



Title How film education might best address the
 needs of UK film industry and film culture

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HOW FILM EDUCATION MIGHT BEST ADDRESS THE NEEDS OF UK FILM INDUSTRY
AND FILM CULTURE

by

Neil James Fox

A thesis submitted to the University of Bedfordshire in partial fulfilment of the requirements for the degree of Professional Doctorate.

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ABSTRACT

This thesis reveals and explores contemporary relationships between film education, film industry and film culture within a UK context through a series of interviews, data analysis, historical research and international case studies. It highlights what appear to be binary oppositions within film such as divisions between theory and practice, industry and academia or art and entertainment and interrogates how they have permeated film education to the point where the relationship between film studies and film practice is polemical. Also, the thesis investigates how a relationship between two binary areas might be re-engaged and it is within this context that this thesis addresses contemporary issues within UK higher education and national provision of film education. There is detailed analysis of UK film policy alongside the philosophies and practicalities of filmmaking to establish how connected the practice of filmmaking is to the film industry and national strategy. An international perspective is provided through the analysis of the film school systems in Denmark and the U.S. and this postulates potential future directions for UK film education, particularly within the university sector. A main focus of the thesis is to question film education by engaging with the voices of actual filmmakers and also via data analysis of the educational background of filmmakers as a way of developing film education. The thesis is undertaken at a time of major changes across film and higher education. Film production, distribution and consumption have undergone major technological evolution and the structures that were once in place to facilitate graduate movement into the workplace are changing and shifting. Simultaneously the identity of the university as a place of skills training or critical development is under consistent scrutiny. With this in mind this thesis seeks to engage with the potential future for film education.

DECLARATION

I declare that this thesis is my own unaided work. It is being submitted for the degree of *Professional Doctorate* at the University of Bedfordshire.

It has not been submitted before for any degree or examination in any other University.

Name of candidate: Neil James Fox

Signature:

Date: 28/2/2014

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Introduction

Perceptions of film education

This thesis addresses contemporary film education and how the consequences of historical industrial and institutional practices have led to this moment in time. It also seeks to ask if what is considered film education in local and wider contexts is appropriate, relevant or maximising its potential impact. It addresses film education from a diversity of theoretical, historical and strategic positions. The film industry, participation in which most film students are aiming for, has a mostly negative view of film education. This view is emblematic of the division between film industry and film education that this thesis investigates.

Woody Allen did not complete his studies in film at New York University (NYU). In his early works, moving from his all-out comedies to his celebrated comedy-dramas, education itself and the education of his films' protagonists is frequently a subject for dialogue. Allen's response is often derisory about the need for education at all. In both *Manhattan* (1979) and *Stardust Memories* (1980) Allen's on-screen character is asked about his education and gives flippant, comedic answers regarding why he did not complete his studies. He uses the opportunity to show his innate wit, as if that alone was the reason for his success, and he dismisses education as fundamental to a person's development. He is not just derisory about education, but also towards academics. In *Stardust Memories* he proclaims he is not the type of person who is suited to giving lectures and in *Annie Hall* (1977) his character claims that 'everything our parents said is good for us is bad, including college' before the famous scene where Allen embarrasses a garrulous academic regarding his knowledge of Marshall McLuhan

by presenting McLuhan himself. As chapter four of this thesis will highlight, Allen is a filmmaker who has succeeded despite a lack of formal film training. However his success is in part due to a deep engagement with film history and an intellectual understanding of wider social, cultural and artistic content and contexts. Allen may not be keen on formal academia, but through his creative works he has shown that learning from other artworks and knowledge of other cultural and artistic areas are key aspects in his filmmaking.

Film students and film schools on screen are often portrayed negatively in a number of genres, highlighting a disdain among the film industry towards film education. One of the most extreme representations of a film student is in the adaptation of novelist Bret Easton Ellis's *The Rules of Attraction* (Avary, 2002) where a young man studying film at NYU misquotes the title of Dziga Vertov's seminal *The Man With A Movie Camera* (Vertov, 1929) before videoing the rape of one of the protagonists and calling it his 'film'. Exceptions to the largely male dominated 'auteur in training' portrayals can be found in *Tiny Furniture* (Dunham, 2010) and *The Blair Witch Project* (Myrick and Sánchez, 1999). In *Tiny Furniture* Lena Dunham, who also wrote and directed the film, stars as a film graduate who returns home to a life of veritable privilege in New York and to work through her post-graduation angst. The most poignant moment regarding her schooling in film occurs as she is explaining that she majored in film theory before taking a summer job as a research assistant to a documentary professor. The person she is in conversation with says: "that sounds like fun". "It wasn't" is Lena Dunham's character's reply, before immediately inhaling marijuana through a bong. Dunham herself studied Creative Writing at university and has found great success recently with her television show *Girls* (HBO, 2012) in which she plays a privileged and professional, if naïve, creative writing graduate.

The three film students in *The Blair Witch Project* are portrayed as people who are excited and engaged with their filmic idea and there is a sense of collaboration and shared goals. The female character of the trio is the director

and, despite the need for conflict to arise within the group, her narcissistic and overtly megalomaniac tendencies are minimal. Instead she is portrayed as committed and driven and with the requisite command to keep the work on track. There's a naiveté and an almost childish joy that captures the thrill of embarking on a first serious project for a group of young aspiring filmmakers. *The Blair Witch Project* is a horror film, a genre where many film student representations are found.

Another such film is the Norwegian fantasy film *Trolljegeren* (Øvredal, 2010) that follows film students as they become involved in hunting trolls. Led by a maniacal, arrogant and authoritarian self-proclaimed auteur the group is thrust into serious peril in his quest for the ultimate documentary. This depiction of film students again focuses on ambition, selfishness and naiveté as key characteristics and personality traits. The fact that it is a commercial found footage film, however, is interesting particularly given the Scandinavian context.

Found footage would seem the logical commercial conclusion for aesthetic changes in recent film history brought about by the emergence of the *Dogme 95* movement in nearby Denmark in the mid 1990s. (The *Dogme 95* movement is discussed at length in chapter three.) Horror films seem to offer an appropriate genre to house film student representations and, like those in *Trolljegeren* and *Urban Legends: Final Cut* (Ottman, 2000), the crew of film students who start to document the zombie apocalypse in another found footage film *Diary Of The Dead* (Romero, 2007) are a spoiled, narcissistic and vainglorious lot who come to find humility through the atrocities they compulsively capture. The most infamous representation of a film student resides within the character of supreme film 'geek' Randy Meeks in the *Scream* films. In the first film, *Scream* (Craven, 1996), Randy is a high school student. Subsequently he becomes a college film student in the sequel *Scream 2* (Craven, 1997). In both of the *Scream* films Randy's Cinephile knowledge is used to guide the audience in the

conventions of the genre and the form. In *Scream 2* this takes place largely in a classroom where students lounge around and discuss sequels in a friendly, jovial and superficial way.

The film lecturer in *The Freshman* (Bergman, 1990) is pompous, grandiose and egotistical. The student of the title, played by Matthew Broderick, is one of the most moderate filmic representations of a film student. He is both naïve and astute, shy yet with a bold reserve, in other words, a three-dimensional character. The same could be said of Kevin Bacon's character in *The Big Picture* (Guest, 1989) at least at the start of the film. The film follows Bacon's award winning film graduate as he is courted, seduced and changed by Hollywood. Along the way he learns hard truths about the industry and cinema. This is also the case in the following films.

Two students dreaming of Hollywood can be found in a British entry to the slim canon of film students on film in *I Want Candy* (Surjik, 2007). *I Want Candy* is a comedy film featuring two aspiring students who set out to make a dramatic opus but end up making an erotic feature with the world's biggest adult film star. They are portrayed as sly, ambitious, selfish, and snobby and naïve and the portrayal of their film tutor is an echo of many of those same traits. The film student that reflects the current state of film education can be found in Gregg Araki's apocalyptic teenage mystery *Kaboom* (2010). The lead character of Smith, played by Thomas Dekker, is confused, smart and snobby and he also provides apposite commentary on contemporary film education when he states studying film is like 'devoting your life to studying an animal that's on the verge of extinction'.

What the films mentioned have in common is a mostly dismissive attitude towards film students which ultimately displays a lack of understanding of film education from the film industry in terms of what students learn on film courses

and how they are prepared for professional progression. This thesis proposes that the current situation regarding film education should not be presented in terms as dramatic as those espoused by *Kaboom*, but that a focus on the contemporary situation regarding the relationships involved in film education warrants attention.

Film Education, problematised

This thesis explores a set of problematics, in the sense that it seeks to reveal and make sense of relationships, such as those between theory and practice, between the industry and the academy and between the commercial and the artistic. It too explores and examines perceptions of and assumptions about education and professional practice, which have been reified and seemingly naturalised by the processes of ideologies within British higher education and the British film industry. This work seeks, therefore, to problematise apparent oppositions such as theory and practice and industry and academia, which have shaped cultural perspectives about these relationships. The thesis examines how historical events have affected film education both in the sense of what film education has absorbed from filmmaking as a practice and an industry as well as the emergence of film studies, but also what it has failed to absorb. The thesis investigates the effects of this absorption and rejection by essentially regarding film education as it takes place within institutional structures as *habitus*, defined by Bourdieu (1977) as ‘the product of history’ which ‘produces individual and collective practices, and hence history, in accordance with the schemes engendered by history’ (Bourdieu, 1977: 82). It is within these frameworks and theoretical situations that this work is positioned.

There are a variety of ideas that stem from the central term ‘film education’. Principally the term addresses film education in the United Kingdom within a higher education context. It approaches this principle in several ways. It analyses

higher education policy and culture and also how film education is situated and represented within higher education. It examines UK film policy in relationship to higher education and uses data to reflect existing practices. The intention is to explore how film education is located within the UK higher education landscape and to also show how higher education more generally is framed in UK film policy.

Beyond this the investigation into film education undertaken here discusses wider contexts that are more fundamental and more conceptual. With film production, distribution, exhibition and technology at challenging and exciting moments in their collective history there is a potential zeitgeist moment for film education. The potential actualisation of a degree of democratisation for filmmakers is tangible and the Internet has afforded a multitude of opportunities in film distribution and film education as will be clarified within this thesis. Therefore this thesis is dedicated, in part, to investigating the notion of what a film education should and could be as a tool for developing future filmmakers.

There is a range of methodologies employed to both reveal a range of different findings and also to reflect and reciprocate the diversity of issues that arise when analysing the subject. The aim here is to try and ascertain how the separation of theory from practice within contemporary film education has come into being and how the areas of film history, education history and pedagogy have contributed to the contemporary situation where a theory and practice divide is representative of a wider disparity between the film industry and academia. This thesis does not advocate theory over practice or *vice-versa* but it does suggest that there is merit in further discussion of the need for a more balanced relationship between theory and practice, particularly in the area of film practice education, which has increasingly become a field where the technical excludes the theoretical almost completely.

Throughout the thesis there is an engagement with film theory and film history as well as the philosophies and practices of actual filmmakers. All these elements are used to ensure that this thesis engages with potential stakeholders in film education as a means to understand some of the myriad arguments and approaches that are involved in an analysis of the sector. This thesis is intended to contribute to a debate that could lead to the creation of a film education structure at university level that maintains the number of graduates entering employment. Simultaneously, there is hope that it aids the creation of a new environment for the development of creators who can shape the film industry in dynamic, innovative and resonant ways, for the betterment of UK film culture, and industry. One of the major remits for this thesis as a whole is to look at the role higher education can play in wider film education and to act as a compliment to existing work that has already been undertaken on UK film schools, particularly that by Duncan Petrie in 2004 - 2012 and ongoing.

Methodologies

This thesis is framed by three overarching methods: surveys; industry and policy analysis; and interviews. Chapter one includes a portrait of the higher education provision in this discipline within the UK. It is based on a survey of fifty seven British higher education institutions who offer such a provision, as of 2012, and it is created using the Unistats website as a basis for formulating the sample. The analysis covers the theoretical and practical courses within 'film' and also analyses the language of the descriptions that are used in online marketing and communication of course content. Chapter two consists of a detailed analysis of policy and strategy focusing on the 2012 *UK Film Policy Review* and subsequent *BFI (British Film Institute) Film Forever*, five-year, strategy. Chapter three provides two case studies. The first case study looks at film industry, culture and education systems in Denmark as a way of discussing a theoretical and collaborative approach to film education that informs and shapes national film

identity and products. The second case study looks at the American system and primarily the influence of the Hollywood industry facing University of Southern California (USC) film school in Los Angeles. Aspects of this case study are comparative, using NYU and University of California, Los Angeles (UCLA) as counterpoints. The aim is to look at educational models that relate to commercial film industries but in different ways; the Danish model seeks to shape the culture and identity of the national film industry and the American model is a prime example of a diverse set of college based institutions that are pressured by the success of the long-standing Hollywood industry serving school at USC. Chapter four is a quantitative analysis of the academic backgrounds of significant figures within the film industry, taking for its sample 280 individuals selected on the bases of commercial success using the criteria of box office success in the UK and US at various points in film history. A critically successful sample was created by researching Cannes film festival Palme d'Or winning directors, directors of films included in the top ten greatest films of all time in the *Sight and Sound* magazine critics' poll every decade from 1952 to 2002, and the filmmakers considered 'auteurs' by critic Andrew Sarris and *Movie* film journal. Mainstream awards are used as a means of categorisation for 'multi-successful' directors. Also in this category were the directors whose results could be found under both critical and commercially successful criteria. The choice of using directors as the basis for the sample is justified at the outset of the chapter within the thesis.

This thesis posits that the word 'director' could feed into a hierarchical, auteur-driven reading of the film production process, whereas the word 'filmmaker' could apply to key practitioners in the film process including but not exclusive to scriptwriters, editors, cinematographers, actors, composers. All those roles could lay claim to being key to the successful 'making of a film'. The focus on directors throughout this thesis may be considered contradictory to an attempt to unravel the hierarchical approach mentioned above. However, this thesis seeks to

provide evidence for both collaborative approaches and a deeper contextual and cultural underpinning to film practice education by using the experience and philosophies of directors to deliberately debunk some myths at this entry point. Further research that investigates these issues in relation to other areas of film practice is intended.

Literature Review

The main areas that this thesis addresses are the relationships between film theory and practice, film industry and academia, filmmakers, scholars and other interested parties throughout film history. This thesis seeks to reveal the lack of collaboration between UK film industry and higher and education and analyse historical precedents as a means of seeking contemporary coherence between film studies and film practice education. Key writing that considers these areas is as follows. Bolas (2009: 02/03) describes how prior to 1970s institutionalisation, film studies was a 'marginal' discipline that was facilitated by 'flexible institutional apparatus [...] operating within the culture' of universities. Pre-1970, in 'most institutions' screen education was frequently extra-curricular: the film society and film-making club'. He argues (2009: 05) that the term 'film appreciation' was problematic and that it 'tended to be deployed rather than scrutinised' adding that the definition of the term was never really clarified.

In the early years of the institutionalisation of 'film appreciation' Nowell-Smith (2012: 16/17) argues that the development of the BFI met with resistance from the British film industry despite a stated 'film appreciation' agenda. He claims that the formation of the BFI with government and industry support was conditional on board-level involvement from representatives of production, distribution and exhibition to ensure that activity was limited to cultural appreciation only and did not seek to engage with industrial concerns. Petrie (2011) observes that there was a similar resistance and industrial involvement in

the early years of the National Film and Television School (NFTS) where founding director Colin Young deployed a bottom-up, student-led model that was 'fundamentally geared towards the formation of film-makers as essentially self-reliant, ideas-driven, cultural producers' and does not concentrate on 'reproducing skilled technicians'. This approach from Colin Young was soon sculpted to focus more on craft skills and professional development from the school's industrial partners and interests. Wollen (2008: 218) argues that within the BFI education department overseen by Paddy Whannel the agenda was to come up with new ways of thinking about cinema, and that education involved intellectual work, research and new ideas.

In assessing the impact of film studies as an academic discipline Grieveson and Wasson (2008: xii) argue that the 'relatively short disciplinary life of film has been, and continues to be, a shifting and adaptive one' adding that a simplistic narrative of what the study of film should contain has emerged. They add (2008: xiv) that 'the core of academic film study was gradually differentiated from belletrist appreciation, practices of film reviewing and developing the skills of film production.' They also argue (2008: xvii) that 'in the humanities broadly, there has been little attention to the history of the study of cinema, to the nature of film study's kind of disciplinarity, and to its epistemological technologies'. This has led to what Elsaesser and Hagener (2010: 03), when looking at the negative aspects of film studies, describe as 'a revolving door effect [...] whereby one approach quickly follows another, without any of these schools or trends being put into perspective with regard to some shared or overarching question'.

