

Editorial

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In June 2018, the first issue of the *Film Education Journal* was launched at the University of Edinburgh as part of the 2018 Edinburgh International Film Festival. Featuring delegates and perspectives on film education from Austria, Burkina Faso, Denmark, Palestine and from across the United Kingdom, and alongside the hyperlocal work of young film-makers from Granton Primary School just down the road, the launch was a fitting embodiment of the ambitions driving the journal: it was resolutely intergenerational, international – in a manner looking to expertise beyond the West – and interdisciplinary, featuring contributions from film education practitioners, film-makers, classroom teachers, policymakers, academics and more. (See YouTube, n.d.) to watch the full proceedings from the journal's launch at the inaugural Scottish International Film Education Conference).

Now, the second issue of the *Film Education Journal* presents a series of welcome inflections and interventions upon the broader perspectives of our first issue. The articles continue to pursue a notably international, interdisciplinary scope, exploring perspectives on film education from Finland, Germany, South Africa, Spain, England and Scotland, investigating the connections between film education and cognitivism, archaeology, theories of ageing and experimental cinema. There is also the welcome introduction of a political note, through approaches exploring the implications for film education of feminist and intersectional theory, and the role film education might play in community activism.

The first article is our regular translated piece of significant, previously published work – in this instance Volker Pantenburg and Stefanie Schlüter's 'Teaching Experimental Film: On the practical and analytic treatment of avant-garde cinema'. A stimulating exploration of the relatively untapped potential of experimental cinema in programmes of film education, Pantenburg and Schlüter's essay is significant also for its contribution to the debates around the notion of film *itself* as the *passeur*, or educator, as explored by Alexis Gibbs (2018) in our inaugural issue and upon the value of approaches to film education that resist the systematizing tendencies of language, as discussed by Chambers (2018) and Burn (2018) also in the journal's first issue.

Following the theme of cognition, Steve Connolly makes a compelling argument for the value of exploring cognitive perspectives on film education through a discussion of the work of David Bordwell and the author's own experience of film education in an English secondary school. Connolly's intervention here is notable for its originality as an early reconnaissance of what will undoubtedly be a highly productive line of future enquiry for film education theorists and practitioners.

Núria Aidelman and Laia Colell's 'Transmitting Cinema: Some proposals for our time' provides a stimulating report on the findings of the 2017 Moving Cinema conference at Pompeu Fabra University in Barcelona, attended by film education practitioners and cultural partners from across Europe. Aidelman and Colell's report is particularly significant for some of the provocations it presents for the contemporary

state of film education, and the picture it provides of the dynamic, international and intercultural conversations surrounding European film education; a conversation retaining a rigorous sense of self-consciousness and a readiness to ask difficult questions.

The work of Alain Bergala, which various authors responded to in our inaugural issue, is cited by Aidelman and Colell as a key reference point for the Moving Cinema discussions, and Bergala's work serves a similar purpose for the concept of *FilmBildung* that drives Lena Eckert and Silke Martin's article 'Film education and age(ing): A case study of a university course on *FilmBildung*', perhaps the first study of its kind in exploring the potential for a progressive film education with older learners.

Eckert and Martin's welcome political approach is mirrored in Jan Nåls's stimulating case study of *Cornered Voices*, a documentary film education project in South Africa in which Finnish film students produced semi-collaborative films with and about sex workers in rural communities. Nåls's study is particularly compelling for its focus upon the moment during the production process in which the films were screened to those who had participated in them, thus exploring some of the tensions and sensitivities between the students and their participants, and asking questions of *who* exactly is doing the learning in projects like *Cornered Voices*.

Finally, David Archibald, Stephen T. Driscoll, Catherine Doherty and Mia Perry present a lively, multi-perspectival dossier reflecting upon the making of and subsequent international exhibition of *Govan Young*, a project using film to assist primary school children from Glasgow in gaining a greater sense of their own shared heritage and community history. Explored from different perspectives within film studies, pedagogical theory and archaeology, *Govan Young* embodies an inspiring example of the potential and very concrete benefits for schoolchildren as a result of imaginative, interdisciplinary collaboration.

References

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