



# IMPACT, RELEVANCE AND EXCELLENCE: A NEW STAGE FOR FILM EDUCATION

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# **‘Film is a window, but it’s also a mirror... through which we see the world and ourselves.’**

Paul Greengrass, 57th BFI London Film Festival 2013

## **1. PURPOSE AND DEFINITIONS**

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- 1.1 This paper sets out a new direction for what is currently called ‘film education’. These proposals originate from the British Film Institute (BFI) but reflect widely shared ideas, extensive discussions and wide consultation.
- 1.2 How relevant are the terms ‘film’ and ‘education’ now? In this paper, ‘film’ means narratives, entertainment, ideas and experiences provided through moving images, whether delivered in cinema, on television or online, or stored in collections, archives and other cultural institutions. ‘Education’ means a very wide range of ways of imparting knowledge, from formal experience up to age 18 to lifelong learning, much of it delivered over distance, often online. We are concerned with learning *about* film, learning *through* film, and also learning about – and engaging with – film as a vocation.
- 1.3 Clearly, this goes far beyond the literal meaning of ‘film education’. So one challenge is how to describe and promote this body of activity which is so vital for how we learn, shape and communicate our ideas and culture in the 21st Century. Reframing what we mean by film education will help us all towards a more meaningful description.

## **2. RESPONSES TO THE CONSULTATION**

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- 2.1 Last October we asked those involved in film education to tell us their views. We received 74 responses, many of them detailed and prescriptive. These rich ideas and insights have made an enormous contribution to shaping our proposals. They have reminded us about key issues around skills, representation and contemporary identity, their concerns about the lack of promotion for film education and ideas about the role of the BFI and its resources.
- 2.2 A summary of the consultation responses has been published on [bfi.org.uk](http://bfi.org.uk)<sup>1</sup>. Meanwhile, we will be engaging with policy makers and film educators again in March and April 2014 to discuss the recommendations and priorities set out in this document.

## **3. THE NEXT STEPS**

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- 3.1 Following the formal and informal consultation around the proposals the final recommendations will be submitted to the BFI Executive and Board for approval in April.

<sup>1</sup><http://www.bfi.org.uk/education-research/film-education-strategy-have-your-say/film-education-strategy-your-responses>

## 4. OUR VISION

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**We aim for the full and complete integration of film into all forms of education, learning, training, cultural appreciation and understanding.**

- 4.1 Our ambition is to move decisively on from the longstanding debate about the place of the moving image in education. In many respects this issue is as outdated as the debate over the role of digital technology. We can achieve much more with a new agenda: how to equip all of our young – and not so young – people with the analytical and the practical skills to appreciate, interpret and apply the language of film, just as we expect them to achieve so much 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.
- 4.2 Our vision for film education, as set out in this document, reflects this broader context.

## 5. APPROACH

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- 5.1 This paper has three main themes: *the value of film education, film education for all, and the role of the BFI and its partners*. By considering these themes in the current policy and technical contexts, we have developed a series of proposals for wider consultation, some of which could be transformative. Our timescale is ambitious. If we can implement our key recommendations in the next few years we can shape the role of film in education for a decade.



# THEME ONE: THE VALUE OF FILM EDUCATION



## 6. PAST AND FUTURE

6.1 This paper follows on from the BFI's five year plan Film Forever<sup>2</sup> (2012), which identified 'expanding education and learning opportunities and boosting audience choice across the UK' as the first of its three strategic priorities. It reminded us that 'educational engagement with film can build a range of life skills, open up thinking, expand horizons and improve educational attainment'. Two significant outcomes were the investment of Lottery funding in *Into Film* (formerly Film Nation UK) and the *BFI Film Academy* for 16-19 year olds (also supported by the Department for Education in England, Northern Ireland Screen and Creative Scotland). For the BFI, these are cornerstones of the new film education structure.