Trope (2008: 355) argues that, 'the study of film is inherently implicated in the commercial apparatus that structure the medium and the industry that produces it'. These apparatus are changing, as are some modes of education due to the emergence of DVD and the Internet. Trope (2008: 353) also argues that the

home is now a site in which to reinterpret and reinvent the film medium. Technological changes have to be taken into account when discussing contemporary film education. She also argues that DVD extras, while offering educational potential, also indicate vital absences of information, most notably the realities around budget, talent, networking etc. (2008: 367). Film practice education has one specific aspect that should ultimately lead to its security as a discipline, despite wider changes in formal education, namely the importance of collaboration to the construction of the form, and this fundamental idea is discussed throughout this thesis.

In discussing British universities Collini (2012: 03) argues that they find themselves at a crucial moment in the early twenty-first century, having never before been so 'numerous or important' whilst simultaneously 'never before have they suffered from such a disabling lack of confidence and loss of identity'. As post 1992 and 1997 changes in university provision have taken hold, the focus on the university as business and locus of employability and professional development has risen to the point that Collini (2012: 18) argues 'many of the ways in which an institution might be a good university and play an important part in the intellectual life of its host society are simply disregarded'. Bolas (2009: 353) claims that recruitment potential in the UK was a major factor in the cementing of media studies within the academic offer. Following the 1992 Incorporation Act and the Labour government taking office in 1997, universities found film and media courses had a 'particular attraction in their widening participation offers'. Yoshimoto (2000: 30) argues that the humanities departments of many US institutions in the 1960s and 1970s seized upon the emergence of serious film theory when looking for new courses to 'accommodate the rapid expansion of university enrolments and to cope with the effects of the 1960s' university reform and democratisation of higher education'. Historically it could be argued that universities have used film and media studies as commercial bargaining tools at key points but that discussions

between the media industry and academia on ways to legitimise and indeed maximise the focus of study have received less attention.

There have been recent impactful changes in the technological landscape of film production, exhibition, consumption, preservation, restoration and distribution. It is reasonable to assume these changes will have a subsequent impact within an education system currently predominated towards employability and skills. Petrie (2004) asserts that the approaches of Colin Young in the early days of the National Film and Television School in the UK, 'usefully suggest ways in which universities can engage productively with the domain of film-making whilst still retaining their intellectual integrity and focusing primarily on ideas rather than simply on transferable skills'. He adds (2010) that:

The advent of the film school as 'training provider' is something that should concern all in the field, whether [they] work in departments that teach practical film-making or not. Not only does it erode a pluralistic and challenging film-making culture, it also suggests that if the serious study of cinema has little or nothing to offer those who aspire to make films, then [our own] legitimacy may be challenged by policy-makers.

The rise of the training provider mode of film education has seen little theorising or analysis to date apart from in line with commentary regarding general vocational trends in higher education. However, as this thesis seeks to reveal, there are links between theoretical and practical approaches to film education that deserve to be brought together in productive relationship. Hjort (2013: 04) argues that, 'if being a filmmaker is the outcome of a process of becoming, factors shaping that process are not merely to be sought in the institutional landscape of film schools and practice-based training programs'. This highlights the need for a discussion about the role of theory in film practice education but also the inclusion of possibly other styles of learning or areas of academic study

that have historically proved to be part of a filmmakers' development. This idea is analysed further in chapter four of this thesis.

As with the modes of film production and distribution so too some of the fundamental modes of film education have changed dramatically. Boorman (2002: vii) states that Hollywood studios used to have extensive training programmes in house, but that when the studio system collapsed, the training disappeared and apprenticeships took over. This practice is also slowly being eroded as a result of changes in the production landscape globally. Boorman (2002: vii) also argues that in the Soviet Union and Poland, amongst other places, the film schools were developed by the State as part of a national production industry and as such they led directly to employment. By contrast Western film schools took the education model but they typically lacked any direct connection to the film industry so they were not able to guarantee a job on graduation. Boorman (2002: vii) also eulogises a type of film student he claims is, 'intent on subverting the system, seizing power by the daring and originality of their movies and wresting the audience away from the manipulative, mindless junk they are addicted to'. Though this might indeed in some cases represent the ambition of students, it is difficult to argue that the contemporary mainstream cinematic landscape is being significantly influenced by those types of filmmakers, despite there being more film students and graduates than ever before.

Since the emergence of film schools onto the cinematic landscape along with higher education changes such as those outlined above, there has been little investigation into the ways that film studies and film practice education might create a dialogue with each other and how the industry and academia can benefit from what would be a more ingrained and mutually understanding relationship. Hjort (2013: 16/17) asserts that:

In-depth, sustained analysis of the practice-oriented educational initiatives that are upstream of actual film production and constitutive of film's institutional dimensions has much to contribute to what might be called the "institutional turn" being encouraged by developments in film studies.

Hjort (2013: 17) describes the emerging factors in this area of study, such as practitioner agency, challenges to long-standing notions of authorship and agents' reasoning about their practices:

In relation to preferred self-understandings, artistic norms and the constraints and opportunities that specific institutions and policies bring to the world in which these practitioners live their personal and professional lives as filmmakers.

This exemplifies the concerns and focus of the thesis undertaken here. It is not only areas such as film production and distribution that find themselves at potentially vanguard points but film studies, higher education and the teaching of film production in the modern era could all be argued to be at determining moments in their existence.

The view from the trenches - An interview with Patrick Phillips, Middlesex University

Those within higher educational institutions seek to address such issues as those mentioned in the thesis introduction by undertaking better requirement procedures and seeking to develop courses that reflect a more diverse idea of what a film degree should entail.

This interview therefore discusses contemporary higher education and its relationship with further education and the film industry as an entry point into many areas this thesis investigates. It also focuses on the current state of film education, both studies and production. Finally, it addresses how Patrick Phillips believes it could move forward both institutionally with regard to the course he oversees at Middlesex University and also within a wider context.

When asked about what he felt the film industry wanted from graduates he said that his conversations with film industry professionals often included the same response:

It's impossible to discriminate between two-dozen applicants from competent, vocational training programmes. They can all do the job, but on paper there's virtually nothing to distinguish them at all (2012 Interview).

He went on to say what they say they are looking for:

The quirky, imaginative, left-field, creative, outside the box kind of person and the other thing, which is almost a cliché at the moment, is they are looking for people who can tell a story (*ibid* 2012 Interview).

This highlights a recurring motif that the film industry does not share a specific 'graduate model' with the education sector and interestingly it is also at odds with the kind of film education that is continually proposed by Skillset.

While there appears to be a desire from higher education to understand the expectations of industry there does not seem to be a 'coherent ask' forthcoming. The keyword analysis undertaken in chapter one (section 1.7.3), the skills focus of film production courses and the testimonies within this thesis suggest that higher education strives to understand the needs of industry but the official strategies and policies that emerge nationally, as will be addressed later in chapter two, are vague and general. This seems to point to a sort of institutional insecurity and also suggests that there is a lack of understanding of the work and positive impact that academia is capable of providing for the film industry.

Phillips acknowledges the challenges that face academia in providing film industry level skills training. He questions whether such an intense focus is worthwhile. However he also admires the industry's ability in:

Adapting to new technology which seems infinitely easier on the ground than it appears from our end, sitting in ivory towers where we pull our hair out and say 'gosh we've got to completely reinvest', on the ground it just seems [an] almost effortless adaptation to new parameters (Phillips, 2012 Interview).

Most employers expect to train new employees in the specific technologies that are used within a specific company or form, be it narrative filmmaking, advertising, music video, documentary etc. and so the question of what specifically film students should be learning at higher education level is once again raised. Similarly, the notion of whether institutions should be driven by technological advancement or adopt a more reserved approach in their fundamental principles arises. When asked about the current state of film studies, Phillips gave a particularly candid assessment:

We are in a bit of a crisis [...] there's been a huge level of complacency within film education. A lot of special pleading on the one hand, about how special and remarkable [it is], and what privileges film education ought to have without any particular basis [of justification]. And on the other hand, a complacency as the subject has become professionalised, as it has become a discipline with clear ground rules, key concepts, paradigms and we feel as though we have arrived (Phillips, 2012 Interview).

Phillips highlights a structural problem within film education. As much as higher education attempts to ascertain a coherent set of skills and attributes from industry, film studies as a discipline proves itself as stubborn as the film industry in its strict outlining of the defining, and almost wholly academic, characteristics of a film education. It seems that neither side is prepared to concede any ground towards the other.

Phillips acknowledges that there is a pressure on film studies regarding a right-wing agenda for higher education. (This is discussed further in Chapter one - section 1.4).

His observations further emphasise the gap between theory and practice and a bravery that may be required to narrow it and develop a new way:

The pressure on film studies is to become more 'ivory tower', to identify itself as a subject with a clear disciplinary framework to it. A subject which can be taught in proper universities and where a research culture has its own justification [...] At the other end of the spectrum Skillset are defining and attempting to make sure we are meeting national priority targets [...] what often comes off the back of that is that nationally we need five more people to run some kind of special effects software so we better 'train the nation' (Phillips, 2012 Interview).

The latter part of his comments are resonant in light of the development of new 'entrepreneur' courses at the NFTS and what appears to be further searching for answers in skills and business based education as opposed to encouraging theory, cultural engagement, artistry, and creative ideas. His comments also highlight some of the fundamental problems film education, particularly film studies, faces in comparison to other arts and humanities forms such as literature and the arts, as Phillips observes:

I make comparisons with our colleagues [...] in Fine Art [...] one of the last bastions of a 'just do it' education. Clearly there is a set of methodologies that create the peer review process, the theoretical underpinning [that] fine art students can take as far as they wish [...] and see that as a repository of ideas, and they just do it [...] For a long time we've tried to hold out for a model of film education that within the university system would not be very different from that. But we seem to have to work to a very different set of agendas imposed on us from outside (Phillips, 2012 Interview).

The last line echoes what Phillips said earlier regarding the somewhat dichotomous complexity of film education. Film Studies as a discipline is complex and varied, embracing as it does the view of films as a high form of art while also regarding films as a form of popular culture. Whatever the orientation, in most cases there is a desire to elevate the institutions of cinema and films more generally to objects worthy of serious study within university research departments. The film industry, on the other hand, wants film production to remain a commercial, popular business and thus seeks workers to assist the production of content for consumption. These ideas are frequently in opposition. Phillips continues:

There is this commitment to the Logocentric [the word, the text], which I think is the real bastion of strength for English Literature related subjects at one end of the spectrum. And Fine Art at the other end of the spectrum is seen as a place where people develop innate artistic skills in a tradition that goes back to the Renaissance and earlier. An audio-visual medium grates against the Logocentric at one end of the spectrum and its technological / industrial basis grates against the traditions of fine art at the other end. And so there are innate suspicions, which are about the audio-visual experience and what you can do with it and with the fact that we are dealing with an industry that is technologically based. It is so confounding (Phillips, 2012 Interview).

This paradox has been in existence since early in film history and shows little sign of serious change. There are efforts being undertaken on the ground, right now, to change the situation and narrow the gap. A January 2014 conference at Pinewood Studios in Buckinghamshire, *ITTP: Training in the Broadcast Industries*, is an example of higher and further education being invited to a dialogue with industry, in this case predominantly broadcast television. However despite being promoted as a dialogue, not a single panel included a representative from a non-

specialist further or higher education institution. Media education was represented by individual industry training programmes including those undertaken by ITV and the BBC, as well as Creative Skillset and the E15 Acting School. At Middlesex University, Phillips acknowledges the need to strive for a flexible, multi-focused approach:

We've tried [...] to find [...] middle ground. Something that is not simply an academic degree programme with film theory and film history on the one hand, and something that is not vocationally orientated in a rather narrow and functionalist way at the other end of the spectrum (Phillips, 2012 Interview).

This approach to course design and teaching, were it to become more common across higher education, could change the current situation to a more flexible and diverse film education culture. However, currently, higher education is not regarded societally as a place that is particularly conducive to creative ideas. It is represented as out of practice at developing expansive, innovative courses and strategies. Film policy and strategy at an industrial level has consistently traversed the same terrain for the past twenty years. It is still asking why things are not changing, and bemoaning a 'soup kitchen mentality' (Puttnam, 2012). When asked what he felt the role of a contemporary university was Phillips responded:

University is about product, it's about market [...] a very saturated market [...] It's about trying to gain market advantage. New degree programmes that we devise go through fine scrutiny as much by marketing departments as by our academic peers. There is the real sense that the drive is towards providing innovative programmes that will attract students in and of themselves [but] part of the market message will

clearly be a set of promises, commitments, spurious or otherwise, about what are the possible progression routes into industry, further study etc.

He further adds:

Within the University sector it's becoming more and more polarised and at either polarity it's useless, whether it's purely academic or purely vocational. And yet, there's a peculiar sense that film still remains such a hugely important part of our cultural experience (Phillips, 2012 Interview).

It should be noted here that it is not just the identities of film studies or film production that are under threat. In some quarters the very idea and existence of the 'university' is at risk. In a piece for *The Observer* newspaper Carole Cadwalladr asked if online courses would mean the end of the university, as we traditionally know it. Reasons participants in the piece gave for the threat to existing paradigms were the increase in cost for students, which were coupled with the proliferation of content online. Some of this content, it has to be said, is being placed there for free by leading global institutions including Stanford, Harvard and MIT, and supported by companies such as Google. A science professor from Stanford, Daphne Koller, was quoted as follows:

These things have come together at the same time. There's an enormous global need for high quality education. And yet it's becoming increasingly unaffordable. And at the same time, we have technological advances that make it possible to provide it at very low marginal cost (Cadwalladr, 2012).

Cadwalladr and her participants do not claim that the university is going to disappear overnight but all admit that serious questions need to be asked:

What the new websites are doing is raising questions about what a university is and what it's for. And how to pay for it [...] there's no doubting that this is something of a turning point. But it may have an impact closer to home too [...] a future in which universities may offer "blended" models: a mixture of real-life and online teaching (Cadwalladr, 2012).

In this light it could be seen as worrying times for higher education and ergo for film education within higher education. However, film education could guard itself against such advances somewhat. It has an opportunity to withstand change with its offer. Filmmaking is a collaborative, practical activity, one that cannot be completely learned individually and in isolation, as it requires participation with others. This simple fact could allow film education within higher education to create a new offer. It proposes an experience that cannot be garnered online via a computer despite the abundance of historical, technological and theoretical material that is available online. Phillips believes that neither the purely vocational nor the purely academic courses are 'sustainable' and that a return to a 'hybrid' type course is 'inevitable' (Phillips, 2012). At Middlesex University, Patrick Phillips acknowledges that there is an understanding of the value of wider contextual study for practitioners:

Content research is an area we are just beginning to wake up to. Saying to a student 'if you want to make a film about X, then spend the next four weeks totally immersing yourself in the subject' which is a completely obvious thing to do but we've hardly emphasised that at all in the past and it's galvanised the students, it has made their work much richer because it's better informed and with a stronger sense of direction and

urgency to it, in terms of having something to say (Phillips, 2012 Interview).

This is a key aspect of this thesis and will be analysed in detail later on in chapters two, three and four. Chapter four addresses the education of filmmakers historically and dissects what filmmakers believe filmmaking to be in order to highlight fundamental differences on the sides of creative practitioners, the film industry and academia. Next the thesis seeks to offer avenues that might lead to the resolution of these differences. Wider contextual study and critical skills are vital to filmmaking, and it is positive that at Middlesex these ideas are being explored in such an active fashion. Additionally, former Minister of State for Higher Education and current University of Bedfordshire Vice-Chancellor Bill Rammell highlights a need for vocational courses that deal with industry but which also allow for the development of students' analytical abilities. Rammell was interviewed for this thesis and his thoughts are included throughout chapters one and two.

1. Cogs in the machine: *What can we learn from Higher Education?*

1.1 Introduction

This chapter focuses on the current situation and culture within UK higher education regarding the split between theoretical and vocational approaches. It addresses what impact this split has meant for the teaching of film specifically and the resultant industrial and cultural impacts that have been caused by an increased disconnect between theory and practice. Using commentary on the higher education sector and interviews with academics and senior management, this section analyses how the existing structures and demands, alongside changes in higher education, particularly increased employability and skills agendas and the introduction of high tuition fees, have affected the teaching of film studies and film production. This section also asks whether this is something that influences or is driven by industrial factors. It does this by discussing how the existing structures and processes, aims and strategies are assumptive of demands from industry and not based on evidence.

