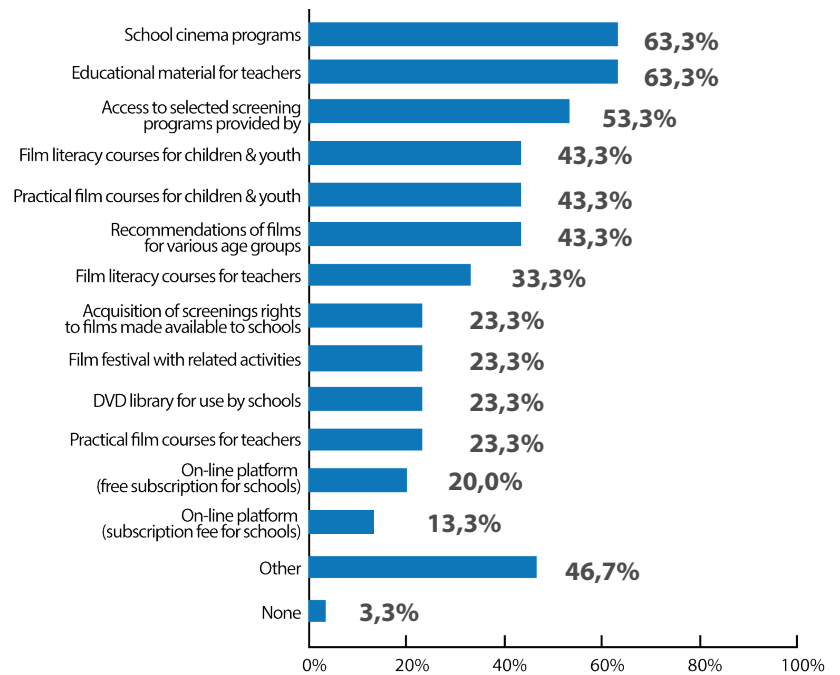
School cinema programmes, educational materials and archive/cinematheque screening programmes are the most widely available resources. As we have already mentioned however, film experiences shared with other students out of school premises will be for many the only real exposure and learning opportunity they will have.

A significant number of these activities have been explored in detail in Annex 1, Country Reports and Case Studies of this report.

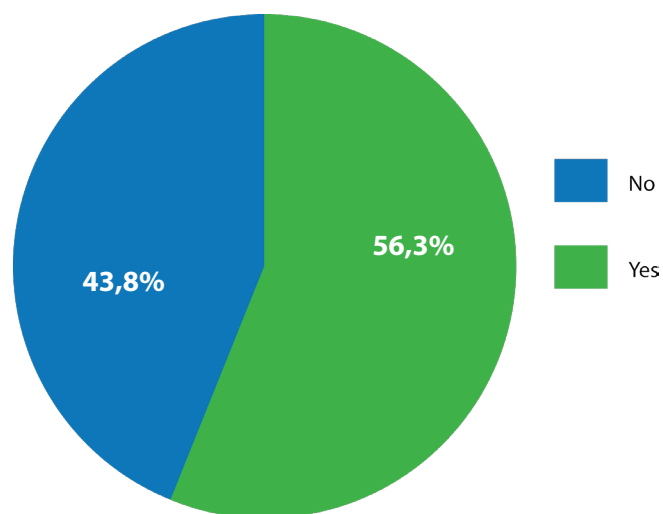
The activities and initiatives are in 56% of cases consistent with the overall policy strategy for film literacy learning. (second figure)

The engagement of public film bodies and the film industry to advocate and contribute to film education in schools can be seen as compensation for the lack of recognition and initiative by educational authorities. The publishing industry does not need to step in to secure traditional literacy in schools, but when it comes to audio-visual media, there is still progress to be made.

#### Which of the following specific activities or programs of your organisation/ institution are aimed at children & youth?



#### Are the activities/programs offered by your institution part of an overall public strategy for film literacy learning?



### 2.5.5. Good practices for promoting and facilitating film literacy

The FilmEd study has identified some ninety activities and programmes across Europe which aim at promoting and facilitating film literacy in schools. Country reports and case studies are available in the Annex 1 of the report.

Activities range from comprehensive national schemes to small semi-private programmes. The facilitators are public film institutes, film heritage institutions, public-private organisations, film festivals and private companies.

The following list aims at distinguishing between the characters of the various activities:

- Film education as a subject in its own right with film screenings in schools or cinemas as part of a pedagogical programme.
- Film workshops where students express their ideas and thoughts creatively through film.
- Film festivals aimed at children and youth, some also showing films made by students.
- Online platforms for sharing and exchanging experiences – students and teachers.
- Provision of educational materials related to specific films and age groups.
- Film literacy learning courses for teachers.

The outreach of activities varies considerably, but what they have in common is to support and promote the film literacy agenda: Analytic and critical understanding of moving images.

### 2.6. The implementation of film literacy constraints and possibilities with regards to the film industry

The barriers that stand in the way of effectively implementing film literacy in European schools can be divided into two groups. One concerns the cost of access to film and other audio-visual content, as well as a lack of availability of relevant films and other audio-visual materials. The other group is the lack of public policy (a lack of training for teachers in delivering film literacy, inflexibility of teaching priorities in schools syllabi, and lacking of infrastructure, technical resources, and teachers' ICT skills). As mentioned

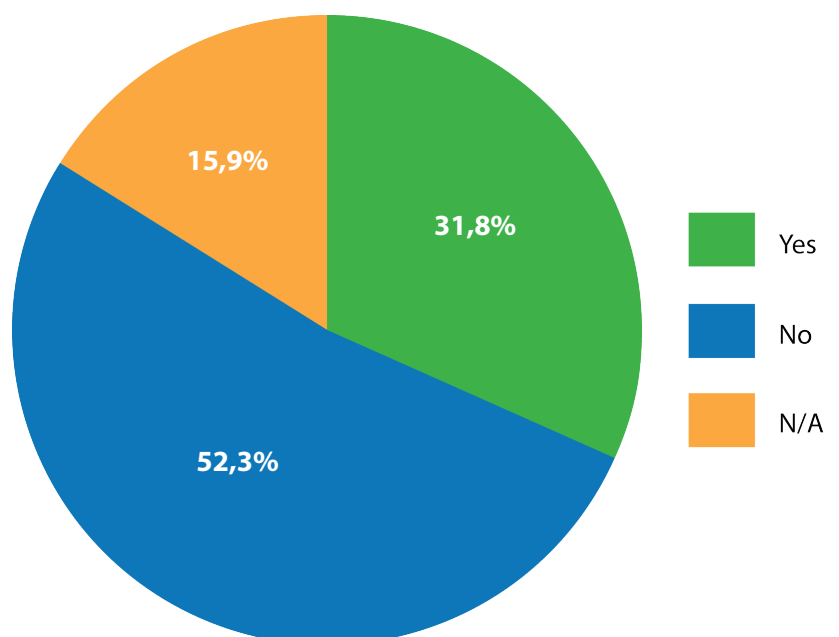
in detail in the corresponding section (1.3.5 Cost), we do not believe that the cost of infrastructure used to show films is a serious obstacle (setting aside the cost of high-speed internet which, because of its wide range of uses, would constitute more than just a film-screening cost).

#### 2.6.1. Cost of access to films and other audiovisual content

As mentioned in the corresponding chapter (2.2 Supply and Licensing of Film and Other Audiovisual Content), the study of licensing systems and their costs demonstrates a diversity of options, which are not always easy for laymen to interpret. Schools were asked whether or not they had license agreements in place for the use of films, and if obtaining such agreements was a burdensome and costly experience. 21% confirmed that they had license agreements whereas the majority had no agreement or was unable to say. 76% found that obtaining licenses was burdensome, though we cannot say if this reply is based on experience or opinion.

When we asked commercial companies about obstacles preventing schools from accessing film for educational purposes, only a third had encountered obstacles (see figure).

#### Commercial companies indicating the existence of obstacles for schools to access films



Some distributors claim that it is not clear to schools what the best way to access education-friendly films is and that not enough of those available are considered affordable when acquired individually. Drafting contracts with individual schools is cumbersome and a standard agreement would be beneficial to all. Many schools use films without paying for a license and seem to be wholly unaware of copyright regulations. Schools and right-holders do not freely communicate between themselves and governments should be responsible for negotiating agreements with distributors.

While access to relevant films and other audio-visual content, and the cost of this are important factors, which require rational solutions, it is equally obvious that all causes are inter-linked. Without official recognition of the importance of film literacy there will not be any progress in the training of teachers, infrastructure or in securing license agreements that can give access to relevant films and other such audio-visual content.

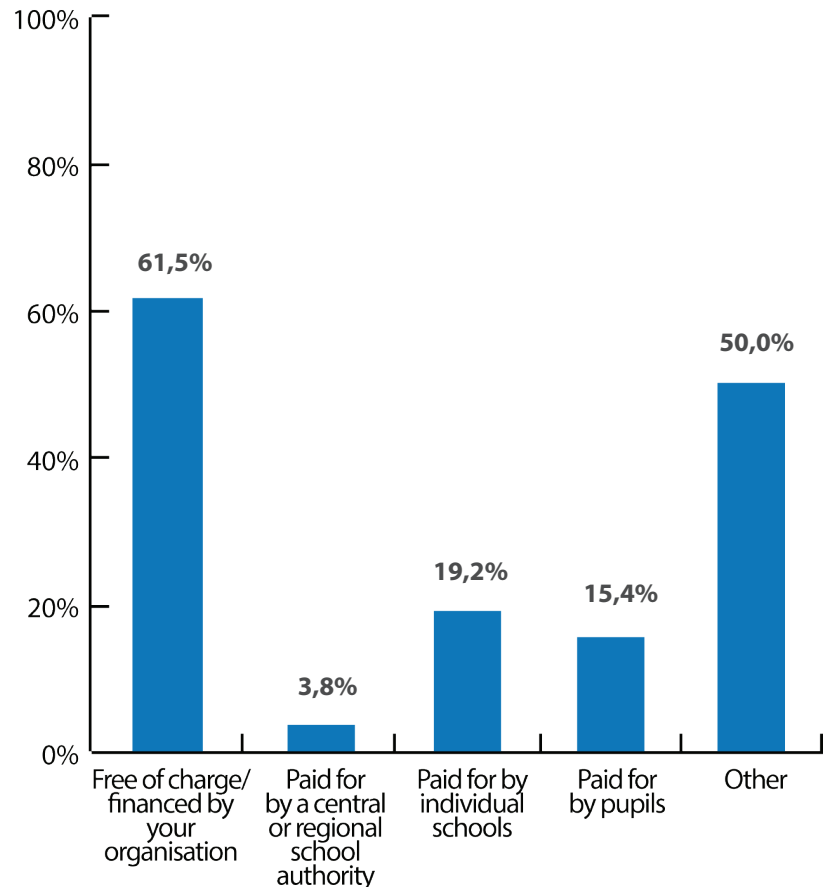
### 2.6.2. Cost of content provided by public film organisations

Various activities offered by public film organisations – mentioned earlier – are often free of charge, but payment by schools or pupils is also common. School authorities though, are often not involved in out-of-school activities and here we should note that the public film institutions normally receive their funding from Ministries of Culture or other publicly introduced schemes, such as national lotteries, and therefore are able to provide access for free or at a nominal cost. 'Other' shown as 50% in the table refers to other individual arrangements not covered by the four options (see figure).

### 2.6.3. License agreements and costs

General access to contemporary films and, in particular, films that are still in commercial distribution, requires an agreement with the right-holders. Distributors acquire relevant licenses to distribute films (through various distribution channels, including online) from producers. If license covers non-theatrical use, e.g. educational use, distributors may enter into agreements directly with educational establishments for the catalogue that they have licensed. The US

### Payment for content provided by public film institutions



Motion Picture Licensing Corporation (MPLC)<sup>[22]</sup> issues licenses through their representatives in Europe. Examples of such include the "Swedish Film AB"<sup>[23]</sup> and "Elokuvalisenssi"<sup>[24]</sup>. MPLC is representing the most important US studios but in several European countries MPLC will also offer access to major local distributors and independent distributors. "Filmbank"<sup>[25]</sup> issues Public Video Screening Licenses (PVSL) in the UK.

<sup>22</sup> Motion Picture Licensing Corporation – [www.mplc.com](http://www.mplc.com)

<sup>23</sup> Swedish Film AB – [www.swedishfilm.com](http://www.swedishfilm.com)

<sup>24</sup> Elokuvalisenssi – [www.elokuvalisenssi.fi](http://www.elokuvalisenssi.fi)

<sup>25</sup> Filmbank – [www.filmbank.co.uk](http://www.filmbank.co.uk)



The Public Video Screening Licence (PVSL) is for premises where films will be shown regularly to a non-paying audience. The PVSL will cover the use of films from Filmbank's catalogue that contains international as well as British titles.

Framework agreements are usually entered into by the national members of IVF<sup>[26]</sup> and FIAPF<sup>[27]</sup>, as is the case for example in Denmark with "Copydan AVU-medier<sup>[28]</sup>". Other framework agreements are managed through producers Collecting Societies, as in France and Germany. In general, the choice of organisation may also depend on the structure of national copyright exceptions for educational use.

26 IVF International Video Fédération – [www.ivf-video.org](http://www.ivf-video.org)

27 FIAPF (Fédération Internationale des Associations de Producteurs de Films, International Federation of Film Producers Associations) – [www.fiapf.org](http://www.fiapf.org)

28 AVU-medier – Copydan – <http://www.avumedier.dk>

The 'Danish model' involves several parties: Local Government Denmark – Filmret (Rights-owner organisation) - Copydan-AVU media (Collecting society) – CFU (Ministerial Centre for Educational Materials) – Filmcentralen and the individual schools.

In order to give legal access to the use of national and international audio-visual material in the classroom, Filmret together with other right holders entered into a framework agreement Filmaftalen (The Film Agreement) with Local Government Denmark (KL) in 2007. The Film Agreement is managed by Copydan AVU-media. Copydan AVU-media is owned by 30 different rights organizations, representing the culture industry in Denmark.

Access to audio-visual material - films and TV-programmes is delivered by CFU either by streaming or DVDs against an annual subscription fee to Copydan AVU-media and CFU.

#### Variety of costs and licensing schemes in Northern Europe

Country	Licensor Film access	Domestic fiction films	Foreign fiction films	Documentaries	TV- programs	Cost per student/ year	Paid by	Percentage of school subscribers
Denmark	Filmcentralen Streaming	Shorts	Shorts	x		€0.3 -€1	Schools	95%
Denmark	AVU-media + CFU Streaming + DVD	x	x		Danish public TV	€0.6 (Basic fee) €2.5 (TV) €2.7 (Films)	Schools	99% TV- programs 68% Fiction films
Sweden	Swedish Film AB DVD + streaming	x	x			€1.6	Schools	
Finland	Toutos Collecting society DVD	x		x	Finnish public TV	€2	Schools	
Finland	Elokuvalisenssi DVD	x	x			€3.3	Schools	
Norway	Norwaco AV-licens DVD	x			Norwegian public TV	€1.9 average	Municipalities	All public schools
England	Filmbank – provided by Intwo Film Streaming + DVD	x	x			Free	Government	All public schools
Scotland Wales N.Ireland	Filmbank - PVSL Public Video Screening License DVD	x	x			€0.3	Schools or local authority	Variable according to nation and schools
UK	Screenonline (Heritage films + TV)	x		x	x	Free	Provided by British Film Institute, BFI	All public schools

Filmcentralen is the Danish Film Institutes' online film service with more than 1400 films plus teaching material aimed directly at education in schools. When the Danish Film Institute funds the production of shorts and documentaries, the film institute acquires the non-commercial rights for schools and libraries.

As the situation differs somewhat from country to country, information on framework agreements and possible schemes managed collectively may be provided either by the local film producers' association or the local Ministries of Culture and Education. It could also be provided by the National Film Institutes, which in some countries play an enterprising role in the organisation/provision of access to films for educational use. Examples are explained in more detail in the UK, Danish and Finnish case studies (annex 1).