6.2 *Into Film*<sup>3</sup> represents one of the largest ever investments into film education for the formal sector, but it's part of a long tradition of BFI support for film and learning. 'Education about film, television and the moving image' is an objective in the BFI's Royal Charter. Earlier successes included nurturing Film Studies in universities, supporting the growth of media education in 1980s, and engaging with English and literacy in the 1990s. (See the influential BFI report *Making Movies Matter*<sup>4</sup>).

6.3 The concept of Media Literacy dominated the policy agenda in the new century, with an especially effective strategy implemented with BFI support in Northern Ireland<sup>5</sup>. This focus continued with the adoption of the Charter for Media Literacy in 2005, a European version in 2006, and the UK Film Council's three year programme<sup>6</sup>.

<sup>2</sup> <http://www.bfi.org.uk/about-bfi/policy-strategy/film-forever>

<sup>3</sup> <http://www.intofilm.org/>

<sup>4</sup> [http://sic.conaculta.gob.mx/centrodoc\\_documentos/21.pdf](http://sic.conaculta.gob.mx/centrodoc_documentos/21.pdf)

<sup>5</sup> *A Wider Literacy*, 2004

<sup>6</sup> *Film: 21st Century Literacy* launched in 2008

6.4 While 'literacy' approaches still have currency in Northern Ireland and Scotland, in England the debate moved on with the change in government in 2010. Film was recognised alongside other arts with the publication of the Henley Review of Cultural Education<sup>7</sup> (2012). This led to the joint ministerial creation of the Cultural Education Partnership Group, an initiative to support and enhance cultural study in schools. Excitement and visibility around the creative industries, and the skills they require, has sustained some investment in formal film and media study where student demand remains high.

6.5 Arguably, the policy initiative in the creative industries has been seized by the computer and video games sector, with the publication of NextGen (2012) by Alex Hope and Ian Livingstone<sup>8</sup>. But there is also evidence of the impact of film in formal education. Many studies have demonstrated that film education can improve engagement and attainment in literacy<sup>9</sup>, particularly in writing<sup>10</sup>, speaking and listening, group work<sup>11</sup>, creativity<sup>12</sup> and collaboration.

## 7. THE NEW LANDSCAPE

7.1 It is a challenge to frame policies which will anticipate future needs and provision. The only constants seem to be the rapid pace of technological change and the demographic shift towards an ageing population, but we can be fairly confident about the following trends:

- Technology will continue to transform learning, challenging educators to radically redefine their role. Machine-based immersive learning may promise the ultimate individual study experience, but the most effective delivery is likely to be 'blended' education which includes face to face interaction.
- The cultural debate underpinning education will be shaped by issues of **representation** (does it reflect who we are?), **access** (now that a huge range of cultural assets is available on the average mobile device), and **democratisation** (learners becoming practitioners).
- Learners and teachers of the future will value openness, sharing, ease of access, transparency in costs and effective tools. Historic and cultural distinctions between 'text', 'film', 'broadcasting', and 'online' will converge into a flexible screen-based experience (with a wide variation in screen size, image quality and interactivity).
- Consumers of education will seek out trusted brands, guides and curators to help them navigate and make sense of this sea of data and knowledge.
- But many could be left behind. As a recent EC document expressed it, although 'open technologies allow all individuals to learn, anywhere, anytime, through any device, with the support of anyone' there is a risk of 'a new digital divide...between those who have access to innovative, technology-based education and those who do not'.<sup>13</sup>

<sup>7</sup> <https://www.gov.uk/government/publications/cultural-education-in-england>

<sup>8</sup> [http://www.education.gov.uk/ta-assets/-/media/get\\_into\\_teaching/resources/subjects\\_age\\_groups/cs\\_next\\_generation.pdf](http://www.education.gov.uk/ta-assets/-/media/get_into_teaching/resources/subjects_age_groups/cs_next_generation.pdf)

<sup>9</sup> 'Writing impacts including more sophisticated vocabulary, effective use of description, development of a narrative viewpoint and more complex sentences.' *Moving Literacy On*, Jackie Marsh and Eve Bearne, 2008

<sup>10</sup> 71% of teachers in a UK-wide survey mentioned improvements in reading and writing as a result of using film. *Teaching using film – statistical evidence*, Film: 21st Century Literacy, 2012.

