

## ACTIVITY REPORT SYNTHESIS CINED – Step 2

Strategy and activities implemented by European cinema education programme CinEd during this second year (September 1st, 2016 – September 30th, 2017) base, deepen and enrich those of CinEd first year. They allow a first analysis of the dispositive efficiency and upcoming orientations to ease cinema education for youngsters aged 6 to 19 in Europe.

**CinEd 2 activities lean on what CinEd 1 has created and implemented** (see CinEd 1 activity report), namely:  
**1/a close cooperation between 8 partners and 1 observatory partner from 7 countries** experimenting different contexts: objectives, strategies and shared means definition and implementation, an innovative methodology and pedagogy, common evaluation patterns and processes, and a group synergy as well as a collaborative work-chain;  
**2/the starting point of a collection of 12 European films with their original teaching resources;**  
**3/the creation of a digital platform** giving access to all multilingual contents and allowing public screenings of films;  
**4/a first limited experimentation of the pedagogy and its uses:** trainings of teachers/educators and screenings/activities with young people for four months;  
**5/a first phase of communication and evaluation.**

Activities of **CinEd 2** are mainly in keeping with the estimated, and have followed 5 main axes:

### I-DEEPENING EUROPEAN COOPERATION AND EXTENSION TO 10 PARTNERS FROM 8 COUNTRIES:

*Sharing of experiences, skills transfer and beginning of synergies with other European actors*

Structuring cooperation methodology, defined during year 1 is based on sharing and analysis of experiences, and has been implemented on a multidimensional point of view: - reflexive, productive, operational and adaptive. It has allowed the implementation of common decisions, of shared, adaptable models and tools as well as skills transfer. It has besides fully welcomed the Czech partner (ACFK, observer during year 1) and a new Finnish partner (IhmeFilmi). 10 partners from 8 countries (Bulgaria, Romania, Spain, Portugal, Italy, Czech Republic, France, Finland) have together deepened their dialogue and daily collaborative exchanges, strengthened during physical meetings and working sessions. They have also enriched their thinking and analyses and shared their results with other European actors and potential future associated relays in Europe.

Thanks to the quality of a very committed partners team and to managerial investment, the project has been carried out during the eligibility period mainly in compliance with the estimated, while subject to a few adjustments. Those were aiming, on the one hand, to answer partners' needs and assessments (especially the schedule change for activities linked with late acquisition of new films rights), and, on the other hand, to ease usages (notably on teachers' trainings and translations, subtitling and graphic design of existing tools). In its operational part, the cooperation has suffered late payment of the grant to partners (linked to necessary estimated budget and activities modification compared to allocated budget and to the annual character of the call), creating, for this broad a program, a difficult schedule conjunction (on a human resources point of view, between financial and activity reports of the year before, activities launch of current year and application preparation for the year to come).

A sign for the team strong commitment, **the total eligible expenses is 559 768,57 €, corresponding 96 % of estimated budget (583 305,79€), and indicates a limited variation to 4 %**. This positive result and the fact that 99% of expenses submitted to the auditor have been declared eligible, is the testimony of a meaningful progress during year 2 of partners' administrative and financial management, consistent with the project's needs.

### II- STRENGTHENING COMMON MULTILINGUAL TOOLS AND CONTENTS

#### 1/ Creation of a multilingual online portal

This multilingual portal (9 languages) is organized into 6 sections: a «homepage» (objectives presentation, key-figures, news); «CinEd» (programme presentation, who are we? targeted audiences); « the Collection » (films, choices, different pedagogical tools, paths); «Educating oneself» (the pedagogy, the tools' principles, online resources); «Participate» (contacts, conditions of registration and use); «Partners» (partners, associated relays, supports). Both a communication-promotion mean and a working tool for educators, the portal, with an attractive

and well identified design, reinforces CinEd's visibility at a local, regional, national and European scale, while allowing an understanding of the programme's principles and a direct access to tools for users.

## 2/ The innovative cined.eu platform, a tool for digital spread

The platform, launched in May 2016 during Cannes Film Festival (year 1), is managed by Institut français and locally administrated by partners for account opening to users in their countries. It allows users up to 45 countries in Europe to access films from the collection (in streaming for screenings preparation, and in downloading for organization of public screenings) and teaching resources. In year 2, it is available in 9 languages with Finnish partner entrance. In spite of some unpredictable technical problems met (change of DRM international license Policy having led to a player change late 2016), **platform use has increased with 587 registered programmers** (91 registered users during year 1).

## 3/ Well-reasoned enrichment of the European quality film collection

With the planned acquisition of **3 new films from 3 different nationalities**: *Aniki Bobo* by Manoel de Oliveira (Portugal) for the youngest age group (6 +), *El Verdugo* by Luis García Berlanga (Spain) and *The Man without a past* by Aki Kaurismaki (1<sup>st</sup> Finnish film to enter the collection) for young people aged 15+. By choices adapted to different ages, **the collection now gathers 15 films** (available in 18 to 45 countries in Europe) and illustrates the European diversity of cinema creating links between major European filmmakers from heritage to young generations.

## 4/ Development of associated pedagogical resources

In accordance with estimated, cinema critics experts have created with partners: **3 teaching booklets for new acquired films; 1 common student sheet pattern and 15 student sheets** for all films of the collection, to ease young people's personal expression and creativity as well as their work with images; as well as **1 new educational video** exploring the cinematographic issue Reality/Fiction (completing the already existing 5 videos).