The table (page 39) shows a variety of costs and licensing schemes in Northern Europe (see previous table).

When examining the examples there is a distinction between agreements made between right-holders (or their organisations) and intermediate bodies, and those made directly between schools and licensors. The first category is characterised by a selected range of titles made by experts in film and film literacy and for which educational materials are being made available. The intermediate bodies here are public film institutes or educational authorities. The direct license obtained by a school leaves the choice of films to the individual schools and provision of educational back up is not always an option.

The variation in costs is quite significant and it would require a rather detailed study to compare the actual schemes in terms of deliverables. Schools or public authorities pay for all the schemes, thus securing a very high degree of access and subsequently a substructure to provide effective film literacy learning.

#### 2.6.4. Concluding remarks

Having considered the above, it would be a mistake to present those who put their money at risk in the film industry - and who thus have legitimate business interests to protect - as causing obstacles related to film literacy. We can confirm that the research conducted around this report, including the large amount of interviews with some of the most representative companies and organisations in the European film industry, seems to prove the existence of a positive degree of interest from right-holders and other such parties in increasing the availability of film content to schools and young audiences within the school system.

However, a serious lack of communication is evident at all levels between the film industry and the educational community, if we exclude those who, within the film industry, have children and young audiences as their main target.

Our report includes a thorough mapping of copyright laws in European countries which proves the existence of different systems and different levels of response to the issue of legitimate access to film content for educational purposes and in most cases no legal modification is actually needed at all to facilitate licensing for school use. What is certainly needed however is an effort from both "sides", and from their representatives, to work together and obtain the best possible solution in each case and context. Information regarding existing possibilities is often ignored; contractual standardisation for licenses and other formulae should be considered. Obviously, there is a role to be played by public authorities, those who are responsible for both film support and for education.



# Copyright

## 3. The legal framework. European copyright laws: exceptions and limitations to copyright concerning films for educational purposes

### 3.1. Introduction

This last part of the report describes the legal position as far as copyright in relation to film education is concerned, with particular emphasis on the particular kinds of film uses allowed in schools and their limitations, for the purpose of illustrating teaching and under corresponding licensing agreements. As it will be explained in detail, there are two basic legal schemes which may authorize the use of copyright protected audio-visual material in schools: general “limitations” or “exceptions” to copyright established by law and related to the use of that material for teaching purposes; or licenses granted by the copyright owners authorizing such use. In this chapter we will carefully consider the legal regime of both limitations and corresponding licensing systems as they operate in Member States. However, we are very conscious that, from the perspective of teachers and schools, it seems immaterial for the purpose of fostering film literacy whether the use of such content is permitted under a teaching limitation or is authorized under an effective licensing scheme. What matters the most is that access is provided in an efficient and speedy manner.

The chapter covers, first, the general framework under European copyright legislation, including brief descriptions of film protection under copyright law and the exclusive rights affected by different uses in schools. We will then consider in more detail the space provided under European law to national legislators by portraying the scope of the teaching limitation and the requirements of the three-step test, followed by a short description of different licensing solutions. Subsequently, we will turn to the details of national copyright laws in domestic laws, including a general overview of the main differences between Member States. We have structured the analysis of national laws broadly in accordance with different uses.

From our perspective these can be mainly differentiated between the use of electronic devices containing the film in any format (analogue tape recordings -still in use-; or digital recording devices as DVDs, Blue Rays and others); and, on the other hand, access to those films online, be it in VOD format (Video on Demand via streaming or downloading) or SVOD (Subscription Video on Demand). In addition, there are other scenarios to consider: schools may wish to store a copy of such a movie on a data storage

device, to be made repeatedly available to students; or they may want to store the film in a central server accessible via a school intranet. For the purpose of simplifying, we will here assimilate to streaming other forms of consecutive access to films without access to a data archive such as SVOD options offered by Over the Top (OTT) equipment<sup>29</sup>. These scenarios require serious legal analysis both as regards the overall legal framework under European Union law and under the copyright laws of Member States. Our surveys among schools in Europe, as it has been explained in full, show that for most schools DVDs are still the most common use to show audio-visual content, followed by streaming and downloading films supplied by commercial platforms and other entities. The use of shared content via a school digital film database is rare. Nevertheless, we feel that an analysis of the idea of teaching exception as regards the possibility to establish such database for the purpose of streaming a film in the classroom, and possibly beyond, also deserves attention.

This chapter concentrates on the scope of limitations or exceptions affecting the use of films in schools under existing statutory copyright law, and briefly presents, where applicable, licensing schemes based upon or complementing the teaching exception as defined in national laws. Details on specific licensing models have been described previously (see section 2.6.3).

Within the remit of this study, we will exclusively focus on the use of works and other subject matter protected by copyright law for the specific purpose of teaching. We must note, though, that this restriction (for the purpose of teaching) does not imply that certain other uses of audio-visual content within a school cannot be covered, in individual cases, by other limitations to copyright. There are other limitations which may have a basic impact on teaching film literacy: the limitation for the purpose of quotations, which will not be covered here in detail<sup>30</sup>; individual uses by students under limitations for personal copying or use, or for purposes such as private study.

<sup>29</sup> Over-the-top video or OTT is a general term for entertainment services accessible over a network that is not offered by a network operator. For more information, see section 2.3.

<sup>30</sup> This is covered by Xalabarder, in Torremans, Copyright Law: A Handbook of Contemporary Research, p. 383 et seq.

There is also the limitation permitting consultation of works on dedicated terminals on the physical premises of, inter alia, educational establishments<sup>31</sup>. This provision - which refers to, as far as is relevant here, private study - may indeed complement existing teaching exceptions, but would require that the showing of films takes place at a terminal and on an individual basis. It cannot apply to face to face teaching of a group of pupils. In addition, only few Member States have implemented this exception to cover educational establishments<sup>32</sup>. In those countries a school might be able to rely on the "consultation" exception for individual uses in addition to what is allowed under the teaching exception.

The larger issue of how to adapt copyright limitations to digital and/or online uses is subject to an ongoing debate<sup>33</sup>, and at the time of writing, has been the object of several policy and legislative announcements of reform by the Commissioners competent in the matter. It must therefore be expressly said from the outset that the question of the scope of permissible film use in schools cannot be conclusively answered without considering the broader, and complex, issue of copyright in the digital environment.

Copyright issues arise whenever a school or teacher wishes to show films to pupils. The first question to consider is whether one of the exclusive rights under copyright law will be affected. Secondly, whether that particular act, that specific mode of screening and sharing a film or audio-visual content is permitted under an exception or limitation to copyright, and/or can be related to licensing schemes where applicable. The replies to these questions will largely depend on the copyright law of the Member State, of the school in question, as the precise scope of educational uses is governed by limitations, which differ across Member States. However, some guidance is increasingly being provided by the jurisprudence of the European Union Court of Justice.

<sup>31</sup> Article 5(3)(n) EUCD.

<sup>32</sup> Belgium, Estonia, Hungary, Italy, Lithuania, Luxembourg, Poland, Spain and Portugal.

<sup>33</sup> See in particular the report on the responses to the public consultation on the review of EU copyright rules (July 2014): [http://ec.europa.eu/internal\\_market/consultations/2013/copyright-rules/docs/contributions/consultation-report\\_en.pdf](http://ec.europa.eu/internal_market/consultations/2013/copyright-rules/docs/contributions/consultation-report_en.pdf).

## 3.2. Copyright: the framework

### 3.2.1. Copyright protection of films

It is useful to clarify the general legal framework protecting film copyright. Typically, copyright protects films both as a right afforded to the film director as the principal author of the film, and as a right enjoyed by the film producer. When (as it is most often the case) other works protected by copyright have been created specifically for a film (such as scripts, costume design, stage design, cameras etc.), national laws usually foresee a statutory transfer of these rights to the film producer. In the UK, copyright for a film is owned jointly by the director and producer. The rights pertaining to authorship are protected internationally under the Berne Convention and the World Copyright Treaty; the film producer's rights are safeguarded, most importantly, under the EUCD and national legislation. The rights of phonogram producers and performers (most films will make use of musical works and include performances of such works), are protected under the World Phonograms and Performances Protection Treaty 1996 (WPPT) and the Rome Convention of 1961. Film copyright remains a complex issue, though, as significant disparities exist between national laws. These are not relevant for our project and are not developed in our study.

### 3.2.2. The european copyright directive

The main legislative instrument which controls copyright in the European Union – as far as the remit of our project is concerned – is the “Directive on Certain Aspects of Copyright and Related Rights in the Information Society (Directive 2001/29/EC)<sup>34</sup>”, hereinafter referred to as “EUCD”. The EUCD is now implemented into the copyright laws of all Member States; other European countries, which are covered in our report as well, are not bound by the Directive, but their systems are not entirely different, as they are all regulated by international copyright convention law (the World Copyright Treaty (WCT) of 1996 and the World Performances and Phonograms Treaty of 1996).

In short, the EUCD introduces a harmonized level of copyright protection with view to create a high level of protection for right holders. As far as film copyright is concerned, the Directive establishes a harmonized

formulation as regards three economic rights under copyright: the reproduction right (Article 2), the distribution right (Article 4), and – most importantly here - the right of communication to the public (which includes the making available of works and other subject matter from a place and at a time individually chosen by the user). Such rights are established in Article 3(1) of the Directive for authors and in Article 3(2) in relation to the neighbouring rights of performers, makers of sound recordings, film producers and broadcasting organizations.

The EUCD further introduced a specific provision for technological protection measures applied to copyright protected works, and other subject matters against acts of individual circumvention and in relation to effective technological protection measures. Both the rights of making available and the technological protection measures are mandatory under international copyright convention law and each follow similar (though not identical) provisions as enshrined in the applicable Treaties mentioned.

### 3.2.3. Copyright limitations

The EUCD foresees (Article 5) that Member States may provide for a range of limitations to exclusive rights; consequently, and this is a very important consideration in our context, limitations to the reproduction right, and limitations to the rights of reproduction and communication to the public right (Articles 5(2) and 5(3)) are not mandatory<sup>35</sup>: they may or may not be established by the national legislator of a Member State. It is understood that these provisions are not only an option offered to Member States: they also act as a “maximum”, a red line: it is understood that Member States must not introduce more extensive exceptions or limitations than those. At the same time, the Directive is without prejudice to existing licensing schemes in individual Member States<sup>36</sup>, and Member States are free to require the payment of compensation.

As it will be discussed in detail later, among these limitations which may or may not be imposed by

<sup>34</sup> OJ L 167, 22.6.2001, p. 10–19.

<sup>35</sup> However, Article 5(1) introduces a mandatory exception for temporary acts of reproduction which are transient or incidental and an integral and essential part of a technological process.

<sup>36</sup> EUCD, Recital 45

Member States, the Directive includes an exception allowing the use of works for the purpose of illustration for teaching, which covers, under certain conditions, the use of films. Therefore, Member States enjoy a great deal of flexibility in the field of our study.

### 3.3. Exclusive rights and film literacy at school

Schools wishing to show films to students will in principle enter in conflict with one or more economic rights protected by copyright (i.e. a right to prohibit or consent): the reproduction right, which may cover the storing of a film (for instance in a school's intranet server), and the right to communicate works to the public, enshrined in Article 3 EUCD for authors and – under a slightly different formulation – also for other owners of “neighbouring rights”, including film producers.

The uses addressed herein will generally affect more than one exclusive right. The screening of a film in a classroom can at first be classified as an act of public performance: a right which is not harmonised as such under the EUCD but which is protected in all Member States under the Berne Convention. The right to publicly perform a work is typically defined as a use where the public is present simultaneously, that is, at the same time and place. This right should be distinguished from the right of making available, which applies where the public is present at different times and places, that is, where access to a work is offered at a place or time chosen by the user. That is the right which would be at stake in the case of a school accessing a film via streaming, or allowing said access to individual classrooms via access to a central server. If a school wishes to set up such a film database to enable internal streaming, the right of reproduction is also affected, as far as it implies the digitisation of analogue films or any electronic storage of digital content.

To consider the application of the exclusive right of communication to the public or public performance, it needs to be established whether such communication, the screening of the film, reaches “the public”, or whether it is just a private act. In the case of the latter, no exclusive right is affected. The question of the private/public dichotomy remains an important distinction for the purpose of this study, as it depends on how it is answered it

carries different legal effects. These aspects will be considered later with regards to international laws. Opinions are divided regarding what is “public” and what is “private” in a school use of a film under national laws, and there is no guidance from the Court of Justice of the EU as far as educational uses are concerned in the field of copyright. However, the Court has repeatedly used the term “public”<sup>[37]</sup> in other contexts which may allow some considerations. The Court firmly sustains that the notion of the public must be analysed in a uniform manner applicable to all economic rights related with the communication of works, that is, the rights of broadcasting and their corresponding economic rights and the right to make available. The question is much influenced by casuistic approaches. In short, the Court has indicated that the key question of whether a public is reached or not will depend on the size of the audience and on whether the use in question allows such audience to perceive the work, and whether a “new” public is reached that would otherwise not have access to the work<sup>[38]</sup>. As far as acts of making available are concerned, one needs to differentiate further. Here, the question of whether a public is reached or not by the screening cannot be conclusively answered just by referring to the “usual” size of the audience. In the case of access to a film stored in a device or a central server, there can be a “successive public”, a

37 See, in particular, Case C-136/09 *Organismos Sillogikis Diacheirisis Dimiourgon Theatrikon kai Optikoakoustikon Ergon v Divani Akropolis Anonimi Xenodocheiaki kai Touristiki Etaireai*; C-306/05 – SGAE [2006] ECR I-11519 (para 34) where it is provided that in “interpreting a provision of Community law it is necessary to consider not only its wording, but also the context in which it occurs and the objectives pursued by the rules of which it is part” and: “it should be noted that the need for uniform application of Community law and the principle of equality require that where provisions of Community law make no express reference to the law of the Member States for the purpose of determining their meaning and scope, as is the case with Directive 2001/29/EC, they must normally be given an autonomous and uniform interpretation throughout the Community (see, in particular, Case C-357/98 *Yiandom* [2000] ECR I 9265, paragraph 26, and Case C-245/00 *SENA* [2003] ECR I 1251, paragraph 23). It follows that the Austrian Government cannot reasonably maintain that it is for the Member States to provide the definition of ‘public’ to which Directive 2001/29 refers but does not define. (para 31)”;

38 See *Airfield NV and Canal Digitaal BV v Belgische Vereniging van Auteurs, Componisten en Uitgevers CVBA (Sabam)* (C-431/09); *Airfield NV v Agicoa Belgium BVBA* (C-432/09); *Football Association Premier League Ltd and Others v QC Leisure and Others* (C-403/08); *Karen Murphy v Media Protection Services Ltd* (C-429/08) at para. 197: “public which was not taken into account by the authors of the protected works when they authorised their use by the communication to the original public”.

large amount of people having that sort of individual and interactive access. In the case of film databases made accessible to all teachers and students, it may effortlessly be concluded that a public which certainly goes beyond the usual classroom size is reached. This conclusion is commensurate with the traditional interpretation of the “public”, by the internal or mutual relationship between recipients, as in German or UK law. For example, members of a family are typically considered a private group because each group member shares ties with each other. As it will be seen, the same may be true for a group of pupils congregated in a classroom, because here pupils share a relationship with the teacher and/or amongst each other. In general, however, the interpretation of the term “public” is open to discussion, and the general debate cannot be fully considered here. As regards online uses of films in schools, no authoritative decision has addressed this issue so far. Overall, the scope of application of Article 3 of the EUCD remains a complex issue which raises several important questions in the digital age and enormously transcends the scope of this study.

### 3.4. Limitations in the european copyright directive

As previously mentioned, the EUCD permits Member States to introduce exceptions or limitations to exclusive rights, or to preserve existing ones. Such flexibility of Member States is however restricted to the limitations and exceptions enumerated in Article 5 EUCD.