<sup>11</sup> 'Improved collaboration and creative interaction with an emphasis on peer-to-peer communication' Marsh and Bearne *ibid*.

<sup>12</sup> 99% of those responding agreed that film education helps children to develop their wider creative skills. *Teaching using film – statistical evidence*, Film: 21st Century Literacy, 2012

<sup>13</sup> Opening Up Education, COM (2013) 654

7.2 These insights could shape a research agenda that will help us understand the attention of audiences in the new delivery media, the role of our film collections in new ‘born digital’ services, and pedagogical opportunities for families to use film (e.g. in conjunction with early reading books).

7.3 We propose to develop a new research agenda with higher education and research organisations, tailored to our needs in understanding audiences, learning and technology, and delivering over both short (one year) and long term time scales. This process will help us to renew existing partnerships and develop new ones. (Recommendation 1).

## 8. THE OPPORTUNITY TO REFRAME THE ARGUMENT

8.1 Providing high-quality vocational and skills training to young people is vital to supporting the British film industry and maintaining its growing position in the global market. The Creative Industries sector is both one of the fastest growth areas of the world economy, and a critical component of the British economy<sup>14</sup>. Film is a key and growing part of this<sup>15</sup>.

8.2 Alongside this, there are currently over 150,000 young people studying specialist film and media courses in schools and colleges; and since 2004, entries for GCSE media/film/TV studies in England, Wales and Northern Ireland have almost doubled to 67,500. The evidence shows they are making good decisions; Media Studies is the UK’s second most employable degree, closely following medicine<sup>16</sup>. The creative digital experience will be central to the educational future. Screens won’t just reflect and transmit digitised versions of existing media: they will support the emergence of new cultural forms. Gaming is an advanced expression

of this trend, which is also emerging in the arts and distance learning. Film and moving image is a common ingredient in these ‘born digital’ works.

8.3 This landscape provides an opportunity to reconnect the broken links between education and skill development, between the ‘needs’ of industry (including film) and the value of cultural appreciation (again, including film). We can continue to assert the value of film as a cultural force in its own right, and its power in using narrative and imagination to understand ourselves, but we should also promote its vital role as a driver of both ‘soft’ and ‘hard’ skills in the new creative economy.

8.4 The evolution of the film education sector already reflects this trend. Much current practice uses making and creating to accompany and deepen understanding and appreciation. Those who track the development of relevant skills for the production sector – including the new, transferable ‘fusion’ skills – point out that they have limited value unless they are underpinned by a cultural appreciation of film<sup>17</sup>. The new BFI Film Academy<sup>18</sup> already incorporates this combined approach in its events and workshops.

8.5 We recommend that the BFI and film education partners work closely with skills development organisations to define a more integrated future curriculum that will link the attainment of excellence in transferable production skills with a deeper awareness of the cultural influences that shape and inspire our output (Recommendation 2).

8.6 So film education has the opportunity to be a renewed force which can support film culture, audience development and film production. It can help to position the medium in the new digital environment. We can bring together skills and training

<sup>14</sup> Its direct contribution to GVA in 2012 was £71.4 billion, accounting for 2.55 million jobs (DCMS 2014).

<sup>15</sup> The film, TV, video, radio and photography group experience the largest percentage increase in employment in the Creative Economy between 2011 and 2012 – 14.9% or 34,000 jobs (DCMS 2014)

<sup>16</sup> *Management Today* 19th November 2013

<sup>17</sup> Senior industry figures have expressed this view at BFI events.

<sup>18</sup> <http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017/bfi-film-academy-scheme-2013-4>

organisations, filmmakers and other professionals, archives and heritage, researchers, technology innovators and other cultural partners in a new alliance with teachers and educators. The BFI can play a key role in helping to bring a new network into being, and rewarding excellence among the new community of film educators.

