

## Foreword

The idea of film education is as old as film itself. Ever since the beginning of film history, film has been used as an instrument of education. This is especially true of scientific film and instructional film, which, beginning with the movement analyses of Étienne-Jules Marey, visualize scientific experiments and present their results. Here, film serves as a precise medium for registering spatio-temporal events. Since the 1910s, film has also been used as an instrument in the context of aesthetic education to communicate art and cultural phenomena.

This is the source of what in Germany is called *Kulturfilm*, or cultural film, as well as weekly newsreels and propaganda film. In Germany under fascism, *Unterrichtsfilm*, or “educational film,” was introduced to schools by decree. In addition, beginning in 1934 Sunday “youth film hours” were held at same time as church services. After World War II, film was used by the allies for purposes of reeducation, and these films became a genre all their own.

Beyond these instrumental forms of film education, the cinema developed as a site of mass cultural pleasure first in the context of the annual fair, and later at moviehouses as well. But this cinema of mass culture has no educational mission. At the cinema, the audience pays for entertainment. At the same time, the cinema in the first decades of the twentieth century was the expression of a new economy and society, where individuals not only demanded their entertainment as a distraction, but also as the reflection and projection of themselves and the world. In this light, the cinema has been formative of personality ever since its very beginnings. The link between scopophilia and biographical formation continues to be a driving moment in film and the cinema still today.

Siegfried Kracauer lent this relationship emblematic expression in his 1927 essay “Photography,” in which he compares the photograph of his grandmother with that of a film diva. Grandmother and film diva appear here as two figures against which the ego as well as the “we” are constructed. As embodiments of a counterpart, and an element in collective memory, they accordingly play a significant role in personality formation.

Between instrumental film education and commercial film as a mass entertainment, other approaches have also formed over the course of history. In the 1920s, for example, the film avant-garde established film as art beyond commercial profitability and explored its aesthetic potentials. Conversely, the art avant-garde discovered film as a tool of expression. Later, auteur film would follow, and the second film avant-garde of the 1970s. Film as art becomes adaptable to institutional art education. Film had already been integrated into the Bauhaus curriculum in the 1920s. At the same time the first exhibition takes place, crossing the disciplines,

for example *Film und Foto* (Stuttgart 1929, also in the context of the Bauhaus). In the 1930s, the first cinémathèques were founded by enthusiastic spectators, who collected film as a cultural good, to make it accessible again beyond capitalist profitability. This cinephile or cineastic interest also drives forward the Kinoklub movement in the 1950s. The founding of *kommunale Kinos* in 1970s Germany further expands this movement to explicitly political questions.

As institutions whose task is collecting, restoring, researching, and presenting films to the public, cinémathèques, film museums, and *kommunale Kinos* have developed their own approaches to education and outreach in the realm of film and film's historical heritage. Alongside pedagogical work, this also includes aspects of programming and curating. For their part, the universities—where film has also been taught since the 1970s—have diverging, usually rather implicit approaches to film education and outreach at the point of intersection between film research, teaching, and education. In recent years, study programs have emerged where film education plays a central role, for example *Didactiques de l'image* at Université Paris III, or the master's program in art and art education at Universität Bremen. Finally, the film education work of television as an institution should not go unmentioned: especially in the postwar period, numerous films on film—on its history, its stars, and its aesthetics—were commissioned by television stations.

When it comes to these forms of institutional, non-school film education, the school found itself torn between using film as a medium for school education (media didactics) and its rejection as a medium of mass entertainment (moralizing pedagogy, critical media pedagogy). For a long time, this blocked access to an aesthetic film education in the schools such as had been developed by film institutions ever since the 1930s.

Today, the situation is quite different. All over Europe, attempts are being made to not just to museumify film and cinema as cultural goods worthy of protection, but also to integrate them into school curricula. In Germany this is promoted by numerous initiatives. In the current situation, it is novel and notable that alongside pedagogues and academics the entire film industry is also engaged in this undertaking—with the positive effect of a broad impact and the problematic aspect of the increasing commercialization of film education. It is slowly being recognized that film in particular takes on a key function in the course of the mediatization and digitization of society.

### **International Perspectives on Film Education**

This book's point of departure was the desire to present the various forms of film education and outreach as developed in the various institutions and to have them enter into conversation with one another. Here, the

focus was placed on non-academic film education, which in the course of history has produced various approaches and practices of film education and outreach. Film education lies at the focus or intersection between university, school, education and outreach projects, film museums, cinema, television; institutions and working contexts with very different emphases and goals.

It thus seemed all the more important to us to initiate an international exchange of various practice and discursive fields for the further development of film education. In so doing, three issues were central: the formation of personality through the cinema and a thinking that is specific to the cinema, appropriate methods of film education, and a reflection on institutional frameworks. Our interest was to set very different forms of reflection and practice experience in relation to one another: from a detailed description of concrete educational work with children and young people to theoretical reflection on film education, from curatorial practice in the cinema, the museum, or educational DVD, to questions of copyright for screening films at universities.

The opening (On the History of Film Education) immediately introduces two historical perspectives on film education: Heide Schlüpmann sketches out the development of film education in Europe, and in so doing explores the cinema as an educational institution. In contrast, Peter Decherny depicts the situation that exists between Hollywood and the universities in the US as a kind of love-hate relationship, focusing on the issue of the purported abuse of copyright in schools and universities, an issue that is still explosive today.