The Directive itself explains, in its recitals, the general purpose of these limitations as follows:

- (31) A fair balance of rights and interests between the different categories of right holders, as well as between the different categories of right holders and users of protected subject-matter must be safeguarded. The existing exceptions and limitations to the rights as set out by the Member States have to be reassessed in the light of the new electronic environment. Existing differences in the exceptions and limitations to certain restricted acts have direct negative effects on the functioning of the internal market of copyright

and related rights. Such differences could well become more pronounced in view of the further development of trans-border exploitation of works and cross-border activities. In order to ensure the proper functioning of the internal market, such exceptions and limitations should be defined more harmoniously. The degree of their harmonisation should be based on their impact on the smooth functioning of the internal market.

- (32) This Directive provides for an exhaustive enumeration of exceptions and limitations to the reproduction right and the right of communication to the public. Some exceptions or limitations only apply to the reproduction right, where appropriate. This list takes due account of the different legal traditions in Member States, while, at the same time, aiming to ensure a functioning internal market. Member States should arrive at a coherent application of these exceptions and limitations, which will be assessed when reviewing implementing legislation in the future.

#### 3.4.1. The illustrative use of audiovisual works for teaching purposes

This exception for teaching is considered to be a “classic” exception in copyright law, together with a few others. Under international convention law, these exceptions are explained as responding to particular public policy objective, ranging back to the first version of the Berne Convention 1886<sup>[39]</sup>. Educational limitations aim to foster fundamental values, which go beyond the mere remit of education, including access to culture and promoting democratic values<sup>[40]</sup>. It is therefore up to the legislator to strike a balance between the interests of right holders and the public interest in fostering education under copyright law. In this section, we describe the framework of the teaching exception under the EUCD, bearing in mind that in practical terms the matter can only be examined at the light of national law, which will be portrayed in the next section.

<sup>39</sup> Therefore, the interpretation of the text under the Berne Convention may also be used as guidance for the interpretation of Article 5(3)(a) EUCD.

<sup>40</sup> See Hugenholtz/Okedji, *Conceiving an International Instrument on Limitations and Exceptions to Copyright*, Final Report, Open Society Institute 2008, p. 29, [http://www.iprsonline.org/resources/IntLE\\_HugenholtzOkedji.pdf](http://www.iprsonline.org/resources/IntLE_HugenholtzOkedji.pdf).

## Background

Article 5(3)(a) of the EUCD is the central provision which governs the uses for the purpose of teaching. It was modelled upon Article 10(2) of the Berne Convention. Article 5(3) (a) EUCD permits Member States to introduce or maintain exceptions to the public communication right, as well as to the reproduction right, for the purpose of illustration for teaching or scientific research. The provision allows the use of any work or other subject matter for the sole purpose of illustration for teaching or scientific research, as long as the source (including the author's name) is indicated. This can however turn out to be impossible and to the extent justified by the non-commercial purpose to be achieved. The wording is broad and Member States therefore enjoy much flexibility in implementing the teaching exception. We must repeat that the EUCD does not impose on Member States opting for a particular and specific legal framework. They can regulate such education-related uses either under a copyright limitation permitting such uses for free or through solutions which are based on particular agreements, which define the scope of the exception. This can either be a compensation for right holders, or to maintain privately organised licensing schemes specifically for education establishments, thus opting for not regulating such uses under an exception but allowing right holders to exercise the exclusive rights freely. In general, at this junction one should clarify that, overall, the ultimate solution hinges upon balancing the interests of right holders and educational users. How such a balance must be conducted in general is subject to ongoing debates and the question affects all aspects of how copyright should be designed in relation to digital uses.

### Scope of the teaching exception under the EUCD

The teaching limitation established in Article 5(3) (a) applies to both the rights of reproduction and communication to the public. The type of institution which can make use of such an exception is not specified in the Directive, and there are significant divergences between Member States in this respect, for example concerning the application of the teaching exception to private education and

training bodies such as language schools<sup>[41]</sup>. In any case, it is beyond doubt that, leaving aside grey zones and arguable examples, regular public and private establishments of primary and secondary education (which are the object of this study) are covered by the limitation as implemented.

Two further important conditions must be met by schools who wish to rely on the exception in their film literacy activities. In order to qualify, the use of audio-visual work must be for the sole illustration for teaching, and must be justified by the non-commercial (teaching) purpose in order to be achieved. This is generally explained to mean that the use must relate directly to what is being taught (that is, the concrete subject matter)<sup>[42]</sup> and that it must therefore support or materially exemplify the teaching context<sup>[43]</sup>. It must directly correspond to the aims of instruction, and relate to the teaching activity as such<sup>[44]</sup>. Purely recreational or entertainment uses of films are therefore not considered to be covered, as are uses which concurrently fulfil both a teaching and another purpose, as indicated by the term "sole"<sup>[45]</sup>. Very few juridical decisions have, at national level, examined the meaning of "illustration". The German Supreme Court construed this wording as including uses for the purpose of complementing teaching and providing students with a different perspective on the taught content<sup>[46]</sup>, in addition to "deepening, explanation and illustration"<sup>[47]</sup>.

41 The institutions covered by the teaching exceptions under national laws vary. In some Member States, eligible institutions are more clearly defined (Germany: schools and universities as well as non-commercial institutions of further education and of professional training; Belgium: officially recognized or organized establishments; Portugal: institutions not pursuing direct or indirect commercial advantage; Spain: educational institutions that are part of the state school system; UK: "educational establishments" within the meaning of the Education Act 1996). In other Member States, including Cyprus, Estonia, Italy, Latvia, Luxembourg and Poland, the law does not specify exactly which type of establishment is covered. In any, the uses allowed under the national exception should be justified by the non-commercial purpose to be achieved.

42 Dreier, in: Dreier and Hugenholtz, *Concise European Copyright Law*, Art. 10 BC, p. 45.

43 Von Lewinski, in: Walter/von Lewinski, *European Copyright Law*, 11.5.48, p. 1043.

44 Xalabarder, in: Torremans, *Copyright Law: A Handbook of Contemporary Research*, p. 386.

45 Bechtold, in: Dreier and Hugenholtz, *Concise European Copyright Law*, Article 5 InfoSoc Dir., p. 378.

46 BGH, I ZR 76/12, 28.11.2013 - "Meilensteine der Psychologie".

47 As was asserted, more narrowly, in OLG Stuttgart, 4 U



The use must be justified by the non-commercial nature of the activity. This is an extremely relevant condition as regards film uses in schools. Recital 42 of the Directive explains that, for this matter, the structure and means of funding of the establishment in question are not decisive factors in determining whether the activity is to be considered commercial or not.

The question of justification, further arises with regards to the quantity of a work that may be used, and it may arise where right holders wish to offer direct licenses to schools.

So first of all, how much of a film may be used in individual cases<sup>[48]</sup>? Although some domestic laws do precise quantitative limitations, this is not the main angle to consider. The length of a film, which may be used under the coverage of the teaching exception highly depends on the nature of what is being taught, and therefore it relates to what is necessary or required in order to achieve the teaching purpose. Only the part of work necessary for the specific purpose of illustrating teaching justifies the exception to the reproduction or communication right.

And how much is this? In theory that may range from rather small parts or extracts, to the use of entire works. But as it will be detailed, many Member States restrict the use of films for teaching purposes to portions or parts of works<sup>[49]</sup>. This has direct implications for the degree to which copyright law permits schools to engage in film literacy teaching, when it is considered that such teaching requires the showing of entire movies. This is an important aspect. The use of excerpts and full length films, respectively, serves two different or complementary purposes. Excerpts can be used to study the components of cinematic language, such as framing, movement, lighting, sound, editing and of course acting. But appreciation of 'the story' depends on access to a film in full length. So both approaches are needed to become film literate. From the perspective of film

literacy, it may therefore be argued that access must be provided to an entire film so as to fully understand the narrative and how that narrative is presented using the language of film: to see a fragment of a painting is not to see the artwork in its entirety; some compasses of a symphony will not replace listening to the composition in full.

From this perspective, there is a clear divergence between what teachers and pedagogical experts require and the legal framework: even if the teaching exception under the EUCD does not necessarily impose the idea that only parts of a film may be used, Member States have adopted such restriction.

The question of what is justified by the non-commercial purpose may also become relevant where right holders offer licenses for particular online uses (such as granting free or paid access to schools to an online platform, for individual use by students or for its re-dissemination via an intranet). This is because such cases may replace other commercial forms of access available to an educational establishment to the same content, subject to specific terms and conditions under a contractual agreement. In this respect there can also be disputes over the number of films that may be used. It may well be argued that, for example, the storage of films in an internal database can no longer be justified by the teaching purpose. This aspect will be discussed in the context of German law later<sup>[50]</sup>.

It should further be understood that the issue of how these limitations are interpreted in relation to the uses in the digital environment varies from jurisdiction to jurisdiction. For example, and despite the risk of over-simplification, French<sup>[51]</sup> courts may be said to traditionally adopt a more restrictive tendency in interpreting limitations to copyright, overall applying a literal interpretation (therefore, excluding an extensive interpretation). German courts have, by contrast, extended copyright limitations to digital uses even where the relevant provision was limited

171/11, 4.4.2012.

48 This is the accepted interpretation under the Berne Convention: see Ricketson/Ginsburg, *The Berne Convention and Beyond*, 13.45.

49 This will be explained in the next section concerning national laws.

50 See *infra*, pp. 26 et seq.

51 See Galloux, "Exceptions et limitations au droit d'auteur: exception française ou paradoxe française?" in: Hilty/Geiger, *Impulse fuer eine europäische Harmonisierung des Urheberrechts* (2006), pp. 329 et seq.

to analogue uses<sup>[52]</sup>, such as the case of establishing online archives of press articles for the internal use in, for example, a company<sup>[53]</sup>.

### The three-step test and requirements of fairness

Article 5(5) EUCD specifies that the exceptions and limitations foreseen in Article 5 only apply under the conditions of the so called three-step test: limitations must apply (1) for certain special cases, (2) where there is not a conflict with a normal exploitation of the work and (3) the limitation does not unreasonably prejudice the legitimate interests of the right holder.

The test stems from Article 9(2) of the Berne Convention and is present in various international conventions which relate to copyright law. It therefore binds all Member States under international convention as well as under European law, and binds the EU itself.

The interpretation and scope of this important three step provision is debated in academia, and this may well influence future decisions in Member States. That debate predominantly focuses on the impact of the test on exceptions and limitations in general. An extensive portrayal of this debate in detail is outside of the remit of this study. However, some aspects concerning the status of Article 5(5) EUCD and its possible impact on teaching exceptions under national law should be mentioned in order to provide a more complete picture of the framework that applies to the exception.

First, and very broadly, there is a disagreement as to whether the test should be read to contain open

ended principles to be interpreted by balancing the three factors<sup>[54]</sup>, or whether it should be construed as a strict step-by-step assessment. Secondly, there are differences among Member States regarding the status of the test, and these are relevant. Some Member States have introduced the test as part of national statutory copyright law: it is a test to construct the application of the teaching limitation in every single case. When this happens, the test immediately influences the judicial interpretation of the scope of a given domestic limitation. In other Member States this option has not been taken: the prevailing view in those countries is that the test is foremost addressed to the legislator, and that therefore it should generally not operate so as to further diminish the scope of limitations and exceptions under national law. In other words, once the legislator has decided to implement a specific limitation in legislation, it would not be up to courts to alter the scope of application as it is expressed in the statutory language. However, even in these cases this does not mean that the test is entirely disregarded by courts. At times, national courts have applied the test in practice as a guideline, even though it is not necessarily a national copyright law<sup>[55]</sup> element. In those cases applicable to copyright related matters other than the object of this study, the test was employed broadly as a means to balance the interests of beneficiaries of existing limitations, authors and right holders.

Ultimately, many divergent constructions are possible under national law.

a) “for certain special cases”: As far as the teaching exception is concerned, it appears that uses for the purpose of illustration for teaching can be considered “certain special cases”.

b) “where there is no conflict with a normal exploitation”: this is beyond discussion in the use of excerpts during a class. For other cases, that can be a matter of discussion, in particular for full films. It may well be argued that there is no conflict with the normal exploitation of a film where access is provided

52 It should be noted that in the case of libraries a German decision permitted, ultimately, the transmission of works such as journal articles upon the request of individuals for research purposes provided compensation was paid to authors, though this position is not necessarily endorsed in other Member States. BGH, 25.02.99 (I ZR 118/96) – “Kopienversanddienst”, JurPC Web-Dok. 113/1999, Abs. 1 – 82; see also the decision of the Swiss Supreme Court, 4C.73/2007, 26 June 2007, in: *Entscheidungen des Schweizerischen Bundesgerichts* Vol. 133 [BGE] III, p. 473 (noting that the three-step test applies where authors are remunerated via a statutory license and that press publishers cannot rely on the test where authors receive such remuneration for establishing an online press clippings archive).

53 For example, the German BGH interpreted the limitation privileging the reproduction and distribution of press articles (Article 49 of the German Author’s Right Act) as extending to a digital in-house archive, provided authors receive equitable remuneration. See BGH, (2002) *Zeitschrift fuer Urheber- und Medienrecht (ZUM)*, p. 240 – “Elektronische Pressespiegel”.

54 See Hilty/Geiger/Griffiths, “Declaration on a Balanced Interpretation of the ‘Three-Step Test’ in Copyright”, (2008) 6 *International Review of Intellectual Property & Competition Law (IIC)* 39.

55 For examples see Westkamp, *Study on the Implementation of Directive 2001/29/EC*, pp. 46 et seq.

to films in a closed network which is protected by technological means and only accessible to teachers and/or students. n<sup>[56]</sup>

c) “the limitation does not unreasonably prejudice the legitimate interests of the right holder”: there appears to be widespread agreement that Member States require that some form of fair compensation is given to right holders, and that therefore they are in line with the third step of the test and fulfil the obligation under the Directive.

### 3.4.2. Overview of licensing schemes

Licensing schemes vary between Member States, and those schemes cannot be presented here in meticulous detail. Basically, a first and clear distinction must be made in any case between licenses based upon contractual agreements, and statutory licenses based on compensation, payable under the teaching exception. Neither are mutually exclusive and, as will be seen later as regards national solutions, may co-exist. However, the different types of licenses should briefly be introduced at this stage.

It is known that national legislators are free to decide whether a particular use (or any use) of films in schools should be permitted by a teaching exception. If it is not permitted, schools must seek a license because otherwise the use would infringe copyright. It is then up to right holders to decide whether they wish to retain the option to license schools on an individual basis, or whether they opt for (voluntary) collective licensing. In short, right holders can decide to license rights to a collective management organisation (CMO) to be established by right holders, or to join an existing collective management organisation. For example, umbrella licenses are available for each European Member State from aggregators or from right holders associations such as Motion Picture Licensing Corporation (MPLC), which offers specific licenses for schools. There may also be voluntary licensing schemes, as it has been described in the industry related chapter, entered into between public or semi-public bodies and right holders associations<sup>[57]</sup>. Therefore, licenses may be available

<sup>56</sup> Xalabarder, “Online Teaching and Copyright: Public Policy or Market Power”, Paper presented at the ATRIP Conference 2006.

<sup>57</sup> See Sections 2.2 and 2.6 of this report

straightaway from right holders or, as the case may be, from collective management organisations, depending on both the repertoire the CMO represents and the modalities of use (DVD, online...) for which a collective management organisation is mandated<sup>[58]</sup>.

In some countries, additional schemes are in place, which also permit the use of cinematographic works in schools for extracurricular general school gatherings, or even for the pure entertainment of students. For license agreements in relation to certain older films, it should also be noted that in some jurisdictions, such as Germany, the mandate granted to a collecting society and any license based upon it does not necessarily cover uses that were unknown at the time the agreement was concluded (i.e. digital/online uses). Furthermore the fact that films incorporate a plethora of other rights means that different organisations in one country may be mandated to administer different rights in one cinematographic work, such as rights of authorship, performance rights, musical rights and producer rights. Moreover, the use of films by way of streaming or downloading is subject to direct contracts with the respective supplier (the online platform, “Over the Top” provider, etc...). These licenses are, foremost, a matter of contract law and the use of its content is therefore subject to what has been agreed between the parties.