- 8.7 We recommend that the BFI works with European and global partners to establish a new coalition for film education which prioritises its relevance for the emerging economy. Through traditional and online forums we will share research, outcomes and progress. Particular attention will be given to professional support and development (Recommendation 3).**

## **9. CULTURAL VALUE**

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- 9.1** In 2009 the UK Film Council published an influential report on *The Cultural Impact of UK Film 1946-2006* under the title *Stories We Tell Ourselves*<sup>19</sup>. The report described how we tell ourselves stories (through words and pictures) to explore our sense of identity, and through that dialogue we can understand where we come from, who we are and where we are going.
- 9.2** Film viewing offers a fast track into that dialogue. Film *archive* can show us how we have been represented through the prism of film. And film *making* offers us the opportunity to re-shape and challenge that representation. Past and present projects by women, black and minority filmmakers have pioneered new thinking about the cultural impact of film, and the results continue to feed into our education system as a resource. Combined together, access to film archive and film making can provide the building blocks of film language and moving image literacy.

## **10. MAKING THE CASE WITH IMPACT**

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- 10.1** Policy makers do not seem to be intrinsically hostile to film as an educational medium, but they may see it as a distraction from core curriculum requirements. They also maintain that the increasing number of academies and free schools in England need freedom to innovate without overly prescriptive edicts about what should be taught. We have yet to make the 'joined up' case – in England at least – around the needs of the creative sector and the crucial underpinning of film culture. Elsewhere in the UK film educators have been much more successful.
- 10.2** Strengthening advocacy will require us to build the alliance described above, and to ensure the full participation of other big cultural players. The BBC (with its reach, educational remit, and important archives) stands in a very similar relationship with the education sector. The BBC, the BFI, and other cultural organisations should provide leadership in this area. A shared statement of our belief in the value of the moving image in all forms of learning would be an effective basis for future advocacy.
- 10.3** We recommend that the BFI and the BBC take the lead in a joint policy agenda that affirms the educational and cultural value of our public programmes and assets and identifies the barriers to their widespread integration in learning and education (Recommendation 4).

<sup>19</sup> Drawn from the work of anthropologist Clifford Geertz.



## 11. TRACKING PROGRESS

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- 11.1 The trends we have identified suggest an imminent step change in the use of moving image in all forms of learning, both formal (particularly through our delivery partners *Into Film*) and informally through expanded cultural access. We need to be able to measure this expansion and track the progress of our learning audiences at all stages of development, whether or not they remain in continuous contact with our services. And we want to be able to reach key constituencies, develop their interaction with film education services and plan future activities with maximum effect.
- 11.2 We propose to work with key partners to establish a shared and integrated database of film education providers and users, and to map the information with data about wider BFI audiences. (Recommendation 5).



BFI Education events

## THEME TWO: FILM EDUCATION FOR ALL



### 12. AUDIENCES

**12.1** Film is one of the few art forms (like music) that people can engage with from early childhood to old age. The industry has always attempted (not always successfully) to cater for this progression, from family films to programming for seniors, with an inevitable emphasis on the teenage years.

**12.2** But the role of film education in supporting audience progression and development has not always been recognised. Just as taste in music may ‘mature’ over time, access to film culture and the means to explore it can open up a wealth of choice at formative stages in our lives. We believe that this insight can help us to develop a film learning journey for all, tailored especially to those moments when we are most open and receptive to broader cultural and a deeper educational experiences. As our society ages, more of those moments will become available.

**12.3** The BFI is now investing in an audience development network for the UK, designed to open up those cultural opportunities and support the role of independent cinemas, alongside the tradition of Film Societies<sup>20</sup>. The network of specialised cinemas has for many years provided high quality film education and can now count on *Into Film* for support. At the same time the BFI delivers a very successful cinema based education service at its Southbank centre (see below).

**12.4** We propose to harness the learning potential of this film audience network by linking with existing providers of formal and informal education activities, such as *MovIES*<sup>21</sup>. We should support their limited resources with tried and tested models of in-venue learning, and we should explore co-ordinated activities to increase local and national impact across the UK.