## 5/ Deepening the multilingualism to develop access to CinEd Europe-wide

New partner IhmeFilmi has translated the portal and platform in Finnish as planned; those tools are now available into 9 languages including English. According to the collaborative work-chain implemented, the following have been created : **24 new films subtitles** (out of 31 planned – this difference can be explained by the impossibility to create during eligibility period the subtitles for last Portuguese film lately acquired); **11 cross-sectional videos subtitles ; 23 pedagogical booklets translations**, plus 8 translations currently made for free by Instituto Cervantès – to be finalized during CinEd 3- (estimated : 30 translations, including 9 supplied in kind by Instituto Cervantès); **41 translations of 15 4-page-student sheets**, plus 24 translations to be finalized during CinEd 3, created in kind by Instituto Cervantès (estimated: 58 translations of 14 2-page student sheets, including 24 in kind translations by Instituto Cervantès).

# III- STRENGTHENING PROGRAMME PROMOTION AND NEW DESSEMINATION MEDIA IN EUROPE

## 1/ Further tools to support communication and adapt needs

The **new multilingual portal** creation allows to reinforce the programme's visibility and attractiveness, both in partners countries and throughout Europe. **Social media** strategy has been strengthened, centralized but devolved to adapt contexts and local languages with the creation of **several local CinEd Facebook** pages, of a **Spanish trailer about films aesthetics**, and of a Spanish **CinEd blog** allowing to share young people's creations. **A pedagogical good practices guide**, enriched of CinEd experiences in different contexts has otherwise been created by the Cinémathèque française to help educators (to be finalized during CinEd 3).

## 2/ Targeted communicational campaigns in partner countries

Each partner has lead actions with 3 objectives: target new local structures – schools and associations -; lead teachers and educators to participate in trainings; inform the educative and cultural authorities and collectivities, encourage them to support CinEd. The following have thus been organized: **248 national or regional prints or interviews**-press, radio, TV, online- (121 estimated); **68 public presentations**, notably in the frame of festivals and round tables (29 estimated) and **74 meetings or institutional communications** (41 estimated). This strategy have had **very positive effects** for CinEd's dissemination in new regions and increase of total number of teachers trained (33% more than the estimated).

## IV - A FIRST YEARLONG ACTION TARGETING BOTH EDUCATORS AND YOUNG PEOPLE

### 1/ A strong commitment in trainings for teachers and mediators

A result of reinforced CinEd's communication and attractiveness, number of trainings organized and people trained is highly encouraging for CinEd's development: **40 trainings in 29 cities have gathered 1058 participants**-being a **33 % increase** compared to the estimated (32 trainings in 22 cities for 790 people trained). Highly motivated participants with different profiles (**teachers of diverse disciplines, cultural mediators and librarians** attend the trainings during their free time) have **most of them discovered cinema education with these CinEd trainings**, lead following a common scheme.

### 2/ Cinema screenings and pedagogical activities with young people

The global number of **303 screenings directly implemented by partners and associated structures** is close to the estimated (320). However, **number of screenings in autonomy and young people reached is below the estimated** (13 355 young people reached – estimated number: 23 700) for several reasons: a delay in starting CinEd 2 activities (notably linked to the incompatibility of general coordination's human resources to the annual call's schedule); a lack of autonomy from teachers, only to be solved over time and with a partners' follow-up (especially to negotiate their timetable with local schools as well as a partnership with a screening place; and for one part of the technical difficulties encountered following the player change in the platform. To overcome this autonomy difficulty, a certain number of decisions have been implemented (or will be during CinEd 3), such as advices, patterns, and concrete examples available on the portal, trainings of trainers and educators supposed to follow teachers, good practices guide, etc. Feedback from young participants and educators on screenings and educational activities are rich and positive on cinema discovering and understanding, on the desire to watch more films, on CinEd's contribution for transversal education, creativity development, but also in support of social inclusion.

## V- ASSESSMENT AND DISSEMINATION OF CINED RESULTS, EVALUATION OF SHARED EXPERIENCE AND COOPERATION PROCESS

### 1/ From experiences sharing and analysis to creation of common quantitative and qualitative tools

All year long and notably during cooperation meetings and working sessions in small groups, partners and experts have shared and analyzed their experiences, results, successes and difficulties in different contexts to evaluate various aspects of the programme and its establishment. While indexing different evaluation tools used by all, partners have conceived together, in conformity to their objectives, an evaluation system and unique, simplified common tools for, on the one hand, the quantitative evaluation of trainings, screenings and activities with young people, and, on the other hand, qualitative evaluation of the programme's reception by teachers and youngsters.

### 2/ Assessment of cooperation efficiency

**If 10 partners cooperation, general and pedagogical coordination are qualitative**, and has allowed to get **numerous positive results adapted to needs in different contexts** (in terms of - content, tools, trainings, activities – production, communication, thinking and evaluation), it has however encountered some difficulties (in spite of temporary solutions brought by Institut français on its own funds at the end of CinEd 2). The main problem is linked with the **human resources weakness in the general coordination** (relying on only one person), apparently under dimensioned compared to the programme's size and required workload for the various aspects of its implementation and follow-up.

### 3/ Assessment of results – As a conclusion

At the end of Cined 2, a large part of results (particularly: increase of registered programmers and teachers participating trainings; young people, educators and partners' feedback; increase of CinEd's communication and invitations, starting point of funding from regional governments, etc.) can testify the programme's attractiveness and quality. Partners have succeeded to create a strong working group able to set up adapted and creative strategies, tools, contents and solutions to structure and expand progressively film education in Europe. Their analysis of constraints and difficulties encountered (e.g. the progressive aspect of teachers' autonomous development of activities) nourishes CinEd's development strategy to come.