Statutory licenses work in a different manner. In general, a statutory license is one – in the sense of a general permission – which is typically based on a limitation in the respective copyright legislation. Right holders essentially are not at liberty to prohibit the use but the economic right is replaced by such statutory license. As we will see, many Member States have implemented the teaching exception but added that compensation or remuneration must be paid. Each legislator in the EU has different options on how to organise these compensation systems. There are different routes: right holders may be compensated under a levy system<sup>[59]</sup>, or specific

<sup>58</sup> By and large, collecting societies differ in their repertoire as well in relation to the rights (DVD, online...) such organisations are mandated to license.

<sup>59</sup> In general, a fee payable by manufacturers or importers of devices to a collecting society. The only country where compensation for teaching uses is organised under a levy system is Belgium.

collective agreements must be negotiated. Such agreements, as will be discussed later, exist in France and Germany and cover different uses, including the online use of film fragments via an intranet or extranet. They were entered between public bodies on the one hand and collecting societies on the other, since the claim for compensation can only, according to national law, be made via a collecting society.

### 3.5. Teaching exceptions under national laws

#### 3.5.1. Introduction

We have mentioned that divergent approaches and solutions exist under national law as regards the uses of films in schools under the EUCD teaching exception. The analysis covers EU Member States on a comparative basis. In addition, the laws of Norway (which has implemented the EUCD despite not being an EU Member State) and Switzerland (which is not bound under the EUCD) have been examined.

In this section we will differentiate the two basic forms of access to film and audio-visual content: screening in schools of DVDs or Blu-ray, and showing films via streaming or from copies downloaded from web platforms. As we will detail, these may be a commercial type, or referred to films stored in an intranet or a closed extranet protected by a firewall.

Obviously, no national copyright law regulates the use of films in schools discreetly but it is – in all Member States – a matter of a broader teaching exception covering, partially, a range of different uses. Furthermore only few national judicial decisions as regards the interpretation of the national teaching exception exist. In this regard, it is clear that that any inferences drawn based on the respective national terminology – above and beyond truly unambiguous articulations in the statutory language - can at best be an approximation towards a possible assessment. This is particularly true when construing the respective national laws as regards online uses. Other arguments which allow a further restriction of a given limitation where licenses are available from right holders, may also be found. In short, such arguments may be based on aspects of the three-step test, or on a more restrictive construction of whether a

use is justified within the meaning of the national teaching exception. For example, UK law permits, as will be discussed later, certain online uses under an exception only unless a licensing scheme is in place. The question of whether schools may rely on the national teaching limitation may therefore become relevant where right holders offer direct licenses, given that in such case the permitted use may no longer be considered to be justified. Thus, even where a national law appears to allow a particular use because the wording is wide enough, national courts may come to different conclusions and there may well be disputes over the interpretation of the teaching exception in future. It is therefore important to note that national teaching exceptions are generally subject to interpretation.

We have further structured the following part according to common characteristics that may be shared between certain Member States in order to more clearly illustrate particular solutions, assuming that such a structure does not denote that there are indeed clusters of Member States sharing one common approach. We have selected some jurisdictions with particularly relevant and illustrative solutions (based on the laws of Member States as well as Norway and Switzerland) which we assess in more detail, again with a specific focus on how films may be used in schools by way of online access or other shared digital technologies. For those, we also assess the existence and operation of licensing schemes and other forms of compensation, as the establishment of licensing schemes is a regular direct consequence of how the national limitation is framed.

Divergences among Member States can be asserted as regards every aspect of both the teaching exception as such, as well as in relation to issues of compensation and licensing. Member States laws differ with respect to the types of uses covered, the amount which may be used, the classes of works which may be used, the institutions permitted to rely on the teaching exception, whether compensation or remuneration must be payable (and if so, under which scheme), and whether further conditions such as a general conditions of fairness must be met.

Firstly we will provide an overview, before moving on to assess how particular uses are regulated under national copyright laws.

### 3.5.2. Comparative overview

A number of Member States have maintained rather restrictive limitations for teaching purposes that will not cover any of the activities relevant here. These are Greece<sup>60</sup>, Lithuania, Poland and Slovakia<sup>61</sup>. The teaching exceptions in these countries allow, in general terms, only certain acts of copying. Accordingly, in those countries every use of a film in a school requires authorisation and a license must be obtained (though it may be possible that screening of films in the classroom is not considered as an act of communication to the public; and in this case it would not require authorisation). A second group of Member States allows the showing of films, or portions thereof, in a classroom, that is, in those countries the limitation applies to the right of public performance only, for example Austria, Bulgaria, Croatia, the Czech Republic, and Romania. A third group of Member States (Belgium, France, Germany, the Netherlands, Portugal, Spain, and UK) have added further possible uses under the respective teaching exception, after the implementation of the EUCD. These options include, in particular, online uses under the responsibility of a school, that is, where films are not obtained for direct payment, and here acts of making available are covered.

The Nordic countries have generally maintained solutions that are not based on an implementation of the EUCD teaching exception. Generally, the showing of films in schools requires consent from right holders. As mentioned in the previous chapter, the Nordic countries generally operate on the basis of extended collective licensing agreements<sup>62</sup>. Extended collective licensing represents a middle route between voluntary and mandatory licensing. They may operate, generally, on the basis that, once a substantial number of right holders have agreed to a licensing scheme, the scheme is extended to all right holders by law with the possibility to opt out of

the scheme. These schemes are a way to implement some of the copyright limitations, though in a rather pragmatic manner from the perspective of schools. The nature and scope of these Extended Collective Licenses varies, and may take many different forms.<sup>63</sup> The use of films in schools, however, is not subject as such to any extended collective licensing agreement in Denmark and Finland, for example, where specific framework agreements cover teaching use of films, whereas in Sweden licenses need to be obtained from right holders.

Out of the remaining Member States, there are, broadly speaking, differences as regards the types of uses covered by the teaching exception, whether a full film or only extracts can be shown and whether, and for which use, compensation must be paid. Further, and in particular as regards uses of DVDs in classrooms, the language in individual Member States differs from the language used in the EUCD teaching exception, and there is a divide as to whether classroom uses should be considered as private or public.

Only Cyprus and Malta allow the showing of an entire movie under the respective teaching exception and for every use modality; otherwise national laws often restrict such uses to extracts or small fragments or parts. Italian law is not entirely clear in terms of which film uses are covered. The law permits the making of quotations from films, that is, to quote fragments or parts by way of reproduction and communication to the public, and teaching uses have traditionally been covered by the quotation exception.<sup>64</sup> The provision may be read so as to cover online uses as well, but the precise scope is, at present, uncertain. No compensation is foreseen.

In relation to the acts covered by the limitation, some Member States as well as Switzerland generally allow any use, such as Estonia and Latvia. Others refer to communication to the public (for example, Belgium,

<sup>60</sup> In Greece, Article 5(3)(a) was not implemented and the teaching exception (Article 27(b) Law 2121/1993 ) was not modified. See Sinodinou, in: Westkamp, *The Implementation of Directive 2001/29/EC in the Member States*, p. 246-247.

<sup>61</sup> Please see, for more detailed information, the country overviews in the Annex.

<sup>62</sup> See, for example, Article 50 Copyright Act Denmark; Articles 16, 26 Copyright Act Finland.

<sup>63</sup> Schovsbo/Riis, "Extended Collective Licenses in Action", (2012) *International Review of Intellectual Property and Competition Law* (IIC) 930.

<sup>64</sup> Article 70 Authors Right Act Italy. The provision was amended in 2003 (Article 9 of the Implementation Act) to align it with Article 5(3)(a), that is, the use must now be for the sole purpose of illustration of teaching and for a non-commercial purpose, but limited to using abridgements and quotations.

the Netherlands) as the “taking over” of portions of works (France and Spain) or making available (Germany).

Remuneration or compensation is required in several countries: Austria, Belgium, France, Germany, Spain, Switzerland and the Netherlands<sup>65</sup>. There is no clear reference to any compensation in Italy and Portugal.

### 3.5.3. DVDs and recorded broadcasts

Copyright laws in some Member States permit what is apparently the most common among schools: the screening of a DVD/Blu ray in a classroom or a dedicated auditorium. They can even partially cover the screening of an entire film. There may be two routes to reach such a “permission”. Firstly, some Member States perceive uses in the classroom as a private act, not public: as a result, in those Member States entire films may be shown. In other Member States, a specific exception to the public performance right applies. Furthermore the screening of films in a classroom may also be covered under more general limitations.

#### Classroom uses as private acts under national laws

Member States where the screening of a film in a classroom is not perceived as a public performance include Belgium, Germany, Ireland, Italy, and this is also the position in Switzerland and Norway. Under Italian law, the position is very clear, as the law expressly states that performances within the normal circle of (inter alia) a school shall not be considered public, provided these uses are not carried out for profit<sup>66</sup>. This includes the use of entire cinematographic works<sup>67</sup>. Irish law says that the playing or showing of a sound recording, film, broadcast or cable programme at an educational establishment and for the purposes of instruction in a classroom is not a playing or showing of the work in public for the purposes of infringement of copyright<sup>68</sup>.

65 For details of the resultant collective agreements in France and Germany in particular see below, pp. 30 et seq., 27 et seq.

66 Article 15(2) of the Italian Authors Right Act (Law No. 633, 22.4.1941).

67 Marchetti/Ubertaini, *Commentario breve alle leggi su proprietà intellettuale e concorrenza* (2012), p. 1406.

68 Sec. Sec. 55 (2) Irish Copyright Act 2000.

Belgium’s position is not entirely certain. The law allows acts of communication in the context of school activities for face-to-face teaching<sup>69</sup>, and states that these acts are permitted as private uses<sup>70</sup>. It was also suggested that the provision might cover the screening of a movie to entertain pupils<sup>71</sup> and would, consequentially, permit the screening of entire films<sup>72</sup>.

The position in Germany is more complicated, and deserves a broader assessment. First of all, German law allows any public performance for any event for which no entrance fee is charged<sup>73</sup>, but this does not apply to films shown by way of a “Vorfuehrung”, in other words a performance by way of using technical equipment such as video/DVD players (in opposition to, for example, the actual performance of a theatrical play by pupils or “Auffuehrung”). The public showing of films in a classroom using a video or DVD player would infringe the exclusive right to perform a film work<sup>74</sup>. However, most commentators and courts do not consider classroom uses as public, but this is subject to debate. German law defines the notion of the public as a majority of persons who do not share interpersonal relationships, neither mutually nor with the person who is responsible for the communication (ie. family members watching television or guests at private events listening to music). Uses involving the screening of a film to more than one class or to the entire school community will more easily be considered to be public screening. The majority of commentators, however, sustain that pupils and teachers in a classroom would constitute a closed or private circle, the pupils being connected through mutual relationships with each other and/or with their teacher<sup>75</sup>. If this view

69 Article 21(1)(3) Authors Right Act Belgium.

70 See Dusollier, in: Westkamp, *Study on the Implementation of Directive 2001/29/EC in the Member States*, p. 125 (noting that the legislator had given the example of communicating works as part of a power point presentation in class).

71 Ibid.

72 Ibid. it was noted that during parliamentary debates in Belgium the example of a powerpoint presentation to students was used.

73 Article 52 German Authors Right Act.

74 Article 19(4) Of the German Authors Right Act.

75 See Regional Court of Munich I, Case No. 21 O 47099/04; Dreier, in: *Dreier/Schulze, UrhG*, 3rd ed. 2008, Article 15 annotation 45; Rehbindler, *Urheberrecht*, 16th ed. 2010, § 24 annotation 315; Neumann, *Urheberrecht und Schulgebrauch*,

was followed, any use by way of face-to-face teaching would have to be considered as free - hence no violation of an exclusive right would take place. The relevant school authorities follow this approach, and consider classroom uses of films as private<sup>[76]</sup> and, therefore, do not require any consent. German law does not, however, allow teachers to screen films recorded from television broadcasts, with the exception of films officially declared as “school broadcasts”<sup>[77]</sup>. Of course, the situation would be completely different if the DVDs or VCR used at school have already been laid for under a license. The German Laender have for many years, established media centres from where schools may lend, free of charge, films on video and DVD, and these uses are licensed and paid through public funds by the respective ministries for education in German states.

Switzerland, which is naturally not bound by the EUCD, has a generous teaching limitation. It covers any use (i.e. it is irrelevant which particular economic right is affected) under the broad notion of “own use” (“Eigengebrauch”), which covers the use of any previously published film. Article 19(1)(c) of the Swiss Copyright Act particularly mentions any use of a work for the purpose of teaching by a teacher but only in the classroom<sup>[78]</sup>. “A classroom” may possibly be virtual, provided that the number of students being able to access the film can be predetermined. Remuneration is payable under a statutory licensing scheme and can only be claimed via a collecting society.

### Classroom uses as public performances

In some Member States, the playing of a DVD or other uses in a classroom may fall within broader exceptions covering any public performance where, typically, no entrance fee is charged, or under a specific teaching exception covering classroom uses. The latter is the case, for example, in Denmark<sup>[79]</sup> (“educational activities”) and Estonia (“for immediate teaching purposes”)<sup>[80]</sup>.

1994, pp. 92 et seq.

76 See the Letter from the “Kultusministerium Baden-Wuerttemberg”, available from [www.lehrerfortbildung.de](http://www.lehrerfortbildung.de).

77 Article 47 German Authors Right Act.

78 Article 19(1)(c) Authors Rights Act Switzerland.

79 Article 21 Authors Right Act Denmark.

80 Article 22(1) Authors Right Act Estonia.

Similarly, Austrian law permits any public performance of film works in the context of teaching<sup>[81]</sup>. Films made specifically for educational purposes are excluded from the limitation. In contrast to Germany, the Austrian Supreme Court has decided that the use of works in a classroom is to be considered as reaching a public<sup>[82]</sup>. Remuneration to authors must be paid and can only be claimed via a collecting society.

In Bulgaria, classroom film use is permitted; the law stipulates that the free public presentation and public performance of published works in educational or other learning establishments is allowed, provided that no pecuniary revenues are received and no compensation is paid to the participants in the preparation and realization of the presentation or the performance<sup>[83]</sup>. This exception is predominantly foreseen for school events but it may also apply to performances carried out by a teacher in the course of teaching.

In Croatia, similarly, the law permits the public performance of a film in the context of teaching or at school events, under very similar conditions as required by the EUCD: this extent is justified by the educational purpose to be achieved, where the works are not used for direct or indirect economic or commercial benefit by the educational institution, the organizers or third persons, where the performers receive no payment (remuneration) for their performance and where no entrance fee is charged.

In the Czech Republic, schools may use a published film in a “lecture exclusively for scientific, teaching or other instructive or educational purposes”<sup>[84]</sup>, albeit under a limitation privileging quotations. The author and the source have to be indicated. The length of usage of the audio-visual work shall not exceed what is necessary to meet the objective teaching use. Such a provision would arguably prevent the use of an entire film. Hungarian law allows the performance of works “for purposes of school education or at celebrations held at school”<sup>[85]</sup>.

81 Article 56d Authors Rights Act Austria.

82 Austrian Supreme Court (OGH), (2008) Medien und Recht 299 – “Schulfilm”

83 Article 24(8) Authors Right Act Bulgaria.

84 Article 31(1) Authors Right Czech Republic.

85 Article 38(1) Authors Rights Act Hungary.

In Slovakia, the relevant exception allows the use of works in free-admission school performances in which exclusively pupils, students or teachers of school perform, as well as the use of the work, in as far as such use falls within the general activity of a school.