<sup>20</sup> <http://www.bfi.org.uk/film-audience-network>

<sup>21</sup> <http://www.movies-group.org.uk>

**12.5** We recommend the creation of an informal film education network to sit alongside the new Film Audience Network, with a remit to identify joint strategic priorities which can directly support wider audience development (Recommendation 6).

## **13. 5-19 AGE GROUP**

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**13.1** Unsurprisingly, some have assumed that the award of four-year formal education programme funding to *Into Film* was the BFI education strategy. But it is just one foundation stone of a comprehensive approach to support the use of film in learning for all age groups.

**13.2** The BFI is working closely with *Into Film* to secure its success. It represents a critical shift from film education work *around* the school to work within the classroom. Central to its practice will be the relationship with teachers and their continuing professional development.

**13.3** The BFI has set up a joint strategy group with *Into Film* and will partner it across a wide range of activities for this critical age group.

**13.4** In order to sustain the long term future of its investment in film education for 5-19 year olds the BFI will work with *Into Film* to secure the relevant structure and funding after 2017 (Recommendation 7).

## **14. HIGHER EDUCATION**

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**14.1** The BFI's involvement in the growth of Film and Television Studies in HE provides a useful model for its role in other areas of education. It made effective use of limited funding, combined with privileged access to its knowledge and assets, to stimulate a growth in the teaching of film which shows no sign of decline.

**14.2** Higher Education is currently driving innovation across many sectors, and it is at the heart of new developments in distance learning for a range of age groups and educational levels. (The BFI pioneered

distance learning for film and media teachers). MOOCs (massive, open online courses) bring original, and still speculative, business models which combine global markets, social media and quality brands to capture attention. We will work with government, universities and the new start-up ventures to identify how we can support these new models, as a partner and direct provider or as a supplier of rich moving image resources.

**14.3** The BFI will take the lead in exploring opportunities for film education within MOOCs, working with higher education and film education partners across the UK (Recommendation 8).

## **15. SKILLS AND TRAINING**

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**15.1** From career awareness at a young age, through to world class training at film conservatoires, the co-ordinated provision of skills and training aims to supply industry with talented young people. Co-ordination is the key: every agency with a role to play, from *Into Film* to Creative Skillset and organisations like the National Film and Television School, needs to support learners on the ladder of progression.

**15.2** The BFI identified a key area of support for 16-19 year olds by creating the BFI Film Academy, which informs and nurtures young talent as it makes critical career choices. Over its first two years the Academy has delivered a quality out-of-school and residential filmmaking experience through partner organisations across the UK, and with industry bodies like BAFTA, Creative Skillset and Pinewood Studios. In 2014/15 the BFI is working with 38 delivery partners, reaching approximately 900 young people UK wide.

**15.3** The BFI Film Academy is already pioneering ways of enriching skill development with an awareness of film culture, which may well prove to be a model for future curriculum development.

- 15.4 We will continue to champion and develop the BFI Film Academy model by securing an extension of the support from the Department for Education or finding new sources of funding after 2015 (Recommendation 9).

## 16. DIVERSITY ACROSS THE UK

- 16.1 The curricula in the four nations of the UK are increasingly diverging. In England, the revised National Curriculum continues to focus on individual subjects, while in the other nations of the UK there is a greater emphasis on cross-curricular themes, skills and creativity.
- 16.2 GCSEs and A-levels are the principal qualifications offered by schools in England, Wales (where a curriculum review is underway) and Northern Ireland, and include Film Studies and Media Studies. Moving Image Arts – developed by the Northern Ireland examining body CCEA, with input from the BFI – offers a more arts-based approach to moving image study. Some schools also offer vocational qualifications such as BTECs. This diversity of opportunities for film education is an underdeveloped asset.
- 16.3 We will set up joint events to enable practitioners and film education policy makers from across the four nations of the UK to share practice and outcomes (Recommendation 10).