The issue raised by Heide Schlüpmann on the educational function of film and cinema is central for the theoretical part of our book: film as an educational medium. In their texts, Winfried Pauleit and Marc Ries reflect on the specificity of cinema experience in terms of personality formation: Pauleit here posits the concept of the cinema as a hybrid medium that allows the spectator an experience of difference, while Ries explores the often neglected aspects of sound and music, describing the cinema as a kind of musical education. In their contributions Michael Loebenstein and Alain Bergala concentrate on filmic material: to what extent can films tell stories or narrate history, and especially in the educational context of the film museum contribute to the formation of (critical) publicity? Loebenstein explores this using his studies of "ephemeral films." To what extent can film clips be the starting point for an analysis and reflection of the cinema that is not primarily based on theoretical concepts? Bergala explores this question by presenting the conception of his DVD *Le point de vue* on the use of point of view in the cinema. Just as in an art history seminar, with the DVD a comparative vision of moving images is enabled. Bettina Henzler finally focuses on the concrete situation of education: using Roland Barthes' aesthetics of reception and the film concept of French cinephiles,

she proposes a model of intersubjective film education that posits both the individual visual experience and that an artwork can touch the individual in an emotional way.

This theoretically reflected situation of film education is then described more concretely in the following practice-oriented part: representatives of film museums and independent projects present their education and outreach work with children and young people, whereby the methodological approach is the focus. In this area, various approaches have been developed at the film museums in particular. Cary Bazalgette, the initiator of pedagogical work at British Film Institute, posits a concept of film literacy, and thus places film education in the context of a comprehensive strategy aimed towards the promotion of film literacy. She presents educational materials and current short film programs that she has developed for small children. Nathalie Bourgeois from Cinémathèque française understands film not as a text, but as an artwork. She has conceived a series of projects, workshops, and materials that enable children and young people to enter into a relationship with film as a cultural legacy. In her contribution, she extensively explores both the conception and the execution of a workshop which allowed a foundational introduction to cinema culture by way of the study of size (small/large) in selected film clips. Dominik Tschüscher from Österreichisches Filmmuseum in turn focuses on film as sound art: he presents a module in which students explore the impact and history of sound in the cinema from *THE AVIATOR* to the films of Georges Méliès (blockbuster cinema to silent film). Two texts explore practical work with children: on the basis of the Spanish school cinema project *Cinema en curs*, Núria Aidelman and Laia Colell reflect on the potential of creative film work. And Manuel Zahn and Nina Rippel present the concept of artistic film education of KurzFilmSchule in Hamburg and engage especially with the role of the artist as a communicator at schools.

In a final chapter, film education through film moves to the center of attention. In this chapter, aspects addressed earlier are continued: the question of the choice of films that lies at the basis of every school or non-school educational project is posed by Christine Rüffert, in relation to the curating of experimental film programs. She spans the arch between film education work in the cinema (as a site of projection) and the museum (as an exhibition space). The analysis of films using the material of film as reflected in Bergala's DVD project is continued by Stefan Pethke and Stefanie Schlüter in relation to the medium of the film-on-film. They discuss various formats and techniques using film on film for Fritz Lang's *M: EINE STADT SUCHT EINEN MÖRDER* and interrogate them for implicit methods of education that are also useful for pedagogical film education. Finally, Wenke Wegner analyzes film education as a film motif in two feature films of the Berlin School. In *INNERE SICHERHEIT* (Christian Petzold) and *PLÄTZE IN STÄDTEN* (Angela Schanelec) not only

are films part of the films themselves, but film education in the schools is itself taken into view.

Despite all the variety of the approaches, methods, and projects presented, two continuous threads make themselves evident. On the one hand, individuality or subjectivity is treated as a central moment of film education, not just in the texts on personality formation by Pauleit and Schlüpmann. Henzler's postulated principle of intersubjectivity in the process of film education is concretized in Bourgeois' description of the educational situation as a play between (apparently) equal participants, as well as in Rippel and Zahn's reflection on the educational process as a creative act: the artist becomes educator, and education becomes a creative task. Christine Rüffert and Wenke Wegner both refer to Bergala's figure of the *passeur*, the mediator, that is, who mobilizes his or her own personality, indeed his or her own body—to reflect on the role of the curator or teacher.

On the other hand, the notion of a "cinema thinking," that is a specific mode of thought (only) generated by the moving, montaged image surfaces over and over: in Pauleit's conception of film as a hybrid formation, just as in Bergala's reflection on point-of-view in the cinema through the montage of film clips; in Pethke and Schlüter's film analysis in the medium of film as well as in Bazalgette's concept of a comprehensive literacy, that also includes the language of filmic images.

Film as text, film as art, as music, as a document: the multiplicity of the approaches corresponds to the variety of the films discussed: from the early silent films of the Lumière Brothers or Georges Méliès to *THE AVIATOR* (Tschütscher), from Steven Spielberg's *JURASSIC PARK* to Maren Ades *ALLE ANDEREN* (Pauleit), from Jean-Luc Godard's *PRÉNOM CARMEN* to Stanley Kubrick's *A CLOCKWORK ORANGE* (Ries), from Kiarostami's *NAN VA KOUTCHEH* (Bread and the Street) to Alfred Hitchcock's *NORTH BY NORTHWEST*, from *KING KONG* to *THE SHINING* (Bourgeois), from one of the first film-educational films *WIE SICH DAS KINO RÄCHT* (Schlüpmann) to films of the *Berliner Schule* (Wegner), and from short films (Bazalgette) on experimental films (Rüffert) to the marginal realms of amateur film and home movies (Loebenstein).

Not least, this book would also like to communicate something of the pleasure of film!

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