Romanian law also covers the screening of DVD in the classroom, as it allows the use of "isolated articles or brief excerpts from works in publications, television or radio broadcasts or sound or audio-visual recordings exclusively intended for teaching purposes and also the reproduction for teaching purposes, within the framework of public education or social welfare institutions, of isolated articles or brief extracts from works, to the extent justified by the intended purpose".<sup>[86]</sup>

In Finland, the public performance of a cinematographic work is expressly excluded from the exception to the public performance right<sup>[87]</sup>.

Some Member States make specific provision for a film work copied from television. This is certainly interesting when read in the context of the so called "catch up TV": the online recovery of broadcast programs. This includes the UK, where teachers may make use of recorded films from television broadcasts<sup>[88]</sup>. In Ireland, schools may use recordings of television broadcasts played in the classroom, subject to licensing schemes<sup>[89]</sup>.

In other Member States, including France, Spain and the UK, the performance of films to students by way of screening in classrooms is subject to a broader exception entailing both acts of making available and public performance, and it will be discussed in the next paragraph. In those countries, the use of film in a classroom is generally considered as a public act.

#### 3.5.4. Online access to films

Online access to films is becoming increasingly relevant for schools and film literacy. It is not for us to prove this statement, but it appears difficult not to assume that schools will just follow the same evolution of non-theatrical audio-visual consumption (apart from

86 Article 33(2) Authors Rights Act Romania.

87 Article 21(1) Authors Right Act Finland.

88 See, on UK law, *infra*, pp. 32 et seq.

89 Sec. 56 of Irish Copyright Act

broadcast TV): different online formats, essentially VOD (Video on demand) and SVOD (Subscription VOD), the latter usually offering movie streaming as a alternative to movie downloading, are replacing physical devices (at different speeds depending on the markets).

From a legal perspective, we want to deal with this issue from some specific angles. Indeed, access to online content from schools poses some challenging questions: some of them are beyond the scope of this report, as they refer to what we could call coexisting difficulties between copyright in its traditional form and the new online and digital reality it must be applied to, for example as regards cross-border uses. We are aware of the ongoing discussions at EU level on the need to adapt copyright rules to the digital environment and to consumers' behaviour, particularly to facilitate online cross-border access to content. Those issues, naturally and obviously, also have an impact on schools. Indeed, new formulas which would allow a transnational catalogue of films accessible online by schools, can be imagined, together with other ideas. But this has not yet been set in stone: copyright is interpreted and enforced on a country-by-country basis, and access to films online by schools may be allowed under exceptions or under licensing, but always referring to the rights which are available in the country where the schools are based.

The term "online use" can have different meanings in the context of this study as far as copyright laws are concerned, depending on how films are acquired. First of all we will consider the copyright framework as it applies to films supplied on the basis of direct contractual licensing agreements, followed by a description of how Member States have regulated online uses within schools based on the national teaching exception.

#### Precedence of contractual terms and conditions

The first issue to examine here is the impact of the terms and conditions of the legal contract under which a commercial platform (or an Over the Top or OTT provider) has made its content accessible to VOD or SVOD. When films are obtained online from third parties, schools and teachers will be bound by specific contractual terms and conditions applicable to the platform hosting that film. In these cases, the question of what a school may do with that film is, principally, governed by the respective contract. For example, in the UK the BBC offers content



to schools under a business license, which includes school licenses, via its BBC I-player service<sup>[90]</sup>. Conversely, some commercial platforms such as iTunes restrict the use of films to personal uses<sup>[91]</sup>: a public screening for teaching purposes would be against that contract. This is of course a general problem not confined to film uses in schools, and it is debated amongst academic circles whether, and to what extent, private contracts may override existing national copyright limitations<sup>[92]</sup>. As of now, copyright law in some Member States declares such terms or conditions void or unenforceable, for example in Portugal<sup>[93]</sup>, Belgium<sup>[94]</sup>, and – specifically as regards uses for illustrating instructions by a teacher – the UK<sup>[95]</sup>. Other Member States remain silent.

### Use restrictions and technological protection

A second issue to comment on in this context is the use by right holders of technological protection measures (TPMs), – that is, a specific form of protection, which is sometimes also referred to as digital rights management or DRM – which may prevent the use of the work (such as limiting the number of copies which may be made) or prevent access to it by people other than the original purchaser. Right holders therefore are permitted to establish an “electric fence” around their works. This technical protection is protected under national laws<sup>[96]</sup>, on the basis of Article 6 EUCD. In short, where effective technological protection measures regulating use (such as copying) or access (such as to an online platform) are in place, a user is generally prohibited from circumventing that measure, which

90 <http://www.bbc.co.uk/terms/business.shtml>.

91 iTunes offers a license to schools but this is restricted to music and books. See <https://volume.itunes.apple.com/gb/store>.

92 This complex problem cannot be considered here. For a complete treatment see Guibault, *Copyright Limitations and Contracts. An Analysis of the Contractual Overridability of Limitations on Copyright*, Information Law Series Vol. 9, (London / The Hague / Boston: Kluwer Law International 2002).

93 Article 75(5) Copyright Act Portugal.

94 Article 23bis, 46bis Copyright Act Belgium, though this excludes “works that have been made available upon demand, on agreed contractual terms, in such a way that members of the public may access the work from a place and time individually chosen by them”

95 Sec. 35(4) Copyright, Designs and Patents Act 1988, as amended.

96 Following Article 6 EUCD, as implemented.

in turn allows right holders (via platforms) to organise discreet and individual licensing schemes and to impose their own terms and conditions of use based on contractual agreements.

There is indeed an apparent inconsistency between the permission granted to schools to use works protected by copyright under certain teaching exceptions, and the reality which prevents this using technological protection measures. This problem is addressed in Article 6(4) EUCD. The Directive allows Member States to render the limitations (including the limitation for teaching), enforceable against the rights holder. However, that does not allow Member States to authorize a beneficiary of one of those limitations, such as a school, to resort to self-help measures, i.e. to allow schools to remove or “crack” the TPM, for example using appropriate software or by way of “hacking”. But where right holders do not take voluntary measures to remove the TPMs, and enable beneficiaries to fully make use of the exception, Member States should foresee certain procedures, such as mediation or arbitration, or access to court by the beneficiary. However, the possibility of a school actually enforcing the teaching limitation so as to enjoy the benefit fully is limited and hypothetical. Only some Member States permit the teaching exception to be enforced generally, and of those that do allow it, the limitation can only be enforced with view to showing extracts. This applies to Belgium, Cyprus, Estonia, France, Germany, Luxembourg, Malta, the Netherlands, Portugal and the UK. The use of TPMs, linked to direct licensing by right holders, may essentially limit the effectiveness of the teaching exception.

### Intranet and closed networks for educational use

Theoretically but hardly practically speaking there is a repeated talk about the promotion of online use of films for schools “outside” the ordinary commercial platforms. This could hypothetically adopt new formats, where streaming is not done from commercial platforms, but within “closed networks” for educational purposes: it can be a school intranet, making a catalogue of films accessible to all classrooms; it can also be an intranet externally accessible and protected by firewall (extranet), allowing students to access this content from home or

from their computers or handheld devices. And that can be for the use of (and under the responsibility of) one school, or a joint endeavour of several schools, or an extranet made available by some public organization supporting film literacy.

Any such model, which affects both the reproduction right (for the storage of films) and the right of making available (where films are streamed at the request of a teacher from an internal database) protected by copyright, would be covered by the teaching limitation only when it has been implemented to include online uses for the purpose of illustrating teaching. And even when the limitation could apply, that would not normally apply to full films. For full films to be made accessible with these online sharing tools, it is clear that in most cases a license will be needed. Therefore, any such model should be combined with licensing schemes for the films included in the catalogue.

As mentioned, some Member States have indeed extended their national teaching exceptions to expressly cover online uses by schools, and in this section we will only portray the law in those jurisdictions where legislative steps have actually been taken with view to expressly extend the teaching exception to online uses.

In other words, the online uses considered in this section are not those which are subject to an individual agreement with, for example, a commercial streaming or download platform as was described in the preceding section; we can therefore also exclude any licensing agreement that may be offered by right holders and go beyond the scope of a national teaching exception. This means that in the Member States described in this section, teaching exceptions may allow certain online uses by schools without the need to obtain authorisation from right holders.

The teaching exception applies only to online uses in schools justified by the non-commercial teaching purpose.

A full presentation on a country-by-country basis is detailed in the Annex 1. But let us observe the terms under which the use of film and audio-visual content is permitted in the different countries, with a reference to compensation when applicable.

### **Netherlands**

In the Netherlands, schools may make use of portions of films for any communication to the public for the purpose of illustrating teaching, as well as any reproduction, whether in a digital or analogue format. The condition is that the work in question has been lawfully published and that the use remains within the remit of what might be reasonably accepted under social custom, a term which is not further defined by law<sup>[97]</sup>. Under Dutch law, an equitable remuneration must be paid to right holders. It is the obligation of the user (the school) to offer such payment.

### **Belgium**

Schools may also engage in certain online uses in Belgium. Belgian law broadly allows works to be communicated to the public by educational institutions for the purpose of illustrating teaching<sup>[98]</sup>. The privilege is only granted to officially recognised establishments and excludes any commercial teaching or training establishments. Furthermore, the communication must occur in a closed transmission network, that is, students may be offered access only on the basis of identification and the communication must not exceed the establishment itself. The network should be managed by the institution, which provides access. The text implies that the use is not constrained to screening in a physical classroom but may be extended to handheld devices and uses from home (which may arguably be used to access a closed network as long as access is subject to, for example a password, and – assumingly – where further use of the film is prevented by applying technological protection measures). Importantly, the Belgian lawmaker introduced a further condition that the use must not clash with the normal exploitation, that is to say, it must not cause harm to right holders. The latter repeats the third element of the three-step test. How this condition may be applied by courts in future remains open. Compensation is paid under the existing levy system in Belgium rather than on further collective agreements<sup>[99]</sup>.

97 Article 16 para. 1 a) of the Dutch Copyright Act.

98 Article 22(1)(4)(4)) in relation to authors rights and Article 46(3) in relation to related rights including film producers rights, Authors Right Act Belgium.

99 Article 61bis-61quater Authors Right Act Belgium.

## France

In France, the showing of films in public generally requires authorisation<sup>100</sup>, but the communication or reproduction of excerpts of works is permitted under the teaching exception and only for the use by teachers and by students directly concerned<sup>101</sup>. In 2009, an agreement was reached inter alia between the French Ministry of Education and relevant collecting societies. This now governs online, as well as other uses of films in schools, and stipulates tariffs for school uses<sup>102</sup>. The agreement distinguishes between films shown in class (covering works diffused by way of Hertzian waves and in physical support, analogue or digital) and other uses, especially uses via an intranet, a closed extranet, or direct access to Internet. For the latter, only extracts may be shown, and a limit was set at six minutes or a tenth of an audio-visual or cinematographic work. The agreement defines a “class” as a group of pupils assembled (“réunis”) within the perimeter of the establishment. The notion of “illustration for teaching” is further elaborated, entailing a use to explain or sustain discussion, development or argument insofar as this corresponds with the principle matters of the educational program. The agreement very likely excludes the possibility to create a film database.

A special system covering uses of DVDs for teaching purposes exists. Licenses may be obtained for films in their catalogue from a central purchasing service (l'ADAV) serving cultural and educational organisations for any non-commercial showing of films, which require payment for each screening, presently between EUR 120-150. The licenses are subject to further constraints; it is a condition that use is made exclusively for educational purposes. The scheme does not cover online access.

Films made for educational purposes must not be used under the teaching exception, regardless of which use is to be made.

100 Article L.122-4 of the Code de la Propriété Intellectuelle (CPI),

101 Article 122-5 e) Code de la Propriété Intellectuelle (CPI).

102 Accord sur l'utilisation des œuvres cinématographiques et audiovisuelles à des fins d'illustration des activités d'enseignement et de la recherche, Ministère de l'Éducation Nationale, Bulletin Officiel No 5, 4.2.2009, <http://www.education.gouv.fr/cid50451/menj0901120x.html>.

## Germany

Under German law, schools may make small parts of films available for the purpose of illustrating teaching<sup>103</sup>. Necessary reproductions are likewise covered. This may cover uses in both Intranets and extranets. The important condition to be met is that the use of film fragments must be “geboten”, which may be translated as a use which is necessary and justified for the purpose of teaching. An extension to entire works had originally been intended, but it was subsequently deleted in parliament. The introduction of this provision was heavily debated; its validity was restricted twice<sup>104</sup>, and at present it should cease to apply on 31.12.2014. At the time of writing, the provision is discussed in parliament and a proposal has been made to maintain it without further limitation in time. Remuneration must be paid and claims for such remuneration can only be made through a collecting society. Consequently, as mentioned, a collective agreement was established in 2009. This agreement, which was concluded between collecting societies and the German Laender, broadly states that schools may use certain portions of films in return for a licensing fee payable by the state to the relevant collecting society.

Furthermore, the question about whether a use is “justified” was taken into consideration, in relation to university intranets, by the German Supreme Court (BGH) in 2013<sup>105</sup>. The decision addresses the uses of literary works in university networks, which are governed by the same provision. However, the BGH made important observations as regards the notion of what is justified under the teaching exception when applied to online uses such as in a university intranet where right holders wish to offer their own licenses. The court interpreted - and this is the most important aspect - the notion of a justified, or necessary, use. It held that individual licensing should, ordinarily, take precedence, and that therefore universities are not at liberty to make available works across an

103 Article 52a Authors Right Act Germany.

104 See Article 137k of the German Authors Right Act.

105 BGH, I ZR 84/11, 20.3.2013, (2013) Gewerblicher Rechtsschutz und Urheberrecht (GRUR) 1220 – “Gesamtvertrag Hochschul-Intranet”. The decision concerned the interpretation of a collective agreement between collecting societies and universities.

extensive university intranet. In other words, where licenses were offered by right holders for online use, the limitation on teaching would not apply because it was not necessary or justified to rely on a limitation where licenses are available. The court however, also clarified that such licenses must contain reasonable terms and tariffs and that locating such reasonable licensing offers must be effortless. It should be noted that this decision only affects one particular case and that it cannot be fully generalised. Whether this position will also apply to schools in future, and whether a similar position will be adopted in other EU Member States or by the Court of Justice remains to be seen. However, the decision illustrates that the exact scope of what is permitted under the teaching exception may well depend on a case by case assessment.

### **Spain**

In Spain, the recent copyright law reform introduced a new provision<sup>106</sup> that is intended to provide schools with more freedom as regards online uses. This reform was prompted by the strictures of the old law<sup>107</sup> and the provision is now technologically neutral, thus encompassing online uses of films. No compensation is required. Teachers within the formal education system will not need permission to perform acts of reproduction, distribution and public communication of small fragments of films, (though, notably, not films made for educational purposes), if such acts are made only to illustrate their teaching activities, provided that the works have already been made public and the author's name and source is included, unless proven to be impossible. The clause is sufficiently extensive to cover uses of film fragments by way of streaming; evidently, individual uses by students (ie. at home) are excluded.

<sup>106</sup> Article 35(2) Authors Right Act Spain.

<sup>107</sup> See Fernandez-Molina/Muriel/Vives-Gracia/Riera/Martin, "Copyright and e-learning: Professors' Level of Knowledge about the New Spanish Law, Study supported by the Spanish Ministry of Science and Innovation, available at <http://eprints.rclis.org/16017>.

### **United Kingdom**

In the United Kingdom, copyright law was recently amended, including the reform of educational limitations applying to both works and performances<sup>108</sup>. These provisions include film works as well as performances as part of films, which are regulated under a great part of the Copyright, Designs and Patents Act 1988 (hereinafter CDPA). They operate on the basis of an exception subject to a license: the uses enumerated are allowed under the exception unless licensing schemes are in place. Thereby, right holders are encouraged to enter into licensing agreements.