## 17. DIVERSE COMMUNITIES

- 17.1 We have already touched on the role of film and moving image in reflecting and reproducing our cultural identity. Film programmers, at the BFI Southbank and elsewhere, connect ethnic minority communities through explorations of film culture from Africa, the Middle East, South Asia and Latin America. Such events also provide opportunities to enhance appreciation of our shared film heritage.
- 17.2 Initiatives such as the African Odysseys programme<sup>22</sup> at the BFI Southbank deserve wider exhibition and educational application. We can create a space for diverse groups – across gender, health, sexuality and ability as well as ethnicity – to explore culture, identity and representation through film, past and present.
- 17.3 We propose a nationwide initiative around ‘Re-imagining Identity’, where diverse communities are provided with access to archive film, especially through the ‘Unlocking Film Heritage’<sup>23</sup> programme, to provide opportunities for debate, analysis and the re-working of content (Recommendation 11).

<sup>22</sup> <https://whatson.bfi.org.uk/Online/default.asp?BOParam::WScontent::loadArticle::permalink=african-odysseys>

<sup>23</sup> <http://www.bfi.org.uk/supporting-uk-film/funding-organisations/unlocking-film-heritage-digitisation-fund>



## 18. LIFELONG LEARNING

**18.1** The costs associated with traditional models of locally-based adult learning have driven many providers online, despite growing evidence of a 'digital divide'. But broadcasting remains a key delivery platform for learning for all ages. The Open University continues to commission output through the BBC to reach potential students, even though it has switched the bulk of its course material online.

**18.2** Despite a long-term downward trend in arts output, the BBC and Channel Four are still significant providers of cultural programming. Although film culture is noticeable by its absence today, many involved in film recall their first exposure to world cinema or art film through late night scheduling on a BBC channel or other public service broadcaster.

**18.3** Meanwhile, almost all large cultural organisations have developed their own public service broadcasting capacity, albeit through online platforms. Their growing editorial confidence has led to nationally important joint projects with broadcasters. A highlight was Neil MacGregor's *History of the World in 100 Objects*<sup>24</sup>, which re-introduced the world-class collection at the British Museum to audiences across the UK. Such an event need not be a 'one-off' but, if carefully managed, can drive interest over an extended period of time.

**18.4** We propose a partnership with a public service broadcaster to create a multi-platform big event around film culture. It would aim to capture public imagination and drive interest in curated events and film education activities. Our involvement should include an upfront investment to secure the educational rights on behalf of all our partners for a minimum of ten years (Recommendation 12).

<sup>24</sup> [https://www.britishmuseum.org/explore/a\\_history\\_of\\_the\\_world.aspx](https://www.britishmuseum.org/explore/a_history_of_the_world.aspx)



## THEME THREE: THE ROLE OF THE BFI



### 19. A KNOWLEDGE INSTITUTION

- 19.1 The BFI is the UK's knowledge organisation for film, and the world's knowledge institution for British film. The Collections and Information Database, the Reuben Library, the National Archives and network of Mediatheques are all evidence of excellence in that role. However, until it fully harnesses an educational process to transmit that knowledge it is not using all of its resources to achieve its full mission.
- 19.2 This concept of 'transmission' is central to understanding the BFI's educational role. The BFI is not an educational institution and lacks the resources (or the remit) to directly provide learning across the UK. Its responsibilities are leadership, advocacy, stimulation and funding partners, and leveraging its internal resources and assets. This means adding sufficient (but not more than necessary) value to the BFI's stored knowledge to make it easily assimilated by educators, self-directed learners and film education partners. In almost every

case, users will need to add extra value themselves in order to apply BFI resources in a specific learning context. So our guiding principle is: what do we need to add to our knowledge and to our cultural assets in order to give them currency in the world of education and learning?

### 20. A POLICY AGENDA

- 20.1 Behind this whole strategy is the belief that, in the new digital landscape, the moving image should be acknowledged as having the same educational value as the printed text. This has a number of policy implications for the BFI. For instance, it needs to become an Independent Research Organisation (IRO) to fully exploit the collaborative research relationship with the Research Councils and higher education institutions, and it should reconsider the case for the Legal Deposit of film in the UK. Copyright exceptions – and related licensing schemes – will also remain an important tool to enhance educational outcomes.