The first part of this chapter is an overview of the contemporary British university sector as of May 2012, looking at current opinion about the state of higher education from people working in English universities as well as those outside of it who rely on its success. It also features ideas from academics and professionals who comment on and theorise about contemporary higher education. The purpose of the approach is to consider where opinions about higher education have a relationship with the film industry. To an extent, it deciphers the state of British higher education in general and also addresses how film education specifically can take up the issues that affect the higher education

and film industry sectors and deliver positive changes. This is pertinent given the commercial and practice driven focus of the film industry. It also addresses the academic strengths of higher education with regard to creating a cultural film industry that is more diverse in terms of indigenous content than it is currently. There are a number of undergraduates who find work in the industry but often only at entry level, typically as a runner or in production assistant positions.

1.2 An overview of UK higher education

The recent progression from further to higher education is no longer subsidised by the English government, resulting in rises in tuition fees for students with the upper limit currently capped at £9,000 a year. The introduction of tuition fees is part of a sequence of events that started with the Incorporation Act in 1992. In tandem increasing demands have been made to produce 'employable' graduates who have professional skills and training. As a result of this universities have positioned or repositioned themselves as centres of training for employment within industry. Sometimes they do so directly with many placing employer engagement and industry links high on their institutional priorities as shown on their websites and within prospectuses. With the introduction of fees there is more demand than ever on universities to provide access to employment opportunities upon graduation within the industrial sector their courses are directly associated with. This is not necessarily a bad thing as collaborative relationships with industry are of value to both students and institutions. While it is important to ensure the workforce is maintained at a suitable and technically capable level it should not be the only concern as the personal, critical and cultural development of students as citizens and creators should also form part of a university offer and experience.

Maintaining a balance between these competing and sometimes contradictory priorities is difficult as Patrick Phillips attests in the interview preceding this

chapter. The rise in corporate thinking increasingly moves the university sector and in particular new universities away from one of its key societal roles. In an interview, conducted specifically for this thesis, the Director of the Office for Fair Access (OFFA) Professor Les Ebdon (2013 Interview) commented:

More and more, because of the large personal investment students have to make in their education, the employability question comes to the fore. Students are asking 'will I get a good job out of this course' and universities are quite right to respond to that because students should be at the heart of everything we do. It's also up to us to explain to students that there are wider values and they miss out on those if they only concentrate on a very narrow sense of a university as a functional training organisation because that is not the primary purpose of a university.

Whether higher education is genuinely responding to demand, or presuming that a career upon graduation is the primary driving force for undergraduates, is a contentious issue. Ebdon (2013 Interview) continues by saying 'UCAS (Universities & Colleges Admissions Service) have just done some research amongst applicants which shows that the primary motive for applying to university is love of the subject, that's encouraging'. The driving force is currently individual passion, not financial motivation. Of course, this might change. However, at present there is some evidence for universities to draw on as a means to justify and resist too tight a focus on employability and to preserve critical development and analytical skills. Universities can also continue to fuel students' passion for their subjects and this is a quality that traditionally universities have excelled at and are renowned for.

Yet the spectre of education as an investment in a possible job remains a pivotal concern as Ebdon (2013 Interview) comments:

It is quite understandable that if you are investing £27,000 then you are going to think about the return on that investment, and indeed we, as universities, have to explain why that is a good investment.

The current cost of a two-year MA at the National Film and Television School, in specialisms taken from a list that includes Directing, Editing, and Producing, is £9,800 for home students. From September 2012 fees for Undergraduate courses at universities average between £7,000 and £9,000 per year, for three years. A cursory look at these fees shows that the idea of progressing from university to film school is one that could be under threat. In order to study at the National Film and Television School one must already have a degree or 'an impressive portfolio, a creative track record (for instance in theatre or others arts)' (National Film and Television School, 2012). The cost of a university education and the subsequent debt may reasonably be assumed to affect the decision to study at film school. This may be due to the overall financial undertaking for an education, and from moving between funding systems. The current undergraduate system is pre-dominantly loan based where repayment of the loan is dependent on employment success. The current postgraduate system is one where payment of fees is predominantly required upfront. Increases in not only fees but also living costs may restrict the ability of students to save for the upfront payment of postgraduate courses. Finally, the number of film schools in the UK is small, and consequently the number of student places is highly restricted so it seems likely that students will chose either film school or university and not both, as is currently the case. Such a development might well increase the pressure on universities to provide an education that equips students for a career in the film industry.

Mclean (2006) and others account for the changes in the role of universities through the concept of “massification”, arguing that ‘the main purpose of “massification” has been to produce technically exploitable knowledge and create a trained labour force rather than for personal transformation or a critical educated citizenry (Mclean: 37). This symptom of “massification” can be applied directly to film education but Mclean highlights a problem she feels is common across higher education as a whole. This negative view of the current state of higher education is not exclusive to Mclean. Critchley (2012) observes:

Universities are largely sold as factories for production of increasingly uninteresting, depressed people wandering around complaining. There’s been a middle-management take-over of our education, and it’s depressing. So universities [...] have become [...] kind of pedestrian, provincial [...] run by bureaucrats.

While Malik (2011) comments:

Education is becoming a training in learning. Students learn a good deal about how to ‘do’ teamwork and assess their peers, but rather less about the Victorian Novel, or the role of literature in the contemporary. Similarly, research has come to mean one of two things: the quantifiable thing that needs to score well in the Research Excellence Framework, or a set of transferable practices or methods.

Both Critchley and Malik are unhappy with current university provision. They echo sentiments that are also evidenced in Mclean’s work mentioned earlier in this chapter. Both Critchley and Malik appear to take umbrage with the technical and vocational priorities of institutions, bemoaning a lack of critical, analytical and theoretical provision. Critchley (2012) also says that the reduction in quality is the result of the changes made by government - changes he believes started in

the late 1970s, increased in 1992 with Incorporation and which ultimately created a situation where ‘universities were increasingly treated like sort of small-scale corporations, yet with none of the inventiveness and freedom of small-scale corporations because they were still dependent upon block grant subsidies from the government’.

1.3 Education and industry

1.3.1 The UK

In respect to film education the significant role of Skillset (known as Creative Skillset since late 2012), the government training initiative can be seen as having created a similar impact to what Critchley believes above. In some quarters there is a similar dissatisfaction akin to the ‘massification’ described in section 1.2. Writing about film schools, Petrie (2010) notes:

What has emerged in the UK is an educational environment in which any serious intellectual dimension in the instruction of film and media practitioners has effectively been eclipsed by the vigorous promotion of a rather reductive concept of skills training.

This is not a unique perspective. Phillips (2012 Interview) comments, ‘there’s such an entrenchment within the Skillset crowd around theory, and creative ideas and intellectualism in general “getting in the way”’. Lottery funded, and guided by the powerful, impressive spokesperson Lord Puttnam, the Skillset agenda has become dominant in film practice education. The organisation has a focus on training that seeks to both replicate and support the industry directly. According to its website it is the ‘Creative Industries’ sector skills council and works to raise skills levels in every sector of industry within its remit’ (Creative Skillset, 2013). Here ‘skills’ is the key term, as the organisation name suggests

and the focus on industrial development for national commercial gain is clear from the 'about us' section of the website which features a number of terms that are key to the identity and operation of Skillset namely:

Productivity; competitive; influencing and leading; developing skills; policy; opening up; diverse; consultation; research; strategic; funding; careers resources (Creative Skillset, 2013).

As will be addressed later (section 1.7.3) looking at the language used to promote university film courses reveals there is a clear preference for words that reflect commercial, technical and production based ambitions and which eschew any hint of theoretical or cultural accompaniment. Indeed, on the Creative Skillset website the word 'policy' is in bold yet the preceding word 'education' is not. The influence of Skillset should not be under-estimated in the higher education landscape as the approval of institutions as having Skillset status has become a key benchmark in production training that is nationally recognised and which can lead to greater institutional investment, awareness and an increase in applications for the 'approved' film school or university course. However, Petrie's earlier assertion could be seen as endemic of UK education as a whole at a similar level.

An interview with Bill Rammell, the University of Bedfordshire's Vice Chancellor - and former Minister for Higher Education between 2005 and 2008 (Morgan, 2013), conducted for this thesis, further highlights some of the issues with higher education currently, positively and negatively, providing a nuanced picture of the situation. He says:

When students are paying [...] £9,000 in fees, I think it is right that universities do think, and academics do think, what are the employment

outcomes that are going to come for the graduates at the end of their courses (2012 Interview).

Rammell also drew on his own education as an example, to affirm a need for a balance of the theoretical and the practical:

I did a degree in French. How often have I used French during the course of my working life? Very, very, little indeed. However it gave me skills of analysis, of communication, of interpretation, not language interpretation but interpretation of understanding, that have stood me in enormously good stead (Rammell, 2012 Interview).

This idea, that higher education is of value and that employees do not necessarily need grounding in their field is addressed at length in chapters two and four.

1.3.2 International, historical and technical precedents

There is potential for a stronger case to be made for taking vocational skills and applying them in ways that develop critical understanding and entrepreneurial skills. Scott Gerber (2012) challenges the contemporary American College system and suggests that the old Liberal Arts degree argument regarding the 'value' of a degree is no longer valid. He challenges such institutions to modernise their courses, claiming that 'entrepreneurship education gives young people a toolkit to apply their field of study to the real world. It also makes them more employable' and:

I'm not suggesting we get rid of Liberal Arts Departments -- I'm suggesting we create more employable English and Film Majors. 'Well-

rounded' and 'self-sufficient' shouldn't be mutually exclusive concepts (Gerber, 2012).

He goes on to address the importance of experiential learning, and the engagement of students with working professionals. In film theory, the relationship of theory to industry, appreciation to production, is a topic that is discussed by one of the leading early scholars of the field, Béla Balázs who in 1952 noted:

In the sphere of film the public must be available before the film, the making of which is rendered possible only by an appreciation ensured in advance, on which the producers of the film can count (Balázs: 19).

No one would deny there is a relationship between producer and audience but it could be argued that the lack of a general film culture and the lack of appreciation amongst audiences of the cultural dimension of films result in an equivalent level of mainstream films being produced. Filmmaker Steven Soderbergh (2013) comments, 'I just don't think movies matter as much anymore, culturally' and that 'I think the audience for the kind of movies I grew up liking has migrated to television'. There is something in the belief that television has emerged as a rival both critically and culturally to mainstream films, thanks to an aesthetic focus formerly only found in films, which has been accompanied by a narrative intelligence that has been encouraged by the long-form content opportunities of television series. Further, mainstream films are where frequent accusations of 'dumbing down' are presented, as opposed to independent or international art-house film whose creators and distributors are constantly seeking ways of monetising new technological opportunities for screening and sharing work. Details of these opportunities are included in the appendix (Appendix IV: 245) of this thesis.

In terms of distribution, recently emerged opportunities include digital exhibition platforms such as Vimeo and Distrify who offer pay per view services. Curzon and Artificial Eye recently joined forces to develop multi-option releases for international art-house film. Their merger means that films are available to stream from their website or through cable provider Virgin Media on the same day as cinema release. There are more grass roots approaches as well that rely on younger audience engagement with social media to build word of mouth. In the US, director Alex Ross Perry, an NYU graduate interviewed in chapter 3 (section 3.3.1) took his film *The Color Wheel* (2011) on tour, presenting it at a variety of independent cinemas ahead of short theatrical runs.

The global film industry is changing in terms of modes of production and distribution and new opportunities for becoming established are being presented all the time. There are opportunities for both filmmakers and other content producers that have not existed before. They include the ability to create media content on high quality technology that ranges from smart phones to professional cameras that are, in comparison to previous eras, 'affordable'.

Presently, the majority of mainstream filmmaking continues its existing path of production and distribution - theatrical release followed by DVD/Blu Ray release, followed by or simultaneous with streaming/TV/download release. This structure uses modern exhibition technology such as tablets, mobile devices or Internet enabled televisions as secondary revenue streams for theatrical and DVD release strategies. As platforms continue to change and emerge, and different opportunities appear for new filmmakers that could lead to new types of careers, creating a culturally and critically well-educated set of graduates versed in new technologies for production and exhibition and transmedia possibilities, it would seem particularly vital to assuage those accusations of 'dumbing down' and increasing assumptions amongst critics and audiences that television is the preferred medium for intelligent visual entertainment.

1.4 Theory, practice and a right wing agenda

The idea is not new to UK film education, as will be discussed in chapter two when analysing the history of film education within the context of the BFI, but there seems to be a fear that by creating critically aware, entrepreneurial/self sufficient graduates the industry might suffer. Crittenden (quoted in Petrie, 2011) notes ‘there is still an opinion that theory will dilute [film students’] focus on what they do as filmmakers’. This is at the National Film and Television School (NFTS) in the UK where current director Nik Powell (also quoted in Petrie, 2011) asserts:

We are like a boot camp of film schools. It’s high pressure. It’s not like La Femis [...] where all the students went on strike recently because they didn’t have enough time for *reflexion!* It’s all about practice.

There is the amorphous sense that film graduates who engage with theory will simply make personal art-house films as opposed to becoming engaged with commercial practice.

The sense that filmmakers educated in film theory or other areas would disengage from commercial narratives appears to have no grounding in evidence yet it is pervasive and it seems counterintuitive as a model for future growth and development. Sadly the mirror image is also somewhat true of the discipline of Film Studies, where those with a theoretical approach can be just as stubborn, excluding all but very little practice based work. The gap needs to close on both sides.

Petty (2001) captures the essence of the need for balance:

Experience in itself does not guarantee learning. In order to learn from experience we must reflect on our experiences; try to relate them to theory; and then plan how we might do better next time (Petty: 336).

A lack of cohesion between theory and practice that this thesis is analysing can be found in higher education generally in the UK at present. The appointment of former University of Bedfordshire Vice Chancellor Les Ebdon as Director of Fair Access for Higher Education in June 2012 has thrown open a wider debate on governmental opinion regarding the higher education sector and its purpose. Gaber (2012) describes the media response to the appointment as an, 'appalling campaign of vilification' that was 'sparked off, and probably encouraged, by [David] Cameron and [Michael] Gove personally, or via their media teams' (Gaber: 134/138). He goes on to discuss specifically how the *Daily Mail* and *The Mail On Sunday* reported the news:

In the month under consideration the two newspapers referred to 'Mickey Mouse' degrees or courses no fewer than 14 times; and on most of those occasions, as demonstrated above, the casual reader could be forgiven for thinking that this was a term, and a concept, that [the individual] not only accepted but 'championed' (Gaber: 138).

The effect of this, Gaber suggests, is that damage was done to the reputation of both the individual and his former institution, but more significantly also, 'to the whole concept of making higher education more accessible to those who might not, in the normal course of events, think about embarking on a higher education course' (2012: 139).

Coupled with Professor Ebdon's earlier comments about the recent UCAS survey it seems there is the potential danger for higher education to become ever more fragmented, elitist and in terms of its core offer, confusing to those it wishes to recruit and retain. When asked if he felt there was a right-wing agenda to split vocational institutions (the million+) institutions from academic (Russell Group / Red Brick) institutions, former Labour Minister for Higher Education Bill Rammell (2012 Interview) responded:

I think there is. I think there are some real perversities, in that when you read right-wing commentators, when you read right-wing politicians they will say we need a return to vocationalism, I'm not sure there ever was a vocationalism, we need to focus on vocational skills and yet when you find Universities, like this one [The University of Bedfordshire], that have got very, very strong track records at a higher level of education, delivering that, it's disparaged by much of the right-wing commentariat.

Despite the consistent push for employability outcomes within institutions there still seems to be a negative attitude towards the fields, disciplines and institutions that focus on achieving those aims. According to the BFI *Film Forever* strategy, launched in October 2012, the film industry is worth £4.6 Billion to the UK Economy in terms of GDP (BFI, 2012) yet it is still a struggle for film to justify itself as an academic discipline. This predicament is not limited to film as it is an issue for media studies and nor is it confined to the UK. Petersen (2012) discusses the identity of media studies and how it could be improved. She narrows the focus of the debate to a simple comparison in order to make a powerful, clear point:

No matter how we tweak our research, we will never produce the sort of articles and books that offer a clear, incontestable way to 'make the world better'. Science is complicated, but the things that you can do with

science (i.e. cure diseases) are easy to understand. Media Studies is also complicated, and the things you can do with our research (i.e. better understand what it means to be a cultural subject) are less obvious, even if equally as important (Petersen, 2012).