The provisions make a basic distinction between uses by teachers and pupils on the one hand and uses made by educational establishments on the other. Whilst uses by teachers or pupils are subject to fair dealing for the purpose of illustration for instruction (including uses of small extracts of works), copying and use of extracts of works made by educational establishments are fundamentally subject to licensing, where available, as is the recording of broadcasts. For broadcasts, the Educational Recording Agency (ERA) offers educational licenses, which are being developed to permit the establishment of online resources within secure school networks.

Uses by teachers in a physical classroom may encompass the screening of a film, regardless of the technology being used. This is subject to a further assessment under the general fair dealing concept. "Fair dealing" generally means that uses must comply with certain conditions under that principle, which courts have developed over time; it must also relate, inter alia, to the amount that may be used. This would generally apply to minor uses that have minimal impact on right holders. Therefore it is uncertain whether the screening of an entire film would be covered. It should be noted that the fair dealing principle applicable to limitations under the UK Copyright system is not related to the three step test under Article 5(5) EU CD but constitutes an integral principle of copyright law in the Anglo-American system.

<sup>108</sup> Copyright and Rights in Performances (Research, Education, Libraries and Archives) Regulations 2014, 19 May 2014, Statutory Instrument 2014 no. 1372).

### 3.6. Summary

The study shows a high degree of divergence between Member States. Only two have opted for a completely literal implementation. In all other Member States, the teaching exception (in as far as it was implemented) explicitly applies to small parts, fragments or portions of films.

Copyright law – that is, the relevant teaching exception as such – has only limited influence on teaching film literacy. The general solutions in most Member States are licensing agreements. However, it is safe to conclude that as far as schools are concerned in some Member States agreements are in place, and they generally allow access and use of films, though the conditions may of course vary in terms of repertoire and rights covered. These agreements may be based upon national limitations and may foresee a requirement of compensation or remuneration, or may be governed by special framework agreements, such as Denmark. Additional licensing agreements may be proposed to educational establishments to cover uses which are not allowed under the exception. As mentioned, from the perspective of both individual teachers and schools it is largely irrelevant in those cases whether or not compensation is paid and which particular licensing scheme operates: what matters is that legal certainty is guaranteed to those users to allow freedom of educational uses. Such agreements also have the advantage that certain other purposes, such as recreational screenings or screenings to an entire school community, may be covered.

We can briefly summarise the findings in relation to particular uses and point to the main differences and peculiarities under domestic laws.

Firstly, as regards the showing of a film in a physical classroom to pupils using traditional carriers such as DVD or Blu-ray, the copyright laws in some Member States permit such use, albeit sometimes restricted to portions. Secondly, as far as streaming and/or downloads of films is concerned – which was reported as the second most frequent use of films – a clear distinction between uses that are governed by the teaching exception and direct licensing contracts based on technological protection measures must

be drawn as far as copyright law is concerned. As mentioned, both the streaming of films or its downloading will almost inevitably be governed by licensing agreements and will be controlled via the use of such TPMs. Thirdly, in Member States where the teaching exception was extended to cover online uses which fall within the context of the making available right (as opposed to just the public performance right), uncertainties about the exact scope and interpretation remain. Generally it should here suffice to state that, those Member States have added further restrictions in comparison to the wider language used under the Directive. Importantly, there is room for interpretation as regards the question of whether storing films digitally for access to an entire school community is justified, whether it complies with fair practices (such as in Belgium), whether it is reasonably acceptable under social custom (as in the Netherlands) and whether such use is in line with the three-step test.

A major observation concerns the length of a film, which may be shown. Again, particular framework agreements or voluntary collective licensing schemes may cover screening a full film, and not only extracts. However, if such agreements do not exist, the position may become complex for teaching film literacy, as opposed to using films to illustrate other topics taught – for example teaching literature by showing a cinematographic dramatization of a novel. Of all Member States, only Cyprus, Malta and (partially) the UK contain formulations wide enough to cover the screening of entire movies under the national teaching limitation. This may pose an obstacle, unless other solutions based on collective agreements are adopted.

Be it as it may, the practical scope of the teaching exception is limited, even where a Member State permits certain online uses. Licenses will still be required where films have been obtained from platforms operated by third parties, and here contractual agreements can override the teaching exception.

Where no specific licensing agreements are in place, permission must be sought from right holders, or, where possible, from national collecting societies. In this regard, the surveys indicate that many

teachers and schools feel that obtaining licenses is burdensome.

To sum up, the decisive and crucial matter concerns the legislative choice between a generous limitation and individual and voluntary licensing, and the many possible solutions that may be adopted between those two ends. These questions will inevitably need to be discussed at both national and European level and will require extensive negotiations.



## 4. Obstacles

### 4.1. Introduction

This chapter highlights the main barriers and obstacles to the implementation of film literacy and the use of films and other audio-visual content in European schools. Its purpose is to group up the main problems identified in the sections on schools and industry and in the legal framework in a single chapter. This chapter also serves as a basis for the next one: the recommendations chapter. For the purposes of this study<sup>(109)</sup>, we understand/define obstacles, barriers, restrictions or limitations as any factual, cultural, or perceptive element hampering the implementation of film literacy and the extension of the use of films and audio-visual content in schools.

With regards to this, the chapter focuses on four main kinds of obstacles/barriers: curricular and pedagogical restrictions; practical constraints; economic and legal limitations and communication problems between actors.

Obstacles to effectively implementing film literacy in Europe are not easy to identify. These obstacles are complex; they include cultural, technological,

economic and legal aspects that are not easy to overcome. Some of these obstacles are more defined than others; some are perhaps not real as such, meaning that they may be based on a uniformed perception; but that perception remains an obstacle nonetheless. Then, others can only be understood within a specific context, depending on the country or region or even the local context. Some have larger and more complex contexts, as is the case for obstacles related to educational policy or the role of teachers and their training and motivation.

### 4.2. Different kinds of obstacles

Different obstacles or restrictions to the implementation of film literacy can be identified in schools. However, in this dimension, two major categories can be established, namely, curricular and pedagogical constraints and practical restrictions.

A. Curricular and pedagogical restrictions are linked to the curricular plans and prevailing pedagogical styles in European schools.

B. Practical restrictions are linked to the school's routines, which determine the organization of time, infrastructure and behaviours.

Other major restrictions are linked to agents or factors

<sup>109</sup> Which has as an express request the identification of "obstacles and good practices for the use of films and other audiovisual content in schools, including licensing models for educational use, inter alia, technical, financial and cultural factors, as well as lack of information or possibilities within the curricula".

different from schools. These identified obstacles can be divided into two main categories: economic and legal constraints and barriers linked to a lack of communication and understanding between schools and right-holders.

C. Economic and legal constraints are those linked to the nature of the market and rights of the film and audio-visual industry, which aims at protecting investments.

D. Problems related to the relationship and communication between schools and right-holders. These are obstacles generated by the lack of communication channels between industry and schools (or within schools) which limits cooperation.

### 4.3. Curricular and pedagogical restrictions

While access to relevant films and other audio-visual content, and the associated costs, are important factors which require rational solutions, it is equally obvious that all causes in this chapter are interconnected.

#### 4.3.1. Lack of official recognition of film literacy in the curriculum

Teachers and stakeholders believe that without official recognition of film literacy in the curriculum there will not be any progress in the training of teachers, infrastructure or in securing license agreements that give access to relevant films and other audio-visual content.

This is an crucial obstacle, and the cause of many others. 81% of schools indicate that the lack of public educational policy is either a very or quite relevant factor preventing effective implementation of film literacy. As a result it is no surprise that other serious obstacles are the lack of teacher training and lack of access to relevant films. These obstacles cannot be overcome by individual schools or teachers.

#### 4.3.2. Lack of teachers' autonomy

There are also other major restrictions to do with the curriculum as well as pedagogical restrictions. For instance, teachers do not always have the autonomy to decide whether they can introduce film literacy or

present full-length films in class and, whether they can discuss films in class. Sometimes, special timing or extra-curricular time is employed at screenings, but it mostly depends on individual initiatives of teachers rather than on the school's formal activities or plans.

These kinds of constraints are generally due to the official curriculum and to the traditional pedagogical approach, which is changing in any case.

#### 4.3.3. Curricular inflexibility

A rigid and standardized distribution of subjects and time prevails over a more flexible organization of teaching. School programs and schedules are not suited to some specific pedagogical activities<sup>[110]</sup> (i.e. screenings) that probably would need more than an interdisciplinary approach.

Inflexibility of current teacher programs and schedules, and the priority given to the teaching of subjects included in the national curriculum<sup>[111]</sup> (generally more oriented to content acquisition than to skills and competencies) have been identified as relevant barriers to the use of audio-visual content<sup>[112]</sup> in our study by experts, teachers and stakeholders. As mentioned before, this situation is reinforced by the fact that almost no public education policy (or very little) has been issued in order to promote the inclusion of film literacy in national curricula.<sup>[113]</sup>

110 This restriction is even more severe if we bear in mind that film literacy is not just shaped by the screenings of films. Audiovisual language education, which constitutes most of what can be understood as audiovisual or film literacy, involves more activities than the sole process of watching a film. In order to boost critical comprehension and image analysis, as well as the understanding of the cultural heritage that films and audiovisuals represent, more curricular time needs to be dedicated to the matter (which could be addressed as a separate subject or in a cross-curricular way). But, generally, the curricular restrictions do not allow it.

111 Extra-curricular activities held at schools, as well activities developed by third parties involved in film education, are clear answers to this constraint. But this responsibility cannot only lie in the hands of third parties; schools should design spaces for the development of film literacy.

112 Inflexibility of teachers' schedules and the priority given to the teaching of other subjects were marked as a very relevant barrier for 33.8% of respondents and a quite relevant one for 43.5%.

113 As for the lack of public education policy in the field of film literacy (film education not recognized as a compulsory subject), 33.6% of teachers think it is indeed a very relevant barrier and 47.4% a quite relevant one.



#### 4.3.4. Cultural barriers in relation to audiovisual language

Another major restriction to the development of film literacy has to do with cultural barriers (in-school common practices) which prevail within some educational sectors in relation to the audio-visual language: that is, in relation to the way images are seen in schools. The treatment films and general audio-visual content receive underestimates their value as an object of study in itself. Other major areas of study, which incarnate other forms of literacy, such as reading comprehension and math skills, receive a lot of attention. This focus is on traditional literacies and the development of infrastructure, which reinforces this traditional understanding of education, makes the labour of developing other forms of literacy and other major areas of study more difficult, as is the case with film literacy<sup>[114]</sup>.

#### 4.3.5. Lack of teacher training in film and audiovisual literacy

Following on with the curricular and pedagogical restrictions, the lack of teacher training in the field of film education is considered to be a very relevant barrier.<sup>[115]</sup>

European teachers do not feel well prepared to undertake the responsibility of teaching film literacy or systematically using audio-visual content. Consequently, the lack of strategies aimed at improving teachers' skills in film education must be seen as a real obstacle to the implementation of film literacy.

Moreover, poor teacher skills concerning the use of ICT are seen as a quite relevant barrier as well.<sup>[116]</sup>

Paradoxically, a lack of motivation is not always seen as a barrier to the implementation of film literacy in schools.<sup>[117]</sup> Teachers do not see their motivation and

<sup>114</sup> This last remark shows the point of view of a large portion of teachers for whom, as stated, the principal use of films is to complement their teaching and for whom short formats are better suited. Time spent on language or literature lessons is part of the status quo; film education, on the other hand, has not yet acquired such importance.

<sup>115</sup> Lack of teacher training in the field of film education is considered a very relevant barrier in 40.4% of the answers received and as quite relevant in 47.4%.

<sup>116</sup> 50.8% of the respondent teachers think poor skills in the use of modern technologies constitute a quite relevant barrier. In addition, for 19.2% it is seen as a very relevant one.

<sup>117</sup> A lack of motivation of teachers is not seen as a barrier

attitude as a problem, nor the lack of motivation from students<sup>[118]</sup>. Likewise, teachers resistance to using films and audio-visual material for teaching is not seen as a relevant barrier by most of the teachers surveyed.<sup>[119]</sup>

#### 4.3.6. Lack of supporting networks for teachers

Another factor limiting the implementation of education in film literacy is the lack of cooperation among peers. When teachers and students are supported by organizations of teachers or students, any activity related to film literacy is always benefited. However, if the work on the film should be done in isolation or solitary conditions, everything is more difficult and complex.

However, networking structures are rare in this field. Teachers do not find associations or networks in their country or at European level to help them develop their film literacy work. This lack does not mean there is not a networking base. It probably exists, but its scope should be extended in the future and its activities must be more visible and noticeable.

in 41% of the received answers.

<sup>118</sup> Regarding the lack of motivation among students, most teachers think it is not a relevant barrier at all (67%). Just 7% of teachers think the lack of motivation in students is a very relevant barrier.

<sup>119</sup> Resistance of teachers to using films and audiovisual material for teaching is seen as a very relevant barrier by just 10% of teachers, as a quite relevant one by 37% and as not relevant at all by 53%.

#### 4.4. Practical restrictions in schools

As regards practical obstacles, we must consider time, space and technological infrastructure restrictions.

Costs of acquiring licenses (in the countries and cases when they are necessary for the screening of films in full) might also be thought to be a practical obstacle; nonetheless, we consider this problem more of a perception than a real obstacle; that means we consider it as part of the lack of communication between right-holders and schools rather than a problem resulting from high prices<sup>[120]</sup>.

##### 4.4.1. Time constraints

Firstly, a time constraint exists in relation to the use of audio-visual content and films: traditional school lessons are too short to play full movies or audio-visual works and generally no additional time is scheduled in schools to attain the purpose of presenting films and studying them<sup>[121]</sup>.

Among other identified factors, time restrictions may have led to an extended use of short clips and extracts at the expense of more extensive and enriching practices as the use of full-length films or the formation of film clubs<sup>[122]</sup>.

##### 4.4.2. Infrastructure constraints

A second restriction, which has to be taken into account in order to understand the different uses that teachers give to audio-visual works, is connected to constraints that are related to schools' infrastructure and technical resources.

<sup>120</sup> With this in mind, it is important to highlight that pricing (cost of licenses) could be a real problem within less rich countries, which are dealing with other obstacles too, such as general ICT equipment or Internet connections (For further information see 1.3.5 Cost).

<sup>121</sup> As said in the Schools chapter, this is particularly visible in secondary schools, whereas primary schools have more flexible time schedules.

<sup>122</sup> As explained in the chapter on schools, there is an extended belief by teachers on the fact that debates and film clubs are not being sufficiently encouraged. As established within the Creative Europe 2014-2020 program, there is a need to find spaces for formal activities aimed at promoting cultural practices (festivals, cinema networks and audience development) and teacher and professional training, as well as provide co-production funds, partnership agreements and umbrella stands for the development of activities, providing access to markets and online tools for professionals.

Spaces in schools as well as their equipment require a constant adaptation to new teaching demands. In the case of cinema and other audio-visual screenings, specific equipment is needed: large TV sets, or projectors, screens and sound equipment; DVD players; eventually, good quality online access (broadband) to be installed where the screening ought to take place. When projectors are used, certain space conditions must be fulfilled. Whilst equipment is generally becoming cheaper and more accessible, the technological infrastructure remains an important barrier (and so it is perceived<sup>[123]</sup>) for the general use of audio-visual content and therefore for film literacy.

##### 4.4.3. Lack of information about available resources

Even if there are different Internet platforms that give access to films in Europe, their usage is still not widespread. Teachers probably do not have enough information about the existence and the conditions of utilisation of available resources, such as these online video platforms<sup>[124]</sup>, possibilities introduced by technology and digital convergence, or about online availability of educational material.

#### 4.5. Economic and legal constraints

As explained in the previous chapter, the use of full films in schools requires licensing as it is most often not covered by the teaching exception. Such licenses require involvement on the part of the industry. But educational use is not a business priority for the audio-visual and film industries and, as a consequence, there is a general lack of practice and standardization in this area.