**20.2** The pressure to widen exceptions has been building since the digital revolution began to open up the rich archive of moving image held by the BFI, the BBC, and other smaller institutions.

**20.3** Digitisation and online delivery have the potential to offer much broader and deeper access to collections for both educators and learners, and current licensing schemes will need further adaptation to ensure they remain responsive to the way people learn.

**20.4** The BFI will work with other collections to seek to extend the current licensing arrangements to include historic broadcasting and audio-visual collections for educational use, both inside and outside the classroom (Recommendation 13).

## **21. DRAWING ON THE WHOLE BFI**

**21.1** The BFI's activities to develop knowledge, drive audiences, support British film, mount major seasons and deliver through digital technology all intersect with the role of film education. The education mission of the future is more than the expression of a single unit or team, it is the expression of all public-facing (and also hitherto hidden) programmes of work from the Film Fund to BFI Membership, from the cultural programme to curatorial work, from BFI Publishing to bfi.org.uk.

**21.2** These activities will help to drive an agenda for an online educational publishing programme. They will be joined by the re-invention of earlier online initiatives such as Screenonline<sup>25</sup>, or InView<sup>26</sup>. And the agenda will be completed by taking into account the resource requirements of our partners (such as *Into Film*) and our alliance of film educators.

**21.3** Although online will be our delivery platform of choice, it will simply be part of the transmission process. Where our education modules can be re-packaged into hard copy, and used in face to face learning, we will facilitate that.

**21.4** But we are convinced that the key platform will be an educational channel on the BFI Player. The BFI Player will be the manifestation of the BFI in homes and colleges across the UK, and potentially abroad. It will embody the BFI as a cultural programme provider, a knowledge institution, and an educational resource. Our ambition is to bring the entertaining breadth of the BFI Player to education audiences, and to bring growing educational audiences to the BFI Player. At the same time we will develop active partnerships with educational technology developers to ensure that we, and eventually the BFI Player, are at the forefront of improvements to online learning.

**21.5** We propose to launch a programme of downloadable educational resources, available through the BFI Player. These 'BFI Bundles' will be packages of multiple media for educators to incorporate and use in their own delivery. They will range from overviews of topics and sectors to specific curriculum themes. BFI Bundles will be based on a flexible business model allowing for co-production, outsourcing/ commissioning, variable pricing and sponsorship (Recommendation 14).

<sup>25</sup> <http://www.screenonline.org.uk/>

<sup>26</sup> <http://www.bfi.org.uk/inview/>

## 22. A CENTRE OF EXCELLENCE

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22.1 We have touched upon the educational work at the BFI Southbank a number of times in this paper. By basing their work on an interaction with the strong cultural programme, and fully utilising the in-venue capacity of a major film centre, the education team have created a wide-ranging programme for schools and teachers, families and young people, diverse community groups, students, and the general public both locally, and from across Greater London and the South East.

22.2 The programme has developed new approaches to teaching and learning which range in subject from video gaming to foreign language teaching. Stimulating and improving filmmaking by young people has been the spur behind the Future Film Festival<sup>27</sup>. The audience of the future has been attracted through a range of events for family learning. And the public programme, including an emphasis on diversity, is supported by in-venue screenings, talks and discussions.

22.3 However, the work in BFI Southbank is often overlooked by the wider film education network, and only admired when observers or participants have encountered it up close. We need to apply the same process of *transmission* to the education work in BFI Southbank, engaging with new delivery systems to enable partners and audiences across the UK and abroad to draw lessons and to apply methods. We intend to complement our virtual future with a physical centre of excellence in film education. This Centre will underpin our contribution to film culture and step up the offer in the Southbank cultural quarter. We can achieve this through partnership, sponsorship and re-focusing the BFI Southbank education team.