She goes on to suggest that media studies could improve its reputation as an academic discipline by promoting the sophistication, accessibility, and overarching pertinence of work undertaken by media studies scholars and within universities by media studies students and academics. Such a repositioning would be not just aimed at those who allocate grants or distribute funds at the administrative level, but also towards 'multiple publics, both in and outside of academia' (Petersen, 2012). Petersen suggests this would lead to a reputation for media studies as, 'an invaluable, indispensable, discipline, one that helps make sense of culture and the structuring mediums through which we consume it' (Petersen, 2012). She seems to be suggesting that media studies should create a solid identity by restating its importance and validity as a field of study. At the 2012 Media Studies conference in London, Patrick Phillips, chief examiner for 'A' Level Film Studies in the UK echoed Petersen by claiming that those working in 'A' Level film teaching should step out of the complacency he feels has crept in to film studies, disconnect itself from media studies and (re)-assert its importance as a subject, claiming, 'we've only ever been of any value to the intellectual and artistic community when we've been out there, in a vanguardist role' (Phillips, 2012).

The perception of film and media as academically weak disciplines is exacerbated by the film and media industries. Curriculum and course content reveals that many film schools and universities believe the British film industry expects students to develop a certain set of skills that on graduation will fast-track them into employment; they are looking for cogs in the machine, not inventors of new machines.

1.5 The split between the academy and the industry

1.5.1 Historical context

One reason for universities focusing so heavily on skills for employment within industry as opposed to critical development could be traced back to the origins of film production. From its inception at the end of the Nineteenth Century film production and exhibition quickly became a popular and powerful commercial entertainment form. Attempts to describe films as Art were met with scepticism from both the film industry and the majority of cultural critics who at the time discussed artworks from literature or fine art positions. Even today when describing films as Art, the caveat 'popular' is commonly applied as dilution. The debate as to whether films are Art or entertainment or both has never been fully reconciled, which highlights the tension between theory and practice that this thesis is focusing upon.

'Film' however has found itself increasingly within a canonical tradition that follows on from Art History and to a greater extent English Literature. In these fields there is a canon that somewhat elevated the popular to the level of Art. Sauerberg (1997) who has written extensively on the idea of 'canon' says:

No doubt the final volume of *The Oxford History of English Literature* (1963) has contributed considerably to the consolidation in the mid-twentieth-century annals of Thomas Hardy, Henry James, George Bernard Shaw, Joseph Conrad, Rudyard Kipling, William Butler Yeats, James Joyce and D.H. Lawrence, as the key figures of late-nineteenth and early-twentieth-century literature in English (Sauerberg: 05).

Sauerberg also mentions how 'a literary canon emerges when the need arises for some of that multitude of texts to appear grouped together for specific

purposes' (1997: 05). In 2012 the latest *Sight and Sound* 'greatest films of all time' poll was announced. This is an oft debated, polemical event in film culture that seemingly results in as much dissent as agreement. However if the amount of response from newspapers, magazines, websites and individual writers is anything to go by it has become something of a key critical canon. It falls into common understanding of canons as preservers of historical tradition by featuring no film produced after 1968 in its top ten. To highlight the dichotomy between art and entertainment in relation to films further one need only examine the top ten rated films at The Internet Movie Database (IMDB), the leading film information site on the Internet, where eight of the ten films were produced after 1966. These are two examples of prominent film 'canons' but there are others including the American Film Institute's list. André Bazin's writing on film helped canonise certain films and directors, particularly *La Règle du jeu* (Dir. Renoir, 1939), *Ladri di Bicicletta* (De Sica, 1948) and *Citizen Kane* (Welles, 1941), through his celebratory linking of cinema to the theatrical and the literary form. His work is regarded by film critics and scholars as laying foundations for the auteur theory that emerged in the 1950s and 1960s first in the pages of French journal *Cahiers Du Cinema* and later the work of American film critic Andrew Sarris, most notably with his book *The American Cinema* (1968). The predominance of the films mentioned in these 'canons' on contemporary film courses highlights a reliance on the canonical that maintains a distance between contemporary practice and contemporary educational study. Film history is a key module across film studies courses and is commonly one of the few theoretical modules on production courses. This results in canonical works being the focus of theoretical discussion in a far greater number than contemporary texts, which is where film studies as a discipline puts itself in line with traditional Art and Literature courses.

Unlike in the study of fine art or English literature there is no deep historical well for film studies to draw from. There is little reflective space in which to ascertain

the cultural worth of cinema and its divergent types. The emergence of the DVD market as a place where seemingly forgotten films are released and find champions, coupled with the rise of online commentary to accompany film release and re-release, has seen the fragile notion of a canon challenged even further. No longer is there the comfort of a few having access to the core, key content of the medium and the tools to discuss and justify inclusion or exclusion. This also taps into another issue. Films have always been a popular entertainment form, developing technically, artistically and scientifically alongside attempts to validate them culturally through appreciation and critical study. The result has been a conflict between industry and academia that appears sanguine. However, it is actually stubborn and contradictory, and it is fundamental to the split that exists today between the academic and the industrial, the theoretical and the practical.

Also, unlike fine art or literature critical appreciation, the cultural importance of 'film' arrived when it was still in its infancy and the relationship to texts was differently factored. Films as texts were at the instant disposal of the critical community as contemporary commercial products upon release but then disappeared. Copies of some texts were destroyed and 'archives' were not considered important because films were, as mentioned, regarded simply an entertainment product. Before the emergence of the 'Cinephile' in the late 1960s films were viewable in certain instances through archives, libraries and film societies but there was not the culture of preservation that exists today.

Historically there was a gap between critical viewing and reviewing bequeathing a culture of study that could not consistently reference the text, as was the case with paintings or books. The advent of VHS tape recording changed this dramatically, taking this ability to study out of the hands of those solely with access to film societies, archives and libraries by creating the opportunity to pause, rewind, re-watch repeatedly. This technological development brought

the study of films in line methodologically with other disciplines. The generation of academics and critics that promoted the canon are now faced with scholars, critics and students with the capacity to challenge the canon through self-directed viewing and a more fluid connection to audiences and readerships which may see academia have to yield to new market and audience demands.

1.5.2 Bringing the film industry into the classroom

The film industry's relationship with education is a paradoxical one: It needs graduates to fill its jobs yet it has never fully participated in the development of a coherent argument concerning what an ideal film education ought to include. It claims a lack of interest in what academia does, yet it has historically felt threatened by the advancement of appreciation and cultural awareness around the study of films, something addressed in chapter two (section 2.5.1) looking at the history of the British Film Institute (BFI). Despite an apparent disinterest in the approach of academia, the industry has sometimes sought involvement in the education sector, to guide the agenda towards skills and away from theory and analysis. In an interview conducted for this thesis, head of quality at the University of Bedfordshire, Tim Gregory discussed the relationship between higher education and industry in terms relevant to his experience that highlight some of the general issues or challenges.

Gregory (2013 Interview) comments that employers are involved and taken into account in course development 'right from the overall aims of the approval process' through to the final event panel. An employer or industry representative is on the final panel and this is where the rigour and appropriateness of the course for learners, including the industrial, professional engagement they will obtain is debated, confirmed and signed off. Throughout the process, employer and industry input ranges from quantitative analysis to questioning proposed content. Gregory (2013 Interview) says they may advise

‘this is what we want, but please stress this’ in reference to specific course content. Gregory was asked how employers and industry contacts were targeted, and if it was companies or industry bodies that were approached, to which he replied:

It is both. It varies [...] whatever is appropriate to the subject area. From my experience somewhere like Computing has a base of companies they are working with all the time [...] but they are also aware of what the overarching industry bodies are saying (Gregory, 2013 Interview).

When asked how he felt employers and companies responded to the process, whether they responded with their individual interests or the general requirements of their industry in mind, Gregory says, in his experience of course design, this is where one of the biggest challenges of the process emerges. The challenge of finding a balance between what the value of the course is for students entering industry, alongside the needs and desires of employers to recruit suitable graduates. He says:

It is variable again but there is a tendency of course for employers to see it from their own perspective. [...] That can lead to challenges around course design [...] you have to think about reconciling different views to form a general course [...] Fundamentally what’s emerging [...] are common skills that are required by employers (Gregory, 2013 Interview).

It is these common skills that film as an industry has yet to deliberate, confirm and announce in order for film courses to ensure all graduates have a basic, fundamental understanding. Gregory adds:

[Industry] would then argue that the ‘training’ they can give, but it’s the core stuff that they want, and you can begin to say [...] is the backbone of

this course suitable as a grounding for people entering the profession?
(Gregory, 2013 Interview).

There is a need to retrain when graduates enter professional work, due to the disparity between professional production equipment and equipment used predominantly within higher education. However, within film education, it is these core skills that have not been consistently consolidated across the higher education sector. In closing, Gregory discussed how curriculum design can, presumably when in knowledge of specific and general industrial needs, be proactive and commercially savvy by developing short courses that can support employers by being 'tailored to their individual needs' and he encourages liaison with professionals to try and meet a diverse range of those needs (Gregory, 2013 Interview).

Elsewhere in the sector at one of the leading media practice institutions, Bournemouth University, the relationship between industry and the academy is integral. Subject leader for film and television Trevor Hearing (2009) comments that 'students undertake compulsory work placements' that are supported by a dedicated office to maximise the impact of the 'the connections we have built up over the years'. The word compulsory is key here, highlighting how much the need for engagement with professional practice is ingrained within the institution.

Certain universities are being proactive with employer engagement in ways that are not tokenistic where the intention is to make a more 'coherent ask', to quote Bill Rammell (section 1.7.5), across the sector. Specifically with regard to film education the film industry needs to consider the role of higher education more thoughtfully and potentially work to develop an agreed list of the core skills that can become part of the central focus of teaching film production at all levels. Not

merely within universities and film schools, but to become part of the culture of film education.

1.6 Overcoming obstacles

1.6.1 Becoming proactive

There is an argument, presented here, for film education to create a new identity while simultaneously acknowledging its strengths as suppliers of graduates who constitute a significant part of the film industry workforce. There is potential for film education within higher education to create curricula that delivers to film industry a creative workforce that is skilled with technical and theoretical knowledge, and that shapes the commercial and artistic film production landscape. There is an opportunity to create a film education that celebrates collaboration, creative thinking and problem solving and which is devoted to key theoretical and production concepts. Film production education need not be restricted to skills development in what is a transient marketplace. The nexus is to change from being reactive to what industry is currently doing, to being proactive in shaping what the industry does in the future.

Film education has the potential to create a new base of practitioners as film production and exhibition moves forward into a new era. The objective here is to create a flexible curriculum structure rooted in key strategic components where specific content can change and be adapted based on emerging trends in areas such as film technology and film studies along with personal talent and knowledge in both staff and student arenas.

1.6.2 Insecurity

While there is the potential for a new form of film education and a new relationship between film education and the film industry it requires willingness from the film industry. However, the film industry is traditionally at best, slow to respond to change, and at worst, unwilling and stifling. The main obstruction to changes in film education is the tension between theory and practice, art and entertainment, film industry and academia that is outlined in this thesis. It is a tension that has been present from the early days of filmmaking in the early twentieth century and is also present in film education and higher education presently. Being willing to risk a new way of teaching film, one that acknowledges both the disciplines of film studies and film production equally, enables a more confident film education to emerge. A new educational paradigm could grow that will be proactive in terms of the graduates it sends into the film industry whilst simultaneously acknowledging the importance of films as cultural texts. It could also showcase the impact film education can have in general terms when creating engaged, articulate students who are well suited to employment, not merely in the film industry but in a variety of fields. On the surface film appears a supremely confident popular art form, but in reality it is a somewhat insecure medium, both historically and in contemporary times.

Describing film as insecure might be contentious, yet in the UK both the BFI and the NFTS started life with aims of developing critical thinking for audiences and filmmakers respectively. In both cases, as is discussed in Chapter two regarding the BFI and as Petrie (2011) has written about regarding the NFTS, the results of these approaches were never allowed to blossom fully. In both instances the film industry became involved, almost at the outset, nervous that its interests would be affected by participants' engagement with film appreciation or theory. The film industry was nervous about these outcomes and instead of waiting to see what the results would be, became involved in the delivery mechanisms of both

organisations. This allowed the film industry to guide activity towards its own agenda and to ensure that theoretical content was kept as far away from industrial practice as possible. Another way of justifying use of the word insecurity to describe the film industry is to focus on industrial practice, and in so doing highlight increasingly homogenised and risk-averse production systems. Following the break up of the dominant vertically integrated Hollywood studios in the 1940s and the advent of television in the 1950s, mainstream film production has faced challenges over its dominant position as the leading popular art form. Over the past decade or so Hollywood studios have merged with larger corporations resulting in a wider safety net where portfolios of films are now central to how the film industry operates. As Pokorny and Sedgewick (2012), writing about risk in mainstream film production, comment:

We could categorise the successful film studios/distributors as constructing diversified annual portfolios of films [...] The issue then, is not so much which of the films in the portfolio are profitable, but simply that the portfolio itself is profitable (Pokorny and Sedgewick: 188).

The individual identity that once distinguished one studio from another in terms of type of film they produced is no longer evident, as studios operate on behalf of their parent corporations, ensuring each year they release a variety of types of films as they try to tick each demographic and consumption box. The film industry has struggled to define a consistent formula of what films will make money and what film will not, in any real sense, and so ensures that losses can be handled without too much damage. This is reliant upon 'tent pole' product turning large profits. Increasingly studios are returning to a control of the flow of product through theatrical outlets, which marks a dominance not seen since the 'golden age' of the Hollywood studio system in the 1930s and 1940s. This means that studios are not necessarily producing or releasing fewer films but rather that they squeeze the theatrical distribution channels in order to make it

increasingly difficult for alternative products to emerge, thus ensuring that at the end of each year the potential of their portfolios to turn a profit is maximised. As post release studios have little control over success in concrete terms they ensure the many factors that might affect a film's performance are controlled in advance. Pokorny and Sedgewick (2012) also note that 'the key to understanding the risks inherent in film production is to recognise that film consumers are themselves engaged in a risk process when choosing and viewing a film' (2012: 193). Less choice in terms of genre and quantity of releases can be seen by the film industry as a guard against loss. Even when energetic changes to the funding structures emerge, such as the introduction of the 'minimum guarantee' process in the 1980s, the industry focuses on negative results. As a result the potential for the system to evolve into something sustainable is suffocated as the film industry retreats again to traditional funding and distribution systems where they can manage a known, minimal risk.

This lack of faith in film education, audiences and new systems is widespread and damaging. This is a lack of trust in, essentially, audience members who may seek to develop critical or practical skills and become either active filmmakers or at the very least more discerning in their consumption of films. Film production has since its inception been a mostly commercial practice in the mainstream control of a limited number of organisations, but technological developments across the board and a lack of faith in new systems of funding and distribution has seen it end up at a zeitgeist moment. Digital technology threatens to uproot the established forms of production, distribution and exhibition and create a serious drop in the commercial return in those very areas from which the main players in the industry may never recover. This affects dramatically the professional landscape film graduates will enter and needs to be considered when developing curriculum rooted in employability and professional progress. These are considerations not merely for emerging filmmakers and scholars but film critics

and journalists whose milieu is also changing rapidly and with varying degrees of uncertainty over their future professional incarnations.

1.7 Film in UK higher education

1.7.1 Addressing the infrastructure and curriculum

When looking at how the higher education sector is seen by the British government, it is telling that the department responsible for universities is the Department for Business, Innovation and Skills (BIS). Whilst other disciplines and subjects might take offence at not being under the education remit of government, film seems eerily suited to being under the business and skills umbrella because of the aforementioned focus within the film industry and practical film education on skills and employability as the prime focus of film production training. From the film industry point of view, the fact that universities are under the guidance of the BIS department suits the desire for employees who serve the industrial machine and display technical skills and industrial, practical understanding.

The view that there is a crisis of identity within higher education regarding the role of the university in modern society is one dependent on the relationship between government and industry and the need for providing employees for that industry. The relationship of individuals, practitioners and academics to industry should also be considered when understanding the agendas that are projected onto the higher education sector.

