

Editorial

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The articles in this third issue of the *Film Education Journal* display a notable focus and cohesion, exploring in particular the tensions between theory and practice in a number of localized film education settings.

John Mateer offers a welcome focus on teaching film in higher education settings, examining the 'theory/practice divide' within British universities, and some of the resulting implications for film education practitioners. Mateer's intervention is significant both for the light it sheds upon a relatively unexamined tension within university film pedagogies, and the rigorously empirical focus it takes in doing so.

The 'theory/practice' debate is also at the heart of Alan Bernstein and Andrew Burn's discussion around the question of cultural value in film education. In the first of our new 'Perspectives' contributions, which aim to allow greater freedom for debate and for writers to draw directly from personal experience, Bernstein and Burn's debate revisits the thorny question of cultural value within film education settings. As Bernstein remarks, while notions of value are so central to the practice of film-making (and thus to much practical film education), they simultaneously evoke significant discomfort in more theory-centred contexts. Bernstein and Burn's discussion recalls comments made by our general editor, Jamie Chambers, during the journal's 2018 launch at the Scottish International Film Education Conference, about the manner in which film education discourses can seem to re-rehearse ground already trodden by wider film studies. However, the Bernstein and Burn dialogue suggests that – when thinking about how we want to present film culture to new participants (whether those be primary school children or university students) – there exists a need to revisit and reclarify our arguments about what film is, what it does and what it *could* do. While this may involve a certain attendant absurdity for some, it also presents an opportunity; revisiting such questions challenges sedimented assumptions and orthodoxies through a process of imagining how we wish to invite new voices into the ongoing conversations of film culture. (Note that, unlike the journal's main articles, 'Perspectives' contributions to the *Film Education Journal* are not peer reviewed. See the publisher's website for information.)

Further exploring some of the liminal, grey spaces between theory and practice – between what is spoken about and what is done – Jamie Chambers examines the thorny issue of 'co-creation' when teaching film practice, exploring the extent to which student film work can ever represent students' unadulterated expression and 'authentic voice'. Recalling Mateer, Chambers examines co-creation in practical film education not only at primary and secondary school level, but also during programmes of undergraduate and postgraduate film practice. Here, Bergala's figure of 'the *passeur*', discussed by contributors in our inaugural issue (Gibbs, 2018; Burn, 2018), is central to reappraisals of how student film productions throughout a spectrum of film education are mediated and co-created by authoritative voices.

The figure of the *passeur* is also central to Stephanie Donald's exploration of the role of 'gatekeepers' in film education projects: authoritative, institutional representatives who mediate encounters between film educators/researchers and project participants. Donald finds the 'gatekeeper' can be a figure just as influential as the *passeur* in determining the scope and quality of a film education encounter.

Finally, continuing our series of translations that make authoritative work of film education available in English for the first time, Perrine Boutin explores the French educational programme *Ecole et cinéma*. Boutin's examination of *Ecole et cinéma* is both vertical, in terms of its history and development, and horizontal, in terms of its complex interactions with other institutions in France. Here, Boutin joins our previously published work by Henzler (2018) in adding to rich understanding of the complex institutional history of France's pioneering film education programmes.

References

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- Bernstein, A. and Burn, A. (2019) 'Perspectives: A dialogue upon the question of value in film education'. *Film Education Journal*, 2 (1), 71–83.
- Boutin, P. (2019) '*Ecole et cinéma*: A national model for arts education in schools'. *Film Education Journal*, 2 (1), 62–70.
- Chambers, J. (2019) 'Exploring co-creation in practical film education from primary school to postgraduate study: Theoretical and auto-ethnographic perspectives upon teaching film practice'. *Film Education Journal*, 2 (1), 27–47.
- Donald, S.H. (2019) 'Follow the yellow brick road: The *passeur*, the gatekeeper and the young migrant film-maker'. *Film Education Journal*, 2 (1), 48–61.
- Mateer, J. (2019) 'Perceptions of broadcast and film media practitioners in UK higher education'. *Film Education Journal*, 2 (1), 3–26.