22.4 We will create a world-class centre for excellence in film education, based at BFI Southbank. Utilising the advantages of being in-venue, and interacting with the cultural programme, we will work with partners and practitioners across the UK to develop new approaches and insights into film education for wider dissemination and use (Recommendation 15).

## 23. ACHIEVING LASTING IMPACT

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23.1 We believe the recommendations set out in this paper can help set the course for relevance and excellence over the next decade for film education. They all have important roles to play, especially the need to secure the future of new ventures like *Into Film* and the BFI Film Academy.

23.2 However, we should also be seeking impact in the short term. The proposals that can offer early and substantial impact are around facilitating resources (**a multi-platform big event, recommendation 12**) national delivery (**the launch of BFI Bundles on BFI Player, recommendation 14**) alongside the building of a national centre for pedagogy and practice (**the creation of a world class Centre of Excellence in Film Education, recommendation 15**).

## 24. RESOURCES

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24.1 Work is now being undertaken on the cost of implementing these priority proposals. When we return to the BFI Executive and Governors we will provide detailed resource requirements and identifiable sources of funding.

<sup>27</sup> <http://www.bfi.org.uk/education-research/education/bfi-future-film>



# THE 15 RECOMMENDATIONS

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1. We propose to develop a new research agenda with higher education and research organisations, tailored to our needs in understanding audiences, learning and technology, and delivering over both short (one year) and long term time scales. This process will help us to renew existing partnerships and develop new ones.
2. We recommend that the BFI and film education partners work closely with skills development organisations to define a more integrated future curriculum that will link the attainment of excellence in transferable production skills with a deeper awareness of the cultural influences that shape and inspire our output.
3. We recommend that the BFI works with European and global partners to establish a new coalition for film education which prioritises its relevance for the emerging economy. Through traditional and online forums we will share research, outcomes and progress. Particular attention will be given to professional support and development.
4. We recommend that the BFI and the BBC take the lead in a joint policy agenda that affirms the educational and cultural value of our public programmes and assets and identifies the barriers to their widespread integration in learning and education.
5. We propose to work with key partners to establish a shared and integrated database of film education providers and users, and to map the information with data about wider BFI audiences.
6. We recommend the creation of an informal film education network to sit alongside the new Film Audience Network, with a remit to identify joint strategic priorities which can directly support wider audience development.
7. In order to sustain the long term future of its investment in film education for 5-19 year olds the BFI will work with *Into Film* to secure the relevant structure and funding after 2017.
8. The BFI will take the lead in exploring opportunities for film education within MOOCs, working with higher education and film education partners across the UK.
9. We will continue to champion and develop the BFI Film Academy model by securing an extension of the support from the Department for Education or finding new sources of funding after 2015.
10. We will set up joint events to enable practitioners and film education policy makers from across the four nations of the UK to share practice and outcomes.
11. We propose a nationwide initiative around 'Identity and Provocation', where diverse communities are provided access to archive film, especially through the 'Unlocking Film Heritage' programme, to provide opportunities for debate, analysis and the re-working of content.

12. We propose a partnership with a public service broadcaster to create a multi-platform big event around film culture. It would aim to capture public imagination and drive interest in curated events and film education programmes. Our involvement should include an upfront investment to secure the educational rights on behalf of all our partners for a minimum of ten years.
13. The BFI will work with other collections to seek to extend the current licensing arrangements to include historic broadcasting and audio-visual collections for educational use, both inside and outside the classroom.
14. We propose to launch a programme of downloadable educational resources, available through the BFI Player. These 'BFI Bundles' will be packages of multiple media for educators to incorporate and use in their own delivery. They will range from overviews of topics and sectors to specific curriculum themes. BFI Bundles will be based on a flexible business model allowing for co-production, outsourcing/commissioning, variable pricing and sponsorship.
15. We will create a world-class centre for excellence in film education, based at BFI Southbank. Utilising the advantages of being in-venue, and interacting with the cultural programme, we will work with partners and practitioners across the UK to develop new approaches and insights into film education for wider dissemination and use.



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