The demand from the film industry, and the expectation of government, is that graduates should acquire skills that are pertinent to the industry. While this is a reasonable request, on closer analysis a number of issues arise. Trying to establish a set of core skills that would satisfy both governmental bodies and

industrial companies is difficult due to the fluid, ever-changing capabilities and quality of technology and the structures of filmmaking at a professional level. The focus on craft skills means institutions have to be as up to date with current technological trends as possible and this places a strain on resources and investment as institutions attempt to attract students. Courses also feel pressure to offer the most up to date technology. This is an attempt to lead graduates through what is presented as an almost seamless transition from study into industrial practice. There is also the expectation of value from graduates that the increase in fees brings.

The employability agenda starts to feel like a smokescreen when analysed as institutions focus on professional skills, industrial links and influence. Courses advertise potential career progression to attract learners, individually delivering their own ideas of what the core skills required are based on individual, existing resources and relationships. The lack of a clear set of skills that are industry wide and fundamental is curious and suggests an admission that the skills required to gain employment in film are so basic as to not require three years of full time education or the intensive immersion in an MA style qualification at a film school. Whether skills such as screenwriting, film editing or directing can be learned in this environment in this amount of time is debatable in itself and suggests that perhaps a film education is merely a way of gaining employment. This thesis proposes this idea as a narrow way of thinking and argues for film education to reposition itself as the starting point for a creative career as a key filmmaking practitioner. Part of this naturally, is an understanding of core skills but historically there is little agreement over what core film industry skills would actually be. Industrial selfishness may also play a part. This selfishness is manifest in the desire to control the focus of film education and thus the workforce by keeping the core skills fluid, vague and difficult to cluster into one set of key skills that all institutions could offer and all companies could take advantage of.

1.7.2 Justifying a new infrastructure and curriculum

The fundamentals of the filmmaking process at independent and professional levels have not changed much over the course of film history. They could be pared down to a simple set of processes relevant at all levels of the film industry. They would give a graduate a keen understanding of inter-departmental relationships and the core processes of every stage.

Even with the arrival of new technologies of production, exhibition and distribution the processes are unlikely to change very much due to the production departments involved and the fundamental technical and collaborative requirements of film production. Embedding a core educational structure that focuses on the key processes of filmmaking and providing students with prolonged engagement with fundamental filmmaking practice is quite possible. Such a core would lead to students who had developed a clear and strong critical, contextual understanding and could ensure that graduates continued to emerge from higher education fulfilling the requirements of industry and with those institutions also meeting the expectations of government.

The broad and ever evolving technologies of film production mean that an element of in-house, technical training for most new employees will remain. That said, it would seem beneficial to look at what main skills are valuable and to create a core professional development strategy for university curricula around these areas, - it is predicated on the conviction that, if fundamental understanding and creative skills are ingrained then specificity and detail can be learned quickly and on the job.

1.7.3 Data analysis of course overview 'keywords'

If their marketing is anything to go by, it is difficult to imagine universities taking the step towards balancing the theoretical and the practical, the cultural and the professional aspects of their provision. Analysis of the keywords that feature in the course overviews of film and media undergraduate courses across the UK, as per Unistats (the official website of higher education institutions), reveals how ingrained the ideas around skills, employability and professional development have become within film and media education.

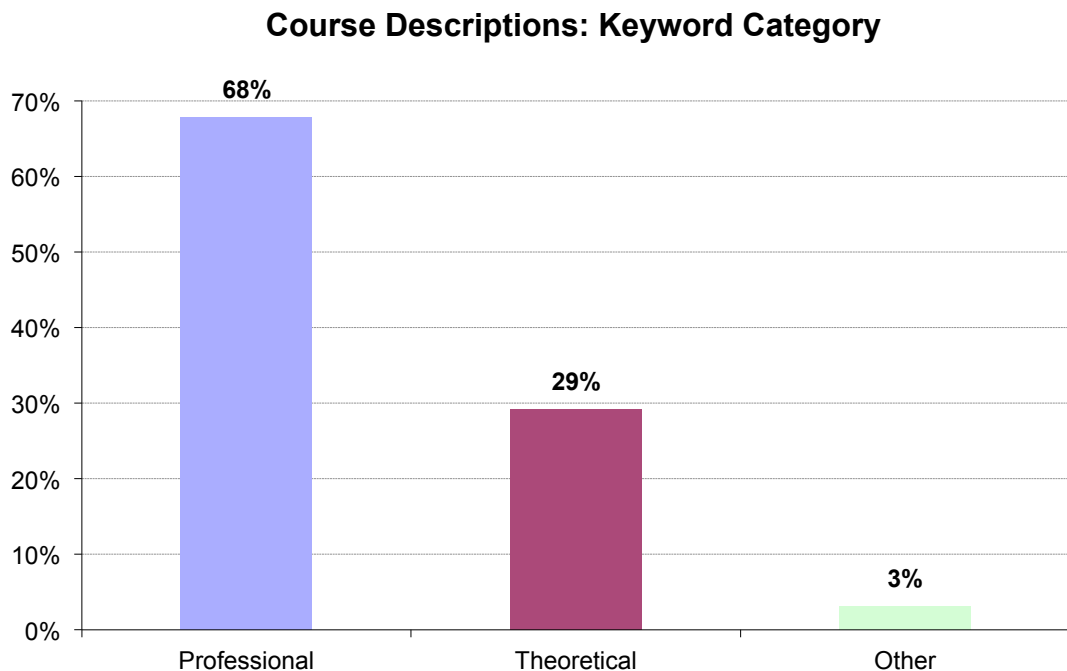


Fig. 1. Keyword analysis of 139 undergraduate film and/or media courses (Spring 2012)

The above table shows a clear prevalence of professional terms as opposed to the theoretical. The emphasis of professional rather than theoretical is understandable but the gap seems to reiterate the point made here regarding how film education is more single minded towards skills at the expense of critical, theoretical and social development.

The table below breaks this data down further to provide a clearer indication of the type of the language used and the commonalities of key professional, practical terms.

Course Descriptions: Keyword Frequency

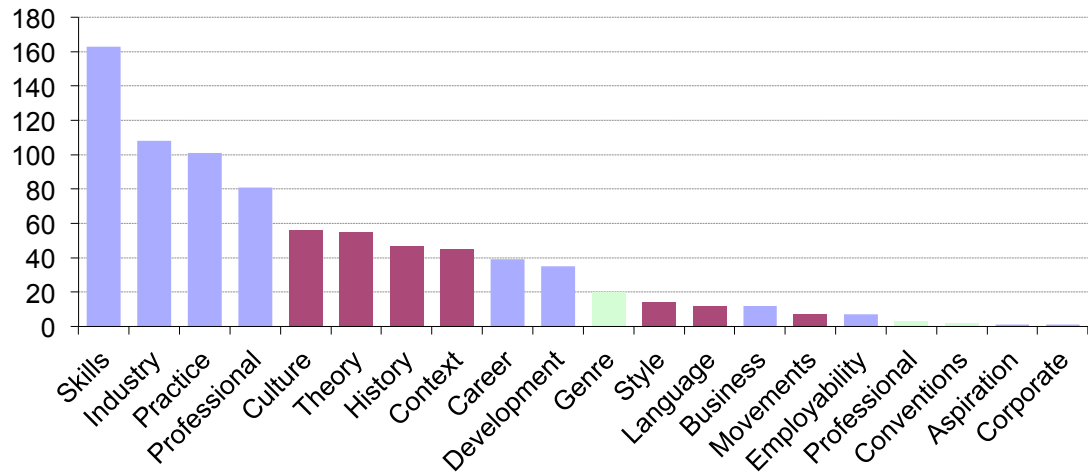


Fig. 2. Keyword analysis breakdown of 139 undergraduate film and/or media courses (Spring 2012)

The highest frequency words are all professionally focused, with skills clearly the most common word across undergraduate film and media education. Even if Skillset and the media industries have no direct say in university provision, their ethos and vision for media education is clearly pervasive.

1.7.4 Data analysis of UK ‘film’ courses

1.7.4.1 Methodology

To create a deeper understanding of how the separation between theory and practice is manifest in contemporary film education in UK higher education another search was undertaken through Unistats (May 2012) to look at the practice and theory provision within film courses. The initial search term was ‘film’ which led to 433 results. Of these, courses under the heading ‘computer

science' were ignored resulting in 236 courses at colleges and universities under the headings 'media studies', 'creative arts and design', 'cinematics and photography', 'other creative arts' and 'mass communication and documentation'.

This search was then narrowed by searching all further education colleges to ascertain which ones offer a higher education provision of at least Foundation Degree in a film related subject. To ensure accuracy and total coverage institutions discovered via the Unistats search where the only heading was 'mass communication and documentation' were checked, even though they may have had no relevance to cinematic film study, but were more concerned with physical film data storage.

Following an initial collection of data, the focus was slimmed down to ensure a relevant and manageable sample where only courses in which film featured were analysed. The result was a set of fifty-seven courses titled exactly or approximately as follows:

Film Studies;

Film Production;

Film.

The main focus of this aspect of the thesis was to ascertain information regarding the teaching of theory and practice on undergraduate courses to see if the emerging picture of a predilection toward skills based study was accurate. Another aim was to see if the keyword data accurately reflected the practical teaching of film.

1.7.4.2 Results

In the case of both film studies and film production courses there is a clear link between course content and historical roots of the course in question. With regard to film studies this is likely an academic product of the emergence of film theory. Film production courses are more closely linked to industrial practice. The courses display allegiance to what they believe is the best way to educate students within their fields, at least according to the course content as displayed on university institution websites and within prospectuses (Appendix III). This adjunct of production or studies appears to bring with it a commitment to delivering modules that fulfill linguistic criteria.

The picture across the sector shows the split between practice and theory modules as follows. Production courses (Fig. 3) favour a practice heavy course with practice modules taking up sixty-four per cent of the available curriculum. At the other end of the spectrum in studies based courses the percentage dedicated to theory modules is seventy per cent (Fig. 4).

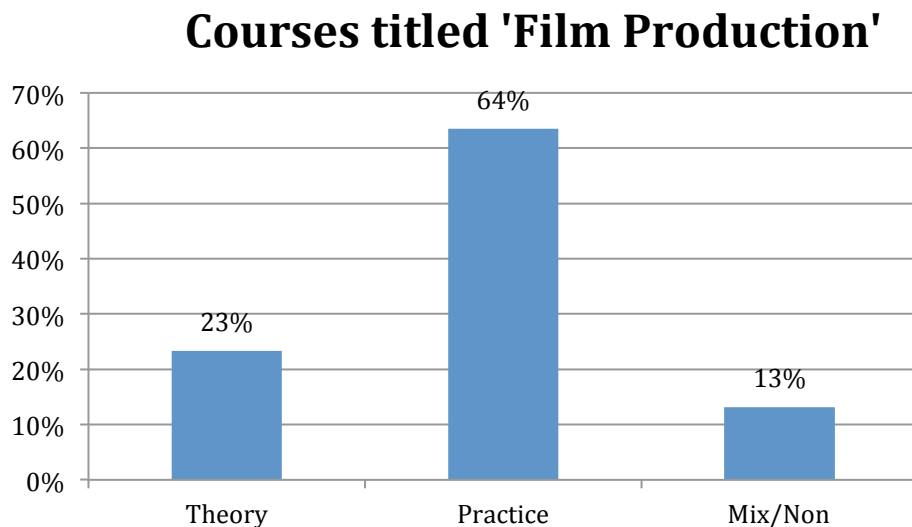


Fig. 3: Theoretical and Practical modules on 20 courses titled 'Film Production' or similar. Unistats.gov.uk. 2012

As Fig. 3 above shows, the percentage of theory modules available across production courses is twenty-three per cent and is higher than the production

based modules in studies courses, where it is only seventeen per cent. This is shown in Fig. 4 below.

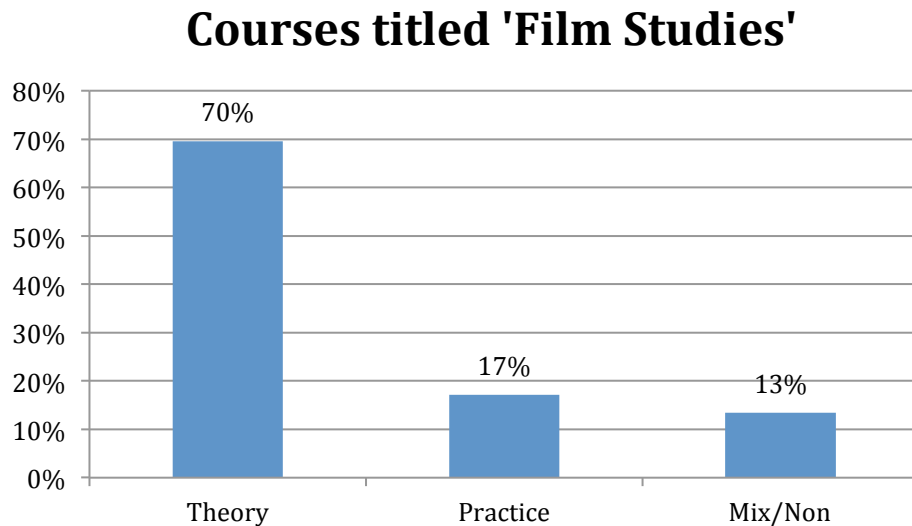


Fig. 4: Theoretical and Practical modules on 32 courses titled 'Film Studies' or similar. Unistats.gov.uk. 2012

In both cases there is a small commitment to other types of module. Thirteen per cent of the modules available are non-film based. This covers both a mix of theory and practice modules, a hybrid of self-reflection and self-criticism that is mostly found in documentary modules. It also covers TV, gaming and new media modules and some critical, media or cultural theory modules.

This is of course a general picture and does not suggest that interesting, innovative courses cannot be found. Patrick Phillips from Middlesex University whose interview foregrounds this thesis oversees one of those courses. However, the graph above also shows that a more academic approach to film via film studies is primarily devoted to theoretical study, and vocational training is similarly dedicated to skills based practice education.

At the small number of universities where film education is labeled merely as film, without a studies or production adjunct, the balance between theory and practice is far more equal although the sample is too small to be truly indicative.

Courses titled 'Film'

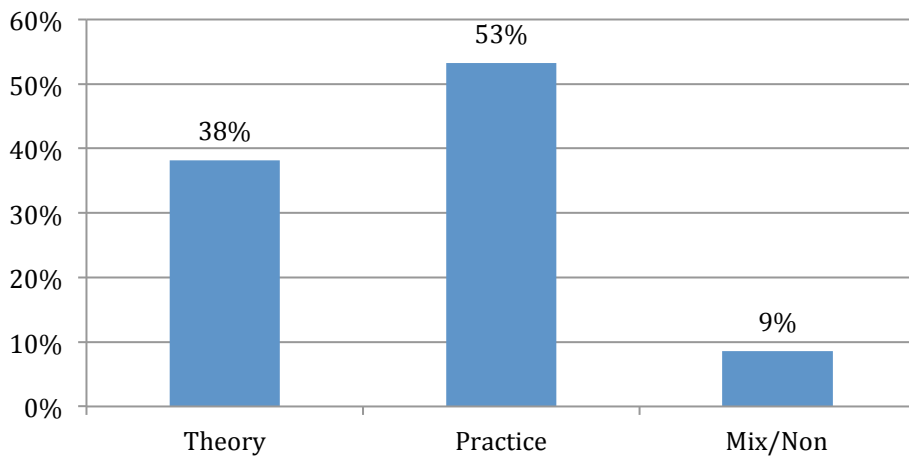


Fig. 5: Theoretical and Practical modules on 5 courses titled 'Film'. Unistats.gov.uk. 2012

Fig. 5 above shows that of the 90 or so units available across an admittedly much smaller sample of five courses, approximately 50 per cent are practically driven and approximately 40 per cent are theoretically driven. This, although not indicative of the sector as a whole would seem to suggest a more cohesive view of film as both a theoretical and practical medium, where a more equal emphasis is placed on both disciplines and film is not split into studies or production but remains a singular entity. This suggests an attempt to close the gap between theory and practice, a gap that is present across film education in the UK and on a general scale across higher education as a whole.