<sup>123</sup> 35.4% of teachers see the lack of infrastructure and technical resources in schools as a very relevant barrier and 41.4% as quite relevant. Trends in research show that today's projects target the development of creative classrooms and technology-compatible spaces. Not just Wi-Fi zones or screening resources; new developments include new tools and new services (thus, new skills).

<sup>124</sup> 52.6% of the respondent teachers stressed that their schools do not provide these types of platforms nor access to existing ones. Furthermore, 37.2% said they do not know if they have access to these types of networks. Just 10.2% said that their schools offer this possibility.

#### 4.5.1. Lack of cooperation between industry and schools

Schools are not familiar with the legal and industrial realities behind films. Under these circumstances, cooperation between industry and schools is rare and sporadic. A lack of communication is also sometimes the case between the public authorities dealing with education and those dealing with the film industry. This lack of communication negatively affects the field of content licensing and the implementation of creative solutions for the difficulties related to the rights ownership of films.

The efforts of Film Heritage Associations, strong as they are, may compensate this obstacle for schools, as they facilitate access to full films. But they have a limited reach in global terms. Only schools located near these types of institutions benefit from their services. Mobile efforts (initiatives of “mobile cinema”) for full film screenings have been put into practice (different associations work in this field) but they do not reach all regions. There are differences between countries, but in general, these efforts fall short. In addition, not all countries have such associations (or organisations) nor a national strategy aimed at covering all regions/national territories.

#### 4.5.2. Licensing costs (and how it is perceived by teachers)

Teachers are concerned by the costs that acquiring films entail (which they usually perceive as a great obstacle). The fact is that the real increase in licensing possibilities, and the licensing agreements themselves, are unknown to a large portion of teachers.

With that in mind, the perception of film costs being a problem to film literacy represents an obstacle in itself regardless of whether this reflects legal realities under national laws.<sup>125</sup> This belief, although not exactly objective, is in itself a barrier to the extent of the use of audio-visual content in schools.

<sup>125</sup> Answers in this regard are decisive: 46% of respondents think the cost of acquiring films or screening rights is a very relevant barrier, and 38% state it is a quite relevant one. The percentage of teachers thinking this way could also explain the large number of educators using their own resources, as it is easier to buy a film and play it than to complete forms and acquire licenses they consider expensive. Even so, the lack of access to relevant films and other audiovisual material is seen as a less important barrier. Just 22.7% of respondents think it is indeed a very relevant barrier. However, 45.7% of them agree that it is a quite relevant one.

#### 4.5.3. Information about the lack of a clear and general licensing regime

The legislative instrument, the “Directive on Certain Aspects of Copyright and Related Rights in the Information Society Directive 2001/29/EC (EUCD),” has not been implemented in a similar way in all EU Member States, creating legal uncertainty for users of protected content.

Despite the (in this context, partial) implementation of the EUCD in the copyright laws of all Member States, and the existence of similar provisions in international multilateral legal instruments,<sup>126</sup> the situation in every country is different regarding what is allowed, what is not and to what extent. The EUCD does not make it compulsory to consider film screenings (of full films) under the teaching exception.<sup>127</sup> The EUCD relates the exception to the use of films as illustration for teaching, which is often perceived in national laws as a use limited to extracts or parts, and therefore is not applicable to the showing of entire movies. This issue, again, is left to the discretion of each country.<sup>128</sup>

To start with, the nature of the act of sharing a film with students is viewed differently across Europe. For some Member States it is considered a public performance, where students in a classroom are seen as an audience comparable to those of any other public screenings; in those cases, a license is required. In other countries, such screenings are viewed as being comparable to a private viewing, like sharing a movie with some friends at home.

Online access to films and audio-visual content is covered differently depending on the country, also creating insecurity and making a generalized, standard practice to be followed by the somewhat

<sup>126</sup> See: The World Copyright Treaty (WCT) 1996 and the World Performances and Phonograms Treaty, 1996.

<sup>127</sup> As explained in the legal chapter, limitations to the reproduction right, and limitations to the right of reproduction and communication to the public right, are not mandatory: they may or may not be established by Member States.

<sup>128</sup> As previously stated, the EUCD recommends introducing an exception for illustration for teaching – but this remains an option for Member States. A majority of Member States (see Annex 1) have implemented Article 5(3)(a) of the EUCD. Two have opted for a completely literal implementation while in all other Member States the teaching exception (insofar as it was implemented) applies to small parts, fragments or portions of films.

difficult industry. Even when such use is allowed and covered by the exception, it may become impossible in practical terms due to the existence of technical barriers in films and, more generally, due to the terms and conditions established by the platforms (which do not necessarily address education). Therefore, copyright rules might be conceived as an obstacle for uses going beyond classroom uses where no dedicated licensing framework that alleviates schools from seeking individual permissions and entering into direct negotiations with right holders exists. As such schemes only exist in some Member States, the acquisition of individual licenses poses a serious obstacle. However, neither the varied implementation of the Directive nor the fact that national legislations might disallow certain uses constitute the principal barriers to the use of film at schools. The most important obstacle arises where there is a lack of information about what is permitted under national law (lack of precise legal information) coupled with the lack of transparency as to whom to contact for clearing rights. The major legal obstacle relates to showing full-length films via streaming that cannot be acquired through an easily accessible platform. This is something national authorities must work on together with right holders to set up effortless access schemes (namely, a blanket license), which enable individual schools to obtain their licenses.

#### 4.6. Lack of communication and understanding between schools and rights-holders

Our research confirms that teachers generally do not pay attention to the copyright or licensing issue behind their school screenings; and at the same time, the film industry does not have the educational use of films among its priorities.

Likewise, teachers often ignore that using online platforms for the streaming of available free content may be illegal at times, depending on the country, and depending on the terms and conditions established by the platform. Distributors consider their pricing affordable, but many schools perceive it to be expensive<sup>129</sup>. On the one hand, the

<sup>129</sup> In any case, this consideration on prices as being affordable or not depends on the context of each country.

truth is that the surveyed school teachers consider the cost of licensing a very or quite significant barrier to the implementation of film literacy,<sup>130</sup> but the actual cost of licenses varies substantially – from €0.3 to €3.3 per student per year.<sup>131</sup>

Teachers are generally not familiar with licensing agreements available to them or even entered into by their schools, but the truth is that licensing systems appropriate for schools are available in many European countries, as it has been explained in detail. Acquiring such licenses is sometimes possible without individual negotiation. Framework agreements in some countries have been negotiated between central school authorities (or designated organisations) and rights-holder organizations, and/or collecting societies, that represent several production and distribution companies which, in turn, secure access to diverse catalogues of films. Such license agreements are made available to schools either against a subscription fee or for free. But not all of this is known, and therefore, not all is actually implemented by those it is addressed to. We conclude that there is an important distance and communication problem, which can be considered to be an obstacle.

Countries dealing with other major problems may find these costs higher than countries with better infrastructure and higher income levels.

<sup>130</sup> 84% of teachers replying to the questionnaire think so. Nevertheless, 24% do not consider obtaining licenses to be burdensome; this figure probably corresponds to the 21% that say they have acquired licenses.

<sup>131</sup> In England a catalogue of domestic and international feature films is available for free to all public schools delivered by Into Film. Screenonline, provided by the BFI, British Film Institute, gives free access to heritage film and TV-programs for all public schools.



## 5. Conclusions and recommendations

### 5.1. Conclusions

This study shows that the main obstacles to film literacy and the use of films and other audio-visual content in schools are linked to the fact that film literacy is not recognized in the school curricula as a compulsory subject, as well as to the lack of information on licensing agreements for schools. Teachers normally ignore the agreements and licenses their schools have and are not aware of the real costs of screening rights. There is also a widespread lack of communication between schools and right holders. Industry says the cost of film and audio-visual works is not expensive at all and that they provide different solutions for the provision of these works at schools. The problem is then linked to the fact that no general arrangements have been made. Individual solutions, such as the buying of licenses by individual schools, are proving to be inefficient.

Finally, the non-compulsory application of the copyright exception for teaching has resulted in a divergent application of such disposition. The screening of full movies at schools continues to be a matter of national interpretation: in some countries, it is seen as a private act (which does not require a license) and a public screening (which does require a license) in other countries. In addition, national legislations differ in terms of the uses allowed under the teaching exception (use of extracts; online uses; etc).

The study shows that teachers generally use short audio-visual formats including film fragments. Almost two-thirds of European schools, according to the surveyed teachers, have less than 50 films available in their schools. Equipment for the screening of films is not bad at European level, even though other important kinds of infrastructure need to be procured. Better broadband connections and the introduction of a media coach in schools could help improve conditions for the enhancement of film literacy.

Better communication and cooperation between general educational authorities and rights-holders is then needed in order to find general solutions on licensing for schools. On the other hand, there are several initiatives being implemented in different countries that have had a positive impact on film literacy. Such initiatives are taken by individual teachers, NGOs, film institutes and archives as well as other major agents. The strengthening of these activities, including film festivals, can also help improve film literacy. In short, greater efforts need to be taken involving schools, national educational authorities, the general film and audio-visual industry as well as other major European actors, in order to effectively bolster film literacy and the use of films and other audio-visual content in Europe.

## 5.2. Recommendations

### 5.2.1. Public film literacy policy

The EC should encourage Member States to acknowledge film literacy as a compulsory subject in school curricula, either as a self-contained subject or as a clearly defined subset of media literacy skills useful for the 21st Century. This would include making resources available to establish pedagogical parameters and an appropriate physical and technological environment (facilities and ICT infrastructure respectively).

Within the process of curricular harmonization spreading throughout Europe, film literacy should be considered a cross-curricular topic present at all levels of compulsory schooling. For this to become a reality, it would be necessary to identify, and define the main, specific media and film literacy elements that should be included. This would also mean setting clear objectives and methodologies for its teaching. In this regard, it would be important to include these actions within EU policies aimed at promoting general media literacy skills.

### 5.2.2. To promote film literacy and media literacy in the context of multiple literacies

The EC and member states should actively promote awareness among teachers and schools of the impact of audio-visual content and media on children and young people, and of the importance of acquiring critical and creative competences through effective and competent teaching of film and media literacy. The EC should boost campaigns on the need for a cultural shift as regards the understanding teachers have of images (still and moving), which are often seen as neutral content rather than as complex and meaningful objects of study. This means that the study of other types of literacies, such as the language of images, should be encouraged.

This is the case with respect to the concept of multiple-literacies and transliteracy. These concepts help develop media and film literacy and, therefore, need to be taken into account as well. The incorporation and promotion of these kinds of disciplines should be addressed through inclusive campaigns (open to new terminologies), initiatives and activities aimed

at creating Europe-wide networks and common approaches to media and film literacy.

### 5.2.3. Time flexibility and autonomy for teachers

Teachers should have a broader autonomy to decide, set up and design their lessons, including greater possibilities to break down time limitations some subjects have (namely, the possibility of scheduling extra-curricular time). It will be useful to encourage educational authorities and schools to promote more flexible curricula (and time schedules) and thus allow the screening of full-length movies.

### 5.2.4. Lifelong teacher training

The EC should encourage teacher-training courses:

Firstly, the EC should recommend that all Member States implement media and film education programs in teachers' colleges and universities (for initial and in-service teacher training, including master's degrees).

In addition, the EC should also recommend the promotion of permanent, teacher-training courses in order to make teachers confident, competent and skilled users of media, information and communication technologies.

Finally, the EC could also support the establishment of a European network for the provision of teacher-training in the field of film literacy with an official certification recognized at European level. This network could also foster cooperation between Member States.

### 5.2.5. Supporting teachers

The EC should encourage Member States to promote other measures addressed at supporting teachers in the field of media and film literacy. One of the recommended actions is the promotion of "media coaches" within schools. The role of media coaches should be similar to the role of those in charge of school libraries or ICT coordinator (which has become more popular in recent years). Thus, films and other audio-visual content as well as other resources for film literacy, will be facilitated by experts, who would take this responsibility away from teachers. As suggested, this could result in a major use of audio-visual material and in greater levels of film literacy.

Secondly, the Commission should recommend and

promote European networking in the field of film literacy. This is to say, to promote the creation of online teachers' communities for the exchange of good practices and experiences, with links to filmmakers, directors, actors, cinema and film industry and other stakeholders.

#### **5.2.6. Online educational platforms**

The EC should promote and support the creation of European educational VOD/SVOD platforms made available to schools. Such platforms should try to increase the volume of films and other audio-visual content for teaching purposes; give larger access to non-national European independent films and World Cinema and work in the promotion of European cultural diversity.

The EC should also consider purchasing screening licenses for a selection of European films to be made available for all schools on one or several online platforms. A catalogue of 50-100 films would be a rich contribution to the sharing of European culture – and as added value there would be an increased interest in viewing new European films. All films should be contemporary and available in original language with the option of subtitles in national languages. Film literacy experts from each country could select exemplary films with their prospective young audiences in mind.

These online platforms could be complemented by resource-platforms dedicated to media and film literacy. Such platforms could include coordinated information on training methodologies, objectives, exercises, recommendations for films and educational materials etc. Public organizations such as FHIs, Film institutes and other relevant associations should be asked to pool their resources to the benefit of schools and individual teachers.

#### **5.2.7. Preferable infrastructure for creative classrooms**

The EC should promote the establishment of Creative Classrooms, which have suitable facilities for the exhibition, creation, discussion and study of any sort of media and online resource (as well as traditional resources). In this context, it is important to promote the use of specific spaces for screening films (auditoriums or wall-projections in blacked-out rooms with proper sound will increase concentration and learning quality) and/or to promote going to the cinema for specific sessions of film literacy. The EC should encourage Member States to

support better access to high-speed internet in schools, as well as the necessary internal implementation of basic IT in schools, allowing internet connection in classrooms and common facilities where films are shown.

#### **5.2.8. Promoting cooperation between public service broadcasting and schools**

The EC should encourage cooperation between public service broadcasters (PSB) and schools as a complement to their main functions. The PSB's mission should include the creation or extension of easy online access to audio-visual content, especially to resources aimed at pedagogical uses. They should also support the creation of specific websites dedicated to film literacy.

This could be done through cooperation between the PSB system and educational system, and could involve industry, professionals, teachers and authorities.

#### **5.2.9. Use of school libraries for developing media activities**

The EC should encourage European schools to act as media and film education invigorators. For that, current school libraries (as happens in some countries) could extend their activities to film, general audio-visual content and general media, and thus become media centres. The creation or transformation of such centres should include a major ICT development and a general modernization of their infrastructure. This could also end up as a benefit, extending to other areas of study. These media centres should have as their mission the promotion and coordination of all ICT-related activities in school.

#### **5.2.10. Uses of online content in education**

The EC should promote the advantages of online access to audio-visual content for the purposes of teaching in general and promoting film literacy more specifically. The EC should support the clarification of the legal regimes of such use by reducing or suppressing uncertainties as to the exact scope of the teaching limitation in these cases.

A proposal might therefore be made to include a new, redrafted provision in a future version of the EUCD, that is to say, in the legislative part rather than in the recitals. Such a provision would clarify the scope of the teaching limitation more clearly and in detail; it should be made technology-neutral, i.e. expressly covering both

analogue and digital forms of communication.

Furthermore, the provision should be extended to cover entire works. Such an extension could be made on condition of maintaining it strictly closed for exclusive use by schools using firewall platforms; films made specifically for educational uses should be excluded from this limitation.

It should also be ensured that licensing agreements, as stipulated under contractual terms and conditions of commercial online platforms, would not override or diminish the teaching exception.

#### **5.2.11. Educational approach according to copyright rules**

The EC should include the educational perspective in its current review of the European Copyright framework, carefully considering current realities in Member States. Until new European legislation is in place the EC should advise Member States to construe limitations of copyright with the objective of promoting and clarifying the conditions (and limitations) under which schools and teachers can use films in education without acquiring licenses.

#### **5.2.12. Improving information on educational licenses availability**

The EC should advise Member States to set up mechanisms in the case that licensing may be needed for school use of films, TV programs and other audio-visual content. For instance, general licensing agreements are negotiated by relevant authorities on a collective basis, and not by schools left on their own to deal with this legal complexity, thus securing access to relevant materials for all schools.

It is necessary to improve teachers' knowledge on existing educational licenses through all means, be it with direct communication campaigns addressed to them, or with the direct involvement of educational authorities and their ordinary communication tools addressed to schools.

#### **5.2.13. Film heritage/industry organizations/ film festivals and schools**

The EC should promote the rapprochement and active cooperation between film institutions/film festivals/ industry institutions and the schooling system.

The objective is to promote better information and cooperation.

Film institutions (such as film heritage institutions, film institutes or film festivals) could reinforce their educational mission by strengthening their cooperation with schools. This can be done by promoting screenings or educational activities, creating didactic materials and supporting-activities scheduled by schools in their area of influence.

#### **5.2.14. European media literacy observatory**

The EC should promote the establishment of a Media Literacy Observatory, which would obtain and establish indicators as well as assess and evaluate projects related to media and film literacy, and work in close coordination with film agencies and education authorities of Member States. Being open to dialogue with relevant stakeholders, the Media Literacy Observatory would thus become a consultation and support centre for educational authorities as well as for other public and private entities.

This observatory could have a Media Education Centres Network in all countries aimed at contacting all film literacy actors (film festivals, film heritage institutions, cinémathèques, public and private organizations and associations, etc.) and gather institutions to build open dialogue among them.

Moreover, this Observatory would contribute to the implementation of film literacy resources in Europe, acting as a European good practices network, contributing with its expertise in future film literacy projects, and creating a global point of view.

#### **5.2.15. Public funding and film literacy in schools**

Several of the previous recommendations, and in particular those related to teacher training in the field of film literacy, should be included among the objectives deserving public funding from the EC. Besides that, the EC could study the possible connection between public funding of film distribution in Europe, and making those supported films available to schools. Changes to film support schemes with this purpose should be promoted within a process of dialogue between the film industry and the school and education community.



## European Commission

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European  
Commission

# Showing films and other audiovisual content in European Schools

## Executive Summary

A study prepared for the European Commission  
DG Communications Networks, Content & Technology by:

**UAB**  
Universitat Autònoma  
de Barcelona

**THINK TANK...**  
ON EUROPEAN FILM AND FILM POLICY

**CUMEDIAE**



Digital Agenda  
for Europe

This study was carried out for the European Commission by:



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# Executive Summary

## ABSTRACT

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The aim of this study is to provide the European Commission with reliable data and analyses on the educational use of audiovisual content in schools, pointing out obstacles and good practices from three different aspects: the educational, the legal, and the relationship with the film industry.

The study is divided in five main chapters.

The school chapter looks into the use of films and audiovisual content in European schools as determined by their curricula – use of film in general and film literacy education; access to relevant films and other audiovisual content and its costs; teaching methodologies and teacher training; physical conditions for film-showing.

The industry chapter focuses on how films can be made available for schools and what obstacles may exist. Examples of applied copyright law show how some countries have solved the access problem. This section includes examples of initiatives and activities carried out by a diverse sample of public film institutions and public-private stakeholders.

The legal chapter analyses how the copyright framework is implemented in the countries covered in the report. This chapter specifically looks into the terms of access to film and other audiovisual content for its use in schools.

The last two chapters summarize obstacles and barriers to effective film literacy teaching, followed by policy recommendations.

## CHAPTER 1

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### Use of films and other audiovisual content in European Schools

This part of the study presents a detailed analysis on the use of films and other audiovisual content in schools. The analysis is primarily based on 6,701 replies from teachers and schools resulting from a comprehensive questionnaire.

The analysis of the questionnaire has been combined with desk and qualitative research, together with previous academic findings regarding the educational use of audiovisual content. We can summarize some of the findings as follows: film literacy is not generally considered to be an autonomous subject in European schools; it is most likely to be integrated into other subjects.

Film literacy is taught in a way to complement various compulsory subjects, and it is only considered to be a self-contained curricular subject in a few countries. Across Europe most teachers (62%) have indicated that the teaching of film literacy is an “uncommon and sporadic practice”, and only 5% states that it is a “widespread and common practice”. These remarkable percentages may easily be interpreted as strong obstacles to implementing film literacy in schools. However, 60% of teachers recommend that film literacy becomes a compulsory subject.

The lack of a solid public policy on film literacy is perceived as an important barrier by over 80% of teachers.

Many teachers believe that the cost of access to films represents an obstacle for film literacy. 75% of teachers consider that the lack of film literacy competences is a “very relevant” or “quite important” barrier.

Collaboration with external bodies is considered to be one of the key factors to a successful implementation of large-scale film literacy initiatives in schools. However, it appears that this collaboration is not as common as it could be.

There is a clear lack of networking and structured exchange of information and experience on film literacy among teachers: only one in ten teachers acknowledge the existence of any such network, local or international. And most teachers have said they are not aware of any ‘good practices’.

According to most teachers equipment is not the real obstacle to film literacy. In fact, school managers deem the level of technological infrastructure in their schools satisfactory. Only 17% of schools say

they are poorly or very poorly equipped.

Most film and audiovisual content available in schools is in DVD format. Specific online platforms for schools are still rare. Free-access web platforms such as Vimeo, YouTube, etc. are often mentioned as common source for audiovisual content other than cinema.

## CHAPTER 2

### The perspective of the Film Industry, Public Film Institutions and other stakeholders

#### No film without Film Industry

There is no film literacy without film and audio-visual content to be shown. The very existence of such content is the result of the professional work, and the economic and entrepreneurial effort of what can be collectively defined as the 'Film Industry'. Schools and teachers cannot independently assume the task of facilitating student access without the stable complicity of those who compose such industry, together with the different organisations, public and private which work to promote and support cinema.

The use of films in schools is commonly defined as 'non-theatrical' by distributors. This definition tends to reflect the specific nature of this kind of distribution, and it is related to the cost of material for educational purposes. Conditions for commercial film sale have been firmly established, and they follow certain rather standardised practices, but there is not a similar order for handling 'non-commercial' or 'non-theatrical' sales.

The study confirms the main industry players' active participation in facilitating relevant film access for schools. We can observe a strong awareness of the importance of film literacy, as well as an acknowledgement of the upcoming role film literacy must play to generate interest in European films among young audiences.

#### Multiple licensing models

According to our survey of stakeholders and experts, no two countries follow the same licensing guidelines to gain access to audiovisual material for schools. Major distributors may establish their own licensing structures, but as Europe is dominated by small production and distribution companies that are unable to set up proper licensing agreements, the role of right-holder associations and collecting agencies has become increasingly important within the process of creating a more unified European licensing system. Many producers and distributors have therefore delegated complex legal agreements to national and European umbrella organisations

so that films, DVDs and online content can be used for educational purposes in schools.

The main stakeholders with international experiences and wide perspectives, such as the IVF ("International Video Fédération") and the FIAPF ("International Federation of Film Producers' Associations") state that the current European legal framework, the European Copyright Directive (EUCD), covers the limitations and exceptions to the ordinary copyright film and audiovisual regime within the context of education. The EUCD gives Member States enough flexibility to implement exceptions in the case of illustration for teaching purposes, and to encourage licensing solutions negotiated with rights holders. According to both organisations, educational institutions requiring a broader use of copyright protected materials, which are not covered by national exceptions can explore licensing alternatives with the relevant rights holders.

Online platforms which are specifically set up for school use are perceived by many industry players as a highly recommended method, as it can combine a pre-selected catalogue intended for school usage with the matching licensing scheme which supports the usage. Although such cases exist, it cannot yet be considered a generalised scheme in Europe.

#### Facilitating access out of Schools

Film experts and professionals, as well as teachers, underline the importance of screenings out of schools, as this will be the only way for many students to experience and learn about film.

'School in Cinema' programmes offer theatrical screenings for students in commercial cinemas; film clubs organise screening programmes in and out of school, which are supported by public film bodies and distributors; film festivals may include a specific educational dimension and complement their main activities; "itinerant festivals" secure access to movies that would not be available otherwise; and finally film archives and cinémathèques also play an important role, though mainly for schools in proximity of their location. Such a diversity of options requires structured collaboration between schools and external parties: film distributors, theatres, and indeed, dedicated institutions of public or private nature.

## CHAPTER 3

### The legal framework

#### The copyright directive and international treaties

The legal tool under which European schools are allowed use audio-visual content and films is – as far as the remit of this report project is concerned – the “Directive on Certain Aspects of Copyright and Related Rights in the Information Society” (Directive 2001/29/EC), hereinafter referred to as “EUCD”. The EUCD has already been implemented in the copyright laws of all Member States. The Directive establishes a harmonized formulation as regards three economic rights protected by copyright: the reproduction right, the communication to the public right and the distribution right. In a specific provision, it grants legal protection to technological protection measures applied to works and other subject matter, against both acts of individual circumvention and commercial dealings in circumvention devices. Essentially, the rights established by the Directive are mandatory under international copyright convention law and follow similar (though not identical) provisions under international multilateral legal instruments. The EUCD foresees that Member States may introduce or maintain a range of limitations or exceptions to the exclusive rights. Limitations to the reproduction right, and limitations to the rights of reproduction and communication to the public right are generally not mandatory: they may or may not be established by Member States. Moreover, the EUCD provisions as regards limitations and exceptions are understood as a “maximum”: that is, Member States cannot introduce more exceptions or more extensive exceptions or limitations. At the same time, any limitations to the rights the Directive recognizes must sit the so called “three step test”: limitations must be (a) for certain special cases, (b) where there is no conflict with a normal exploitation and (c) as far as they do not unreasonably prejudice the legitimate interests of the right holder.

#### Teaching limitation to copyright

The EUCD includes an exception which allows the use of works for the purpose of illustration for teaching, which covers, under certain conditions, the use of films in schools. This teaching limitation may, therefore, cover certain uses of audio-visual works and films in schools. Our study analyses this complex legal framework in depth, and the specific way it has been implemented in the different countries (EU Member States and Norway) covered in the analysis. Non EU States such as Switzerland are not bound by the EUCD, but applicable international treaties lead to very similar results.

As far as screening of films in schools is concerned, there are differences between Member States on the one hand related to the rights affected by such use, and on the other to the acts allowed under the teaching exception. A screening in a classroom is generally considered to be a public performance (in which case copyright is affected), but another interpretation draws a parallel with private screenings to which no restrictions under copyright law apply.

A small number of Member States maintains limitations for teaching purposes, which are so restrictive that in fact they cannot cover any of the film screening activities analysed in our report. Teaching exceptions in these countries generally only allow certain acts of copying. Accordingly, every use of a film requires authorisation and a license must be obtained. A second group permits the screening of films in the classroom, and therefore in those countries the exception also applies to the right of public performance. A third group has added further uses under the teaching exception, following the implementation of the EUCD. In this case the exception also applies to the right of communication to the public and particularly includes, online use via an intranet.

The report examines and comments on the different existing models, each of them showing potential sub-sections depending on the country: a) free screening of films in a classroom b) statutory licensing requiring payment of compensation or remuneration, and c) framework agreements based on voluntary collective licenses and managed by collecting societies. In addition, direct licensing contracts between schools and platform operators, based on technological protection measures, are generally available and in those cases the teaching exception is hardly relevant.

## CHAPTER 4

### Obstacles

#### Different kinds of obstacles

Obstacles which prevent film literacy from being implemented in schools comprise general educational policies, pedagogical and cultural aspects, and the economic, legal, technological and practical conditions under which schools operate.

#### Curricular and pedagogical restrictions

Film literacy is generally not recognised as being equivalent to spoken and written language. Film literacy is therefore not usually recognised in national curricula across Europe.

As a consequence film literacy only has a minor feature in teaching syllabi.

In addition, teachers lack autonomy, which makes it difficult for them to decide how to introduce film literacy in their lessons. Adequate teacher training is not prioritised, as it should be; access to relevant films and other audiovisual material depends on the demands of individual schools, which also applies to appropriate infrastructure for teaching film literacy.

With no mandatory requirement for teaching film literacy, film literacy as a self-contained subject is still poorly developed. Film and other audiovisual material is widely used to support other key subjects, but is rarely the main source of independent study. A cultural barrier can be observed between traditional literacy and film/media literacy – teachers are not familiar with a pedagogical approach to the use of audiovisual material due to lack of training, and may refrain from a confrontation with film and computer informed students.

#### Practical restrictions in schools

Appropriate infrastructure for film screenings are an obstacle in many countries. Screening rooms which emulate the cinema experience are scarce. A lack of high-speed internet connections prevents the use of diverse and valuable content of films and programmes which are often available online for free. Links to dedicated platforms are likewise prevented without broadband access.

The conditions of the traditional classroom are not ideal for displaying images and sound; investment in improving these conditions will, for many schools, be a major problem.

#### Economic and legal conditions

The availability of film and other audiovisual resources is an important constraint for teaching film literacy. 63% of teachers report the use of 'own material'. This indicates that the schools lack a regular agreement for film provision. Teachers consider the purchasing cost of films an obstacle and are often not aware of license agreements that their schools may have included.

Schools, teachers and right owners are not the right partners with whom to negotiate license agreements.

Framework agreements which cover the use of films for all schools in a country or a constituency are best established between the public school authorities and right owner organisations (collective management organisations). Wider access to relevant material will remain an obstacle until the responsibility is removed from schools and teachers and passed on to the relevant central bodies.

#### Lack of communication and understanding between schools and rights-holders

There is an important distance and communication problem, between schools and rights holders. Teachers generally do not pay attention to copyright or licensing issues behind their screenings at school; they are not usually familiar with licensing agreements available to them or that are present even in their schools. At the same time, the film industry does not have the educational use of films among its priorities.



## CHAPTER 5

### Recommendations

Recommendations for improving film literacy in schools are based on overcoming identified obstacles to obtain an effective implementation of film literacy, and the FilmEd study in general.

#### Public film literacy policy

The EC should encourage Member States to acknowledge Film Literacy as a compulsory subject in school curricula, either as a self-contained subject or a clearly defined subset to media literacy skills. This would include producing resources to establish pedagogical parameters, and an appropriate physical and technological environment.

#### Film literacy promotion

The EC and Member States should actively spread awareness among teachers and schools on the impact of audiovisual media on children and young people, and on the importance of acquiring critical and creative competences through effective and competent film and media literacy teaching. The EC should boost campaigns for teachers and parents addressing the need for a cultural shift as regards the impact of image-based content on young people, who require complex, meaningful and qualified studies.

#### Lifelong training for teachers

The EC should recommend that all Member States implement media and film education programmes in teachers' colleges and universities at Masters level.

In addition, the EC should also recommend the promotion of permanent courses for teachers in order to make teachers confident, competent and skilled users of media, information and communication technologies.

#### Online educational platforms

The EC should recommend that access to relevant films and other audiovisual material is regulated by framework agreements between central school authorities and appropriate organisations who represent right holders, and thus remove obstacles encountered in many schools.

The EC should promote European educational VOD/SVOD platforms push their availability to schools. Such platforms should aim at increasing the volume of films and other audio-visual content for teaching purposes; give access to non-national European films; and contribute to European cultural diversity and world cinema awareness.

The EC should consider acquiring screening licenses for a selection of European films to be made available for all schools on one or several online platforms. A catalogue of 50-100 films would generously contribute to the spreading of European culture – and as an added value there would be an increased interest in viewing new European films. All films should be contemporary and available in their original languages, with the option of subtitles in national languages. Film literacy experts from each country could select exemplary films, bearing in mind each of their young target audiences.

#### Preferable infrastructure for creative classrooms

The EC should recommend the establishment of 'Creative Classrooms', whose facilities are suitable for the exhibition, creation, discussion and study of any type of media or online resource. In this context, it is important to promote the use of specific spaces for film screening (auditoriums or wall-projections in blacked-out rooms with proper sound will increase concentration and learning quality). The EC should encourage Member States to secure proper access to high-speed internet, allowing internet connection in classrooms and in common facilities.

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