

## Contents: *Film Education Journal* 3(2)

|   |            |
|---|------------|
| <b>Taking wonders to the margins (<i>Maravillas al Margen</i>)</b><br>Alicia Vega   | <b>87</b>  |
| <b>Immaterial cultural heritage and a sense of place in film-based art education: A case study of a documentary film project with secondary school children as part of Cine en curso Chile</b><br>Felipe Correa         | <b>123</b> |
| <b>Consolidating an experimental pedagogy: Exploring ecologies of film education within France's Cinéma Cent Ans De Jeunesse and Scotland's Understanding Cinema project(s) between 2013 and 2019</b><br>Jamie Chambers | <b>138</b> |
| <b>Securing a place for film within the ongoing life of a Scottish state secondary school</b><br>Michael Daly, Jacqueline Thomson and Jamie Chambers  | <b>160</b> |
| <b>Exploring the aspirations of young people to work in the British film industry through comparative focus groups in London secondary schools</b><br>Rebecca McSheaffrey   | <b>175</b> |
| <b>Film(making) education for all? British cultural policy and film education</b><br>Chris Nunn   | <b>191</b> |
| <b>Study guides and Australian documentary: The role of bridging materials in building educative, cultural and economic value</b><br>Ruari Elkington  | <b>206</b> |
| <b>Moving beyond the 'shot-type list' towards the 'Meaning Model': Placing meaning at the centre of film education</b><br>Marc Barrett  | <b>218</b> |