2. More people than jobs – *Film education and the film industry*

2.1 Introduction

The extent to which the teaching of film, predominantly film production, reflects the philosophy and practical realities of filmmaking both currently and historically will be discussed. Through interviews with practitioners and those involved in strategic development this thesis seeks to place current provision alongside the work undertaken in the previous chapter. This will locate the approach of film education, industry understanding of that approach and its wishes regarding approach in context. The chapter uses interviews with those in academia and the film industry to demonstrate if film education serves the requirements of the film industry appropriately or whether there are preferable alternatives. It will also seek to understand if the professional filmmaking community has a coherent idea of what film education should be. Finally, it will explore if there is a gap or misunderstanding between theory and practice and how any gaps or misunderstandings could be addressed.

Initially an analysis of contemporary strategies around film education is provided. 2012 was a key year for the UK film industry, with the post-UK Film Council landscape unveiled and implementation commencing in the form of the UK Film Policy Review and the British Film Institute (BFI) *Film Forever* strategy, both of which are addressed in detail in this chapter. These documents are the main focus for the next few years of investment across the film industry, training and heritage sectors, and give a good indication of whether new ideas are being implemented, or whether old ways are simply being re-branded. With the help of historical analysis of the BFI as an institution the case will be made that

stretching back to the early 1930s a gap between critical and cultural approaches and professional practice has been institutionalised.

This chapter also contains a 'conceptual' underpinning of the overall debate by discussing what filmmaking is considered to be in the minds of practitioners both contemporary and historic. It develops ideas around collaboration and the role of theory within film practice education in fundamental terms to argue for a different approach to the education of filmmaking practitioners. This thesis proposes a film education encompassing skills development; theoretical engagement and wider cultural development of individuals that takes into account the strategic documents discussed but, as with the previous section, suggests approaches that would potentially impact commercial industry culturally and artistically.

Film education espouses a route to the film industry, something rendered difficult by the complex and shifting notion of what constitutes the 'British film industry'. Adrian Wootton (2012 Interview) CEO of the British Film Commission describes it as follows:

The UK film industry has a complicated identity that isn't easily reduce[d] to a single concept [...] one [...] strength of our industry that makes us so globally competitive is that we have an incredibly strong infrastructure comprising production, post production facilities, locations and an incredibly highly skilled crew-base that very few places elsewhere in the world can rival [...] However, Britain is also supplied with an amazing array of creative talent, who are involved in the creation of films in the UK but also contribute massively to creative content in other countries, particularly the US [...] I would perceive the UK film industry's identity as a multi faceted one and if I have any frustration it has been that hitherto that we have not been very good at joining up the dots and concentrate

not on the differences of these areas of the film industry but rather the connections (Wootton, 2012).

The last line regarding 'joining up the dots' is what this thesis into film education as a whole is attempting. This is a struggle because there has been, and is, a tendency to separate and compartmentalise which is long held and which has become seemingly instinctive and entrenched. The following section discusses these areas of independent discourse that need to be reconciled moving forward.

2.2 Arriving at this moment in time

The global film industry could be said to be in a state of flux given contemporary mainstream content, changes to exhibition channels and personal forms of consumption. Factors such as Internet distribution, piracy, digital technology and the homogenisation of the cinema-going experience have resulted in the potential for a paradigm shift as *Sight and Sound* magazine editor Nick James (2011) affirms. He is waiting to see:

How cinema weathers its transmutations of technological form and delivery – the digitisation of the production and distribution processes alongside the proliferation of new platforms and formats. The effects of these continue to be a source of anxiety but it remains unclear whether, as some have predicted, they will lead to a paradigm shift in how cinema works as an international cultural phenomenon. The paradigm that everyone continues to operate under remains that created by the generation of Cinephiles who grew to adulthood in the 1960s and 70s, which has Auteurism at its heart (James, 2011).

James suggests that current issues around what the technological changes in creation, exhibition and proliferation of films will result in are unresolved. At the same time as the film industry worries about the commercial implications of these changes, the opportunities to embrace the uncertainty and create new forms of content and commercial production outlets are presenting themselves.

Maybe the time has come to take what currently exists as the majority of filmmaking education and make it part of a curriculum, rather than the *entire* curriculum. There is a growing sense that maybe the current industrial, canonical, rigid view of film history that is taught does not marry well with the realities of modern filmmaking.

Filmmaker Athina Rachel Tsangari who produced the Academy Award nominated *Dogtooth* (2009) describes filmmaking in this age of instability this way:

Making cinema is not just about directing. It's teaching, it's doing, it's curating, teaching people how to watch films, it's observing your environment, it's producing, it's, you know, cooking for your friend's film.... filmmaking to me is like, making cinema in any way, not just being the main author of something (Tsangari, 2011).

The belief that filmmaking is not simply directing and that 'film' is not simply what fills multiplex schedules are being challenged, both in this thesis and across the medium in general. The idea of the auteur is still in question alongside burgeoning questions as to whether the physical cinema space will remain the primary place to view filmic content. Roddick (2011) writes:

I defy you to find me a film director who does not recognise the collaborative nature of his or her art. It is us critics who rely so exclusively

on the sole-creative person option, because it makes it much easier to write about films.

And later, in the same piece:

In the end, it is the [...] academic – unwilling to disentangle the various threads that go into the production of a film, uneasy with a critical vocabulary not based around the concept of an individual creator and happy to adopt the vocabulary of another age – that has led to the *politique des auteurs* being adopted as a default setting (Roddick, 2011).

It is difficult to agree with Roddick regarding academics. Film theory has frequently challenged the status of auteur theory, but it highlights the fact that within criticism, and particularly criticism in response to commercial film, there remains the permeating idea of the role of the director, which requires a more nuanced and layered understanding than is presented currently. Despite dissenting voices and filmmakers themselves acknowledging the collaborative realities of filmmaking, the romantic idea of the auteur is still a dominant one in film production, mainstream film journalism and criticism, and also in the education of film practice.

2.3 The 2012 UK Film Policy Review

In February 2012 the UK Film Policy Review, overseen by Lord Smith, was published. Lord Smith when interviewed for this thesis was asked about the focus of education strategy for film and said:

We should certainly be supporting film education in schools because that is the seed corn and it's also a way of developing an audience for the future [...] When you get into the further and higher education fields I

think there's a role for government to encourage and help the three main film schools [...] But broadly, it's not up to government to dictate what courses are offered by what universities, universities have to make some of those decisions themselves (Smith, 2012 Interview).

Within the policy review there is a strong focus on education. The separation between theory and practice that this thesis addresses is a concern of the review's educational focus yet the recommendations do not engender a culture of cohesion but quite the opposite. One of the opening questions of the review is: 'How do we secure greater consistency in the quality and success of British film?' (Department for Culture, Media and Sport [DCMS], 2012). It might seem a minor point that quality and success are separate but actually this is a factor that permeates both the review itself and also British film education post-secondary school. The first mention of the role education plays in the future of British film is in the executive summary:

In a digital age, the ability both to learn about film and to learn from film (in schools, universities and colleges, or in lifelong learning) could be greatly enhanced. But existing interventions and around learning, especially for children and young people, lack cohesion, while engagement with higher education appears ad hoc (DCMS, 2012).

Despite the mention of colleges here this is the only explicit mention of further education within the entire review. Universities are also highlighted as being in need of potential enhancement yet the higher education sector as a whole is given only passing reference in a later section, featuring only in key discussions around research and knowledge and not training. This is a central point because it begins to highlight how the understanding of the review regarding the need for cohesion between theory and practice and a dialogue with higher education and its ultimate aims and ambitions differ.

Proposals are put forward to ensure opportunities are available that address skills development and which also promulgate historical and cultural awareness, but not together. The balance of theory and practice is only present in proposals put forward up until the end of secondary level education and the separation is vital to an overall understanding of film education issues and challenges.

The importance of ensuring a focus on both practice and theory at the start of post-secondary education, is outlined by chief examiner for A Level film studies Patrick Phillips (2012 Interview) who comments:

The arguments for practical work at 'A' Level are the well rehearsed ones. It gives students a much better appreciation of film form, of film style. Generic conventions. Narrative. All of these things are appreciated and consolidated much more successfully when students have had a go themselves. But I think the other thing that is just as important, but less often stated is the extent to which students are frustrated when they engage in practical work and begin to realise what a complex process it is. How difficult it is, how few guarantees there are. Sometimes that relative failure, that frustration drives them back into a renewed engagement with analysis and theory, which is a good thing (Phillips, 2012).

The review does not take this point of view beyond the initial engagement for young people. The first section of the review proper is: 'Growing the Audience of Today and Tomorrow: Education. Access. Choice.' (DCMS, 2012). The first education recommendation is Recommendation 7. Despite the prominent discussions about the role of education this is the only education recommendation in this section. At this stage of the review the making, watching and studying of films go hand in hand. The review rightly places an emphasis on attaining a balance of practice and theory from a young age, noting that the result is a more aware and engaged audience.

This multifaceted orientation has some support from within the industry. Producer Rebecca O'Brien (2012 Interview) notes:

We've found that encouraging young people from all sorts of different walks of life to make films can inspire and influence them towards better lives (First Light). If better, more articulate, films are made as a result of film education, then we all benefit and the government should support it.

This section of the review under discussion demonstrates cohesion between theory and practice that envisions a higher quality of mainstream British film and believes in using film history to develop filmmakers of note for the future. The recommendation for this section is a valuable one:

Recommendation 7; Building on the success and expertise of current providers, the Panel recommends the BFI should co-ordinate a new unified offer for film education which brings together making, seeing and learning about film in an easy and accessible offer. This would be available in every school across the UK (DCMS, 2012).

The review clearly sets out an aim for the development of a film education strategy that merges theory and practice and which recommends a single offer with various partners. It is an ambitious vision, but it is also a valuable one in the way it suggests the development of a more culturally resonant mainstream British film industry. However it is in the omissions that the separation of theory and practice starts. It is significant that missing from the list of partners who would develop a film education strategy is the department for Business, Innovation and Skills (BIS), the government department responsible for higher education and indeed, Business, Innovation and Skills which, as chapter two discusses, are key to educational and economic ambition across British industry.

Following the recommendation above, the review expresses concerns that 'in general students were driven to either arts and humanities, or science courses' and that 'it is vital to the success of the creative industries in the UK that pupils in secondary schools are made aware of the importance of studying arts and science in tandem rather than being pushed to choose between them' (DCMS, 2012). The review understands the common problem that the theory and practice of film become separated following secondary education. At further education level there is an immediate split. Pupils choose between academic pursuit of film through a Film Studies A Level or a vocational direction using a Media Production BTEC.

This is a real choice and it is one that sidelines either practical filmmaking in the case of 'A' Levels or theoretical development in the case of a BTEC. There is not even a Film BTEC, so both dedicated practical filmmaking and theoretical underpinnings are reduced to one or two modules over a two-year period of study. This general approach to media practice where pupils are only given a very basic grounding in all areas of the media industry signifies a lack of confidence in preparing young people for a dedicated career in a specific form, acknowledging the struggle to find prolonged employment following graduation in the field of a graduate's choice.

Technology would appear to play a role here. The growth of digital capabilities has afforded democratic potential to filmmakers. It has also seen institutions able to purchase affordable equipment. However there is a marked difference between this relatively low cost equipment that is available across education or to young, independent filmmakers, and the technology that is used by industry, be it from a small-scale level through to major film studios. Also, there is no single technology or technological standard employed by the professional media industries. This means investment by educational institutions at further or higher education levels will struggle to match those used in commercial practice and

will likely be quickly out of date in terms of specification, with less opportunity for upgrade and re-investment. This restricts the level of training and the specificity of skills development available within education. Ultimately, therefore, the continuing prime focus on training and skills development is all the more frustrating and difficult to understand and to deliver.

The policy review sees the issues but does not indicate a clear, obtainable strategy for their resolution. Following this flagging up of the 'separation anxiety' the review suggests a direction to follow:

The Panel would like to see DfE building on proposals in Next Gen, the review by Ian Livingstone and Alex Hope undertaken for the National Endowment for Science, Technology and the Arts (NESTA) at the request of the Minister for Culture, Communications and the Creative Industries (DCMS, 2012).

Again the BIS proves notable by its absence, suggesting that at best proposals for the development of young people with balanced cultural and technical skills stops at further education level. It seems that the review's concerns about creating a skills base committed to both artistic and cultural, and technical and scientific approaches to film only extend to graduation from further education institutions.

A separation of theory from practice is further exemplified by the fact that education next appears in the review in section seven, Skills and Talent Development, following the bulk of the industrial and commercial sections. This lack of cohesion between theory and practice, missing in clear and detailed form since secondary education in the review, is further magnified in the content of the Skills and Development section. Reading the section it becomes clear why it follows the bulk of the review. The majority of the sections look at the

development of the industry and proposed commercial success for British film. The language used is about as far from the tone of the first section as it is possible to be. It is clear that the review wants skills and talent to sustain the industry, rather than shape it, with words such as ‘maintain’ and ‘retain’ featuring prominently. Also featuring heavily are words and terms such as ‘globalisation’, ‘competitive’, ‘inward investment’, ‘business skills’ and ‘industry trainees’.

As was discussed in the previous section, this type of language is in line with both the Creative Skillset mission of training for industry and also with the language that is used in the marketing of film courses by universities. When searching for linguistic representations of industrial ethos it is not surprising that these words appear across the different fields of policy, industry and academia. They echo the sentiment and focus on industrial operations expressed by Adrian Wootton here in this thesis and by Lord Puttnam in his role as spokesperson for the Skillset agenda. There is no room for language within commercial arenas that expresses a need for cultural, artistic or academic/theoretical focus. This vocabulary of business, employment, service and commercial engagement is not just dominant but virtually unchallenged or unaccompanied by alternatives that engage with film culture in wider contexts.

Words representing that wider context such as ‘culture’, ‘history’, ‘appreciation’ and ‘understanding’ are completely absent from this section of the review. They never figure in the case of the first three and are never used in a previous context in the case of the last. Also making appearance here, finally, is the BIS, in recommendations 39 and 41:

Recommendation 39; The Panel recommends that the BFI, in partnership with Skillset and BIS, continues to deliver and strengthen a strategy for skills which represents a ‘gold standard’ (DCMS, 2012).

Whilst Skillset and the BIS are tasked to work together, later the review makes it clear that the focus of this partnership should be very narrow and not for the whole of the university sector:

Recommendation 41; We recommend that the BFI and Skillset work with HEFCE and its sister organisations in the other Nations and Higher Education institutions across the UK, to build on the successes these [specialist] Universities have had in establishing new media and VFX specialisms. Furthermore the Panel recommends Skillset continue to develop similar schemes with business schools aimed at creating more entrepreneurs who want to work in film (DCMS, 2012).

It seems that unless universities wish to further widen the gap between theory and practice and focus more and more on the business side of the film industry, they can expect no involvement with development policies and strategies. Even then, their ambitions may be thwarted due to later assertions within the review:

Recommendation 42; The Panel recommends that the BFI, together with Skillset, HEFCE and the Scottish Funding Council, undertakes a review of the three Skillset Academies, with the objective of establishing their readiness to be considered for the equivalent of 'Conservatoire' status (DCMS, 2012).

The three Skillset Academies are The National Film and Television School, The London Film School and Screen Academy Scotland. Even with the mentioned universities offering bespoke specialist courses, the net of professionally recognised film education is cast in a strikingly narrow manner. Currently there are over 150 film related undergraduate courses at universities and colleges across film studies, film production, media studies, and media production and foundation degrees. There is already a significant demand for film related

education and industrial progression at university level, none of which is taken into account by the review. The review seems determined to focus on a few select courses and institutions. These courses and institutions cannot currently satisfy the demand for places let alone if recommendations outlined in the review prove successful. Lord Smith, who oversaw the review, said in an interview conducted specifically for this thesis:

One shouldn't run away with the idea that if you get a place on a media studies course in a university somewhere around the country that isn't a specific film school or film course that you are somehow going to emerge fully capable of taking an immediate role within the industry (Smith, 2012 Interview).

Lord Smith does acknowledge that 'the need not just to have the technical skills, talent and knowledge but also to have a general background knowledge of the culture and history of film is quite important' (2012 Interview), but the reality remains that he has overseen a review that does not encourage a film education requiring anything other than a general background understanding of film history and culture beyond secondary education level. With just a minimal focus on theoretical aspects within practical based courses at further and higher education and film school levels, the result is a highly skilled workforce with a primitive knowledge and understanding of the history, culture and social relevance of the industry they intend to work in. This has to impact the growth and development of a vibrant British film industry. The question as to how the British film industry will ensure that quality indigenous product and producers evolve, and that skilled graduates are not sucked into a professional environment that services the Hollywood studio machine remains a pertinent topic. This is especially pertinent given the comments made by Adrian Wootton later within this Chapter and the celebration of *Gravity* as a British film, discussed in Chapter three (section 3.1).

What is also interesting about the review is that it ignores the present and future landscape for higher education through the changes in the tuition fee structure. These are changes that bring the cost of university education closer in line with film schools than ever before. (This point was addressed in the previous chapter [section 1.2]). There is currently a lack of analysis of this impact, which may be due to the fact that the first waves of graduates who are paying the high-level fees have yet to emerge. These issues may, however, increase the demand for universities to provide an education that can equip students for more than just entry-level jobs. The Research and Knowledge section of the 2012 policy review contains the following recommendation:

Recommendation 53; The Panel notes the need for a strong evidence base for film policy and recommends the BFI establishes a 'Research and Knowledge' function...for the benefit of the public, the BFI, government, industry, academia and all other stakeholders in film (DCMS, 2012).

This follows a note that:

The BFI should seek appropriate long-term collaborations with universities that could build the knowledge base for film policy through combining new research with the theoretical and methodological expertise of academia. Such collaborations could be of interest to funding and sponsorship bodies such as the Arts and Humanities Research Council (DCMS, 2012).

Whilst it is valuable to acknowledge established strengths of academia and involve them in the future of British film, this section of the review also highlights a lack of understanding of what is actually being delivered at universities. It also fails to acknowledge the current ambitions and focus of universities as purveyors of skills training and industrial preparation. This lack of understanding about the

existing provision and the culture of higher education further exemplifies the gap between theory and practice, academia and film industry, which is at the heart of the review.

2.4 The BFI Film Forever strategy 2012 -2017

2.4.1 Contextualising the strategy

Bearing the policy review in mind, and with the apparent gap between theory and practice at the heart of the future strategy for British film, this section of the Chapter examines what opportunities there are for further and higher education institutions to become engaged with film industry training and development strategies. The choice is between integration with the existing strategy the policy review posits or alternatively, of finding a different way to approach and develop film education in a manner that would lead to graduates who were technically adept and culturally aware. Film production is a competitive industry that sometimes resorts to tunnel vision in terms of its need. There is a celebration, rightly so, of the diversity of the British film offer in terms of studios, locations and technical crafts and in particular of post-production and visual effects. However, when it comes down to what it actually takes to create graduates that will continue this tradition there is no forthcoming plan from the film industry. Chairman of the British Film Commission Adrian Wootton (2012 Interview) observes:

In terms of UK Higher Education and preparing graduates for the UK film industry, I like many other people lucky enough to work within the UK film business, believe that there needs to be a closer relationship with industry...I think that the largest area of growth for UK graduates will be in the areas where high end technology is involved, i.e. post production,

visual effects, computer design and so on and universities looking at these areas need to work very closely with industry partners.

This highlights the vagueness and generalities that education has to deal with when preparing an offer for its learners. The government seeks to ensure that graduates are employable and the industry seeks employees, yet nowhere has anyone created a clear set of skills and areas of learning that will lead to a sustained number of graduates that can ensure success under those criteria.

In the interview with Adrian Wootton (2012) conducted as part of this thesis, he refers to how on a global scale Christopher Nolan, Ridley Scott and Peter Morgan are valuable to British film identity, and how integral Ken Loach, Lynne Ramsay, Michael Winterbottom, Andrea Arnold and Stephen Frears are to British film culture. However, as we saw with the policy review, there is no mention of how to nurture this type of talent nor is there much understanding of how these talents were nurtured in their own education. In summary, there is no sense that education is relevant in the creation of leading filmmakers. It is as if these filmmakers possess something that mysteriously cannot be taught and therefore education's role with regard to film is to provide employees to work for these unique individuals. If this were true then the traditional role of a university would be irrelevant to industry and government where film is concerned.

Finally it seems pertinent to include the opinion of Lord Puttnam who, through Skillset, has been at the forefront of the changes in film education and the direction it has taken for the last twenty years. Skillset was formed in 1992, the year of incorporation for higher education colleges and polytechnics, and it is no coincidence, such has been the subsequent shift in emphasis to skills and professional industry relationships.

Twenty years on Lord Puttnam described UK creative industries as having a ‘soup kitchen mentality’ (2012). In a recent speech he opined:

Had we in the UK really focused on digital skills and entrepreneurship two decades ago, we might now be in a position to generate the type of growth in jobs and revenue we so desperately need (Puttnam, 2012).

An interesting aspect of his speech, promoting the National Film and Television School’s new entrepreneurship course, is that it fails to recognise that the Skillset UK government focus on employability over creative career development at all stages of higher education has had a resulted in the development of graduates without a fully formed sense of film culture. It also ignores the need for encouragement of individual discovery and awakening alongside collaborative learning along with the experience that is so valuable in filmmaking at the highest levels. This limits the potential of the educational environment to develop ambition that leads to creativity and instead emphasises the importance of attaining a job within the existing infrastructure.

2.4.2 Analysing the strategy

In October 2012 the BFI launched its *Film Forever* strategy, which is a five-year plan for film development that seeks to implement the recommendations of the 2012 UK Film Policy Review. The resulting strategy closely follows the 2012 review and maintains in its educational aims the implicit divisions that were drawn by Lord Puttnam and Adrian Wootton. In the section titled ‘our future strategy’ lies the following statement that ‘Education for young people is one of the most important investments we can make; it helps to grow the audiences and creative talent of the future’ (BFI, 2012). Similarly to the policy review the overall aim of the strategy is to deliver audience and creative talent development hand in hand. However as with the review the *Film Forever*

strategy only believes in this relationship between appreciation and application up to a certain point. The language used indicates a split between understanding of film meaning and filmmaking that positions students as consumers and audiences or creators, but not both. This is made clear in the section 'supporting the future success of British film':

We want young people from all backgrounds, who are the next generation of audiences and filmmakers, to have the opportunity to learn about, enjoy and fully appreciate the widest possible range of film. This strategy builds on legacy work (by organisations such as FILMCLUB, Film Education, First Light, as well as the BFI) that shows that educational engagement with film can build a range of life skills, open up thinking, expand horizons and improve educational attainment (BFI, 2012).

Followed by:

We are particularly seeking to develop innovative new partnerships with the private and public sector right across the UK to inject fresh thinking and bring new investment to achieve the breadth of ambition in this strategy. This includes partnerships with organisations whose focus is working with young people, with the film industry and digital media companies. The high value we place in our close partnerships with Higher Education (HE) and Further Education (FE) institutions remains at the heart of the BFI Reuben Library, curatorial choices, research, policy and innovation (BFI, 2012).

As with the policy review the roles further and higher education are intended to play in UK film development are restricted to traditional forms and areas. Later the strategy asserts the value of using film in the classroom as key to the way that the BFI and its partners can work with further and higher education. The

Film Forever strategy reinforces the policy review split following secondary level education and the lack of coherence between theoretical and practical approaches to film education.

Under the heading 'Education and Learning' there is mention of funding for film education:

Following the Henley Review of Cultural Education in England, the Department for Education (DfE) has committed annual funding of £1m for the next three years to establish an innovative youth film Academy network across England for 16-19 year olds. Our ambition is that the Academy will expand to be available to young people across the UK including young people from all backgrounds and communities and those that may be excluded from formal education. Linking with the industry, the network will run programmes to inspire and develop talented young people who are passionate about film. A small number of young people chosen from all backgrounds will then be selected to attend a unique residential programme to further develop the full range of skills from the development and production of a film right through to developing skills about distribution and exhibition (BFI, 2012).

This is an interesting and positive proposal but one that again further exemplifies the imbalance between development of film appreciation alongside an understanding of practical, creative film production even at the youth level.

Launched officially in December 2012, an article in *Variety* magazine confirmed the approach of the Film Academy Network, which invited young filmmakers across the country to the National Film and Television School for a residential film school as one that is purely focused on skills and vocational development:

The Film Academy Network will offer courses on development, production, post, marketing and PR, sales, distribution and exhibition to help young people develop commercial and cultural knowledge and skills they will need to start a career (Variety, 2012).

While the press release uses the word cultural the range of courses and areas mentioned as course subjects are industrial, commercial and practical. This further confirms the ingrained position of the UK film industry that the next generation of filmmakers will need to be versed in practical skills beyond all else. The idea that the two routes within film are separate, yet again, becomes apparent in the industrial mindset of the *Film Forever* document. The commitment to using pilot programmes where appreciation and understanding is developed alongside the development of a technical skillset would allow for a much greater integration of these ideas into further and higher education. This has the potential to create a coherent, robust pathway for learners with the aspiration that they could graduate from their chosen undergraduate, or vocational institution or programme, with a more thorough critical understanding. This could only be of benefit to UK film industry and culture. This thesis does not advocate anything that is not necessarily already in existence in UK film policy or strategy; instead it seeks to create a unified educational offer that is interconnected, diverse and beneficial to the industry and culture.

As with the review, the key relationship between further and higher education focuses on archive and heritage. Under the section 'Working with further and higher education' it states:

On behalf of the UK, the BFI looks after one of the most significant collections of film and film information in the world. Our research facilities at the BFI Reuben Library and online are used by thousands of students, academics and industry researchers every year. Partnerships with HE institutions (HEIs) are vital in the continued development of research, which is the backbone of our cultural programme, including publications. We will build on existing partnerships with the University of Nottingham, the Creative Skillset Film Academies, Nesta, the Open University and other HEIs and research organisations with a new focus on research on using film in the classroom, intellectual property, new business models in the digital age, new developments in the preservation of film heritage and the long-term effects of digital transition (BFI, 2012).

It is interesting given the increased focus of employability within further and higher education that these proposals focus on text based education, heritage, business and distribution theory. These are not likely demands currently requested by the majority of learners seeking to graduate from media and film courses, where practical skills are paramount and a practical route into the media industry desired. From overviews of media and film courses at British universities it is clear that higher education anticipates potential needs of the UK film sector because its key words are similarly aligned. There is a clear sense of the employability expectations of higher education graduates who aspire to work in the film industry, and yet still there is no relationship between the film industry and higher education in the UK at a strategic state level. The tone and content of the strategy echoes the definition of the UK film industry provided for this thesis by British Film Commission CEO Adrian Wootton. The strategy also

clearly takes into account the policy review and seeks to address its concerns. It also mentions the BIS and the importance of research yet does not aim to investigate how higher education, under the remit of the BIS, can support this drive for increased and maintained skills excellence in the sector. Indeed the strategy shows little awareness of the 2011 BIS white paper outlining plans for UK higher education. Further, there is no clear and coherent picture of the skills that the film industry requires and expects. The BFI state they will develop a new skills strategy but so far none of the reviews or strategies have examined the role that the higher education sector with its plethora of media and film courses can play. The focus, understandably, but frustratingly, remains on the industrial and the commercial elements of film production.

2.5 The film industry and academia in the UK

2.5.1 Historical context: The early days of the BFI and UK film education

The focus on industrial concerns as something separate to cultural activity can be traced back to the beginnings of the BFI as an institution. In actuality, it could probably be traced even further back, but in the UK context, this is an appropriate point for this discussion. The precursor to the BFI was the Commission on Educational and Cultural Films, which was born out of a 1929 conference organised by the British Institute for Adult Education and the Association of Scientific Workers. From early on education played a vital role in the vision of the commission and it was educators that were largely responsible for the creation of the body that would become the BFI.

Originally the terms of reference were as follows:

- 1) To consider suggestions for improving and extending the use of films (motion pictures and similar visual and auditory devices) for educational and cultural purposes, including use as documentary records;
- 2) To consider methods for raising the standard of public appreciation of films, by criticism and advice addressed to the general public, by discussion among persons engaged in educational or cultural pursuits, and by experimental production of films in collaboration with professional producers;
- 3) To consider the desirability of establishing a central permanent organisation with general objects as above.

It is item two that is most intriguing. No one would argue that the BFI does not have a strong reputation and track record for the first term of reference indeed the 2012 *Film Forever* strategy states the organisation's heritage, impact and vision in this very regard. However term of reference two showcases that almost utopian ideal of an approach to film education that merges the theoretical and the practical, hand-in-hand. As has been discussed, this seems to only be an ideal within a UK context up to a certain point, after which the emphasis is placed almost entirely on the practical aspects of making films.

Following the statement of intent the commission evolved into the BFI and the now mostly accepted form of film education, the binary form discussed at length in this thesis, emerged quickly due to one main factor, the film industry. Geoffrey Nowell-Smith (2012) discusses the formation of the BFI noting that, 'most of the members of the commission were educationists of one kind or another – teachers, lecturers, local education authority officers, etc.' (2012: 15).

Following receipt of government funding in June 1930 and in preparation for its initial report, the commission held another conference. Trades (the industry) were consulted and as Nowell-Smith explains '[Sir Benjamin] Gott took charge of relations with the film trade, which at this stage was guarded but not unfriendly in its approach to the Commission and its activities' (2012: 16). The commission published its first full report in June 1932 with the title *The Film in National Life*. Immediately it caused concern within the film industry. They did not like the idea of an institute. Their response clearly set out their strong belief that:

As far as the majority of legislators were concerned, cinema was first and foremost an industry and the role of the film in national cultural life was no concern of theirs (Nowell-Smith: 17).

In return for accepting the formation of an institution the film trade lobbied that one third of the governing body should be representatives from trade. From a contemporary perspective it is apparent that this was the first and most serious move to ensure that cultural appreciation and professional production interests were kept separate. There is evidence of this concern about the impact of theory on practice within the work of the BFI in key regards throughout its existence. Following a merger of sorts with the Society for Education in Film and Television (SEFT) in 1966 the BFI education department commissioned, in partnership with *Sight & Sound*, a series of monographs which clearly delineated between theory and practice. The titles of the monographs were *Talking about the Cinema*, *Talking about Television* and *Film-making in Schools and Colleges*. This reinforced the idea and mindset brought about by the involvement of trade/industry in education that cultural appreciation jeopardises commercial interests.

It dates back to the early days of the commission where the film trade responded to the first report mentioned above with the view that:

So long as the new institute confined itself to educational and instructional films, all was well. But if, under the banner of raising cultural levels, the institute began to interfere in matters such as censorship, or simply engage in denigrating standard movie-house fare, and if furthermore it were to do so with funds raised by taxing popular entertainment, then the trade saw an unwarranted threat to its interests (Nowell-Smith: 16).

This exemplifies the insecurity felt by the British film industry towards academic facing areas of film culture, and further exemplifies the tension between theory and practice in British film history. In the 1960s, its most significant years, the BFI Education department was headed by Paddy Whannel. Whannel envisaged a deep relationship between his department and universities. He saw universities as key partners in the establishment of a serious educational film culture and also as possessing the direction and structure he wanted to emulate. His vision found few supporters:

Whannel readily compared the work with which some of his staff were engaged to that found within a university department. He consequently wanted to debate the notion of a film culture and how exploring this might connect with other BFI departments. [A senior colleague of Whannel's] had seen the department as delivering to schools and colleges, thereby supporting innovation at arm's length, whereas it was always fundamental to Whannel's strategy that only by having research within the academy would a structure take shape around film study which would enable it to become properly established at earlier levels within the education system (Bolas, 2012: 144).

To add clarity, Bolas includes Whannel's words:

Unlike other subjects the study of film as art and entertainment has been developed at the lower levels of education rather than within the university. Its emergence as a school subject before it has become clearly established as an academic discipline accounts for many of the peculiarities of film study. Most of the problems, both practical and theoretical, are traceable to this basic fact (Whannel, 1968).

Unfortunately universities are still very much at arm's length in this regard and according to the latest review and strategy document shall remain so.

2.5.2 Contemporary relationships between film industry and higher education in the UK

Both the 2012 policy review and *Film Forever* strategy pay token gestures to the higher education sector but only in regard to research capabilities. It is evident that there is still insecurity, or possibly ignorance, when it comes to the role higher education and academia can play in the development and delivery of British film industry requirements. The *Film Forever* strategy reveals the commercial impact of the film industry and makes a convincing case for maintenance as opposed to redevelopment of film education:

According to a recent study on the Economic Impact of the UK Film Industry, the total economic impact of the UK film industry is outperforming the economy as a whole and contributed over £4.6 billion to UK GDP and over £1.3 billion to the Exchequer in 2011. It also supported a total of 117,400 Full Time Equivalent (FTE) jobs (BFI, 2012).

It is very difficult with these figures in mind to suggest a more analytical, theoretical and cultural approach to film education or a more holistic, collaborative and experimental approach to practical training. However given the economic impact of film it is strange that the industry does not present a coherent vision of educational content.

University of Bedfordshire Vice Chancellor Bill Rammell supports the relationship between academia and industry but has already noted (section 1.5.2) that industry needs to be 'more coherent in its ask' (Rammell, 2012 Interview). The Head of Film at Middlesex University Patrick Phillips also contextualised discussions he has held with industry practitioners regarding graduate requirements in the interview at the opening of this thesis.

At present, the UK film policy document and BFI *Film Forever* strategy do not suggest an education that provides a full understanding of filmmaking. Professionals whose films are the subjects of study on academic and production courses do have views about filmmaking, they have clear opinions about their education and they also have clear positions concerning film education and what it should be. Interestingly their views are rarely sought nor are they used to develop policy or curricula. These ideas are discussed in the next section.

2.6 Film education from the perspective of filmmakers

2.6.1 Challenging the Auteur: *filmmaking as collaboration*

This section addresses film education from the perspective of those who make films at different levels across different forms: narrative and documentary. The aim of this section is to introduce the voice of the filmmaker into the debate about what film education is, could and should be.

Filmmaker Alex Cox (2008) says:

Film-making is a communal, collaborative medium. Only the writer and editor can work alone – every other part of the process is a group effort, involving specialists in many different areas (Cox: 03).

The teaching of film production and practice is primarily focused on directors. In the teaching of film practice the work that is created is often aligned with, or created in response to, the teaching of certain directorial style and technique. This approach, which stems from the impact of the auteur theory, is representative of the hierarchical structure in filmmaking and is problematic due to the inherent collaborative demands of filmmaking. This produces a false idea of the nuanced, practical reality of the process. The director as creative and logistical figurehead has permeated much of the thinking regarding production training and education. It is unclear why this thinking permeates beyond creating a visually simple structure for students to grasp and a romantic notion of director as the visionary solely responsible for a film's success on artistic terms. There is a more nuanced understanding of the role of the director as filmmakers including Alex Cox and Sidney Lumet have addressed. They explain in *X Films* (Cox, 2008) and *Making Movies* (Lumet, 1995) the reality of film production, the role of the director and the need for collaboration. This may be why the required reading for production courses includes so many technical titles written as manuals, as opposed to more practical works written by successful practitioners including Cox, Lumet and Alexander Mackendrick among others. The texts by filmmakers that are traditionally considered appropriate for teaching practice are, ironically, more theoretical examinations of artistic endeavour and examples here would include work by film and sound editor Walter Murch and cinematographers Néstor Almendros and Vittorio Storraro. These works retain a critical distance from the more pragmatic depictions of the process by the directors mentioned above and also represent key examples of filmmaker 'voice' in film studies

education. Because of these factors the teaching of film production, for ease possibly, is taught hierarchically. Even cursory questioning of aspiring filmmakers would still see a predominance of aspirations to direct above all else, at least at the outset of a film production degree or post-graduate qualification.

The teaching of film production has historically not addressed on a grand scale this falsehood and instead it has created a myth about the process of filmmaking. While appreciating the role played by good directors in the delivery of coherent, powerful films, it is important to also offer alternative routes and questions that probe the diverse potential of film education that can result in a more diverse and collaborative approach to the teaching of film production. Opening up the teaching of film production to reflect a process that is a truly collaborative and not hierarchical experience could also result in areas of film theory that question the auteur receiving greater coverage within film production education. Alex Cox's words are key to a different way of teaching film fundamentally, a way that opens up understanding of a practical philosophy of filmmaking as one that is not hierarchy based, but as one which is based on equality and collaborative work. Two ideas that would seem traditionally more suited to university environments. Sidney Lumet's description of the role of the director highlights the pragmatic responsibility of the director, which adds aforementioned nuance to traditional ideas of the director as auteur:

I'm in charge of a community that I need desperately and that needs me just as badly. That's where the joy lies, in the shared experience. [...] It's vital to have the best creative people in each department. People who can challenge you to work at your best, not in hostility but in a search for the truth (Lumet, 1995: 17).

Someone needs to be in charge to ensure practically that a film is completed and that creatively the content is coherent but a move away from the dogmatic to a more democratic tone deserves recognition.

2.6.2 Some building blocks of film history

The process of filmmaking and how it is taught within film education is one key area under discussion. Another is that of the education undertaken by successful filmmakers. The next chapter looks at this through the lens of historical data analysis as refocused by a conceptual approach to filmmaking education. Academic Patrick Phillips (2012 Interview) comments:

So much of the routine of film education is not about energising students with the importance of content and what they have to say, it's about engaging in pastiche practice of formulaic work that might or might not train them to be reasonably proficient in a certain kind of formulaic practice which is not actually doing anything that is of interest to themselves [as students].

Phillips's words are used to set some context for the next section. It is important to justify the following approach given the economic figures discussed previously regarding the impact of film on the UK economy. This is not an elitist exercise; it is an approach that has support from within the commercial film sector, and not just filmmakers.

Film producer Harvey Weinstein (2012) notes:

I was in a meeting in Hollywood and we were talking about a film and there were six young executives in the room. I said: 'That reminds me of John Ford's movie, *They Were Expendable*.' I looked at these glazed faces

as not one had seen *They Were Expendable*. I began to wonder if any had seen any John Ford movies. I even began to wonder if they'd even heard of John Ford [...] one of the greatest threats to our industry is the threat against the heritage of cinema. No longer do people feel like they have to mine our rich industry (Weinstein, 2012).

Leaving aside the Auteurist connotations in Weinstein's words, it is clear that a theoretical, contextual underpinning of the film industry is something that is considered vital by one of the most successful Hollywood producers of the modern era. This adds weight to the importance of an understanding of film history and an awareness of the lineage of film professionals, if nothing else. Weinstein may have been made more aware of the value of film history through his creative relationship with director Martin Scorsese who he claims 'made us watch 80 movies in preparation. I watched so many Sicilian westerns' (Weinstein, 2012) during production on *Gangs of New York* (Dir. Scorsese, 2002). Naturally the influence of Scorsese as a technical practitioner outweighs his influence as a cineaste or key archivist and conservationist of film history within film production education, but investigation of the relevance of all the areas of a filmmakers' cultural persona in regard to teaching film practice is a pertinent activity that requires further development.

It is not merely knowledge of film history that would appear to be important to the success of filmmakers, but a wider general, historical understanding of society. The 2012 UK *Film Policy Review* is a case in point. The focus is on sustaining and maintaining the British film industry with no interest on developing new creators or critics that challenge the existing industrial and academic models. Film education relies on film industry and film theory - perhaps it could, and should, be the other way around.

2.6.3 Teaching film without teaching film

The idea that film education should not be solely based in film study is one that emerges among actual filmmakers when asked about what a film education should be, and is addressed at length later in this chapter (section 2.7). It is introduced here to highlight all areas under discussion in this section. Orson Welles said:

I think that people should be taught just about everything except movies. Doctors have to learn an awful lot of things considered part, not only of the discipline, but of the culture which has been built up around the subject of the practice of medicine. And if that's true about something as pragmatic and untheoretical as doctoring, how much more true is it about the teaching of art? (Welles and Bogdanovich, 1992: 257).

This work will return to Welles when discussing film education from the established filmmaker's point of view. The notion that the directing chair is the ultimate prize and is acquired through serving an 'apprenticeship' and climbing the production ladder post-graduation is still taught *de facto* in universities and film schools. It exists alongside the other presumed official route, namely creating a short film, being discovered at festivals and subsequently offered employment and/or development and eventually entrusted to deliver a feature film. The focus here is usually on a writer/director taking this route alone. These routes dominate teaching practice, despite the reality being very different. Liberation from formal routes to feature film success appears to unsettle institutions in academia and the film business. This is because this route is not always hierarchical or linear and this is a difficult concept to grasp and deal with in terms of institutional prospectuses and lesson plans.

Graham (2011) highlights some of the ways things have changed. In reference to Joe Cornish's feature film debut release *Attack The Block* (2011) she notes that:

Cornish's move from radio DJ to film director places him at the centre of a phenomenon increasingly characterising British cinema. Until recently the route to film directing generally involved years of slog earning your stripes in the theatre of TV drama (Graham, 2011).

Graham is right to acknowledge that there has been a raft of directors in recent British film history who have flowed into filmmaking from other art forms and disciplines. She cites artists Sam Taylor Wood (*Nowhere Boy*, 2009) and Steve McQueen (*Hunger*, 2008 and *Shame*, 2011) photographer Anton Corbijn (*Control*, 2007 and *The American*, 2010) and comedians Chris Morris (*Four Lions*, 2010) and Richard Ayoade (*Submarine*, 2010) as examples. It should be pointed out that Joe Cornish went to film school prior to becoming a presenter and comedian, first with *The Adam and Joe Show* on Channel 4 and later on Radio.

What this demonstrates is that filmmaking is not merely a career gained through study of the making of films in isolation. Studying camera deployment and practical processes are the primary focus of film production education. Related theory that is applied to this practice comes generally from film theory, resulting in a potentially narrow critical understanding for emerging filmmaking graduates.

Graham adds:

This punkish disrespect for the auteur-genuflecting tradition of cinema makes sense when you consider that most of these directors have already made their name in subversive fields such as comedy, conceptual art and leftfield music (Graham, 2011).

The idea of a complete disrespect for the notion of auteur is debatable, especially given the article's focus on directors with little mention of their collaborators. This further emphasises the way the media distils the filmmaking process through the cipher of the director for ease. What is less debatable is that innovative and engaging commercial British films are being made by these creative filmmakers discussed by Graham who display a love for film as both art and entertainment but whose grounding is in other forms and whose cultural palette is diverse. The filmmakers discussed by Graham are also emerging from areas that have benefited from emergences of fan cultures – resulting in fan parodies, fan remakes and re-edits, remixes, mash ups and 'sweded' responses to texts. Graham continues:

Perhaps the iconoclastic strain in their DNA is not only what gives them chutzpah to launch themselves into the film industry but also what brings the social, political or stylistic edge to their work (Graham, 2011).

This leads to the debate around what makes a filmmaker and the role education plays in the development of such a career and persona.

2.6.5 External influences in the development of filmmakers

The question of what filmmakers bring to their work and where it comes from is simply not asked frequently enough either within film theory or in film education. Robert Stam has discussed the role influence plays on filmmakers at great length and makes explicit the commonly understood if rarely acknowledged fact that a filmmaker cannot merely be influenced by films in order to be successful.

Stam (2000) discusses the early filmmaking pioneers and film theorists and the influences they had to bring into their work:

Theorists and filmmakers proudly asserted cinema's links to other arts. Griffith claimed to have borrowed narrative cross-cutting from Dickens while Eisenstein found prestigious literary antecedents for cinematic devices: the changes of focal length in *Paradise Lost*; the alternating montage of the agricultural fair chapter in *Madame Bovary* (Stam, 2000: 33).

Stam focuses on Eisenstein extensively. This is seemingly due to the blend of practice and theory that Eisenstein engaged in throughout his career as well as his seminal role in the early theorising of film:

Rather than 'purify' the cinema, Eisenstein preferred to enrich it through citations of artists as diverse as da Vinci, Milton, Diderot, Flaubert, Dickens, Daurier and Wagner. Eisenstein [...] was what would nowadays be called 'multiculturalist', in that he showed more than exotic interest in African sculpture, Japanese kabuki, Chinese shadow plays, Hindu rasa aesthetics, and American indigenous forms (Stam, 2000: 40).

Stam's focus on influence is one that bears weight across art forms and creative practice. Artists who are engaged with the world and with a variety of art forms generally develop voices that result in longevity and influence. *An Anatomy of Inspiration* (1940), by E.M. Harding, analyses where inspiration stems from. It focuses on historical records of artists' creative processes. The book, like Stam's work, focuses on the idea of influence and the importance of being open to all forms of influence alongside a dedicated work ethic and vision for creation.

Harding (1940) writes:

Originality depends on new and striking combinations of ideas. It is obvious therefore that the more a man knows the greater scope he has for arriving at striking combinations. And not only the more he knows about his own subject but the more he knows beyond it of other subjects. It is a fact that has not yet been sufficiently stressed that those persons who have risen to eminence in arts, letters or sciences have frequently possessed considerable knowledge of subjects outside their own sphere of activity (Harding, 1940: 02).

Harding goes on to state what would appear obvious but which is absent from film education, that 'knowledge outside and beyond the chosen profession is a considerable asset towards the achievement of the new and original' (Harding, 1940: 90). Harding expands on this, discussing the importance of a developed sense of worldly knowledge and technical practice for successful artists:

Success depends on adequate knowledge: that is, it depends on sufficient knowledge of the special subject, and a variety of extraneous knowledge to produce new and original combinations of ideas. Technical skill must be so far developed that it is never a hindrance to the flow of ideas (Harding, 1940: 05).

This relies on the notion that the development of filmmakers involves engagement with areas outside of the technical teaching of filmmaking. The idea that the opportunity to create resonant work may reside in this approach to teaching is one that becomes increasingly interesting as a way to teach filmmaking.

2.7 Film education as designed by filmmakers

2.7.1 Filmmakers and film education

The next section is derived from these words from filmmaker Werner Herzog:

Read, read, read, read, read, read, read – if you do not read, you will never become a filmmaker (Herzog, 2011).

Herzog's words represent a fundamental idea at work here in this thesis – namely, teaching filmmaking without teaching filmmaking. It is doubtful Herzog means simply read film theory. Instead he is wedded to the idea that a filmmaker is not the sum of the films they have watched but the product of all the books they have read, history they have learned, politics they have witnessed, music they have listened to, places they have been and art or drama they have seen. Of course, this is in addition to the films they have watched. This is corroborated by the reading list at Herzog's own filmmaking academy, *The Rogue Film School* (Appendix VI: 251).

Despite reservation about the dominance of the auteur theory in film production education, this section includes extended coverage of the experiences, teachings and ideologies of film directors. This is because there needs to be a fundamental shift from primarily searching for meaning and motif in the work of directors to including analysis of the philosophies and ideologies of filmmakers in teaching practical filmmaking. Starting with directors this thesis addresses one of the main focal points of film as an industry and academic discipline. These ideas, theories and approaches can profitably be applied across the film practice spectrum. It all forms part of the idea that people do not become successful filmmakers by learning how to operate a camera but instead by absorbing what they read and

experience outside of the art form, and that films are the means by which this absorption is shared.

Film theory provides excellent tools for understanding how to access deeper meanings which are implicit in the mechanics of filmmaking. However it might be that the minimal amount of film theory that is deployed in the education of filmmakers actually reduces their originality and ambition. Orson Welles supports this contradictory idea, that studying films might nullify filmic creativity:

The more film people pay homage to each other, and to films rather than life, the more they are approximating the last scene of *The Lady from Shanghai*—a series of mirrors reflecting each other. A movie is a reflection of the entire culture of the man who makes it—his education, human knowledge, his breadth of understanding—all this is what informs a picture (Welles and Bogdanovich, 1992: 258).

This contradiction to the value of studying film history that this thesis has already discussed highlights further nuances and complexities when imagining a coherent film education that embraces theory and practice equally. It is an idea that deserves consideration however as it is backed up within film theory to some extent. For example the study of Alfred Hitchcock features heavily in both film studies and film production because his work is so rich in aspects that can be read academically as well styles that can be learned practically, but the shadow that he casts has negative as well as positive effects. Akin to Welles's quote, John Orr (2005) says:

Hitchcock's legacy has become a mixed blessing. There have been many inspirational movies, and many new directions fired up by his supreme example. On the other hand, homage often shades into imitation or

pastiche into repetition, both a temptation for directors to bump up their credentials when they are seeking an easy way out (Orr: 06).

This is also the case across much of practical film education. A narrow focus on style and technique with no theoretical underpinning inevitably lead to a culture of what Orr describes as 'commodifying memory' of a filmmaker, creating an environment where 'homage has become obsessive' (2005: 06).

Both Welles and Orr's opinions iterate the need for the education of filmmakers to be opened up and involve broader context in order to avoid creating filmmakers who simply fall in line with what has cinematically preceded them. Orr is particularly candid about filmmakers following in Hitchcock's shadow:

What shows through instead with contagion of imitation is a time-illusion of 'progressive cinema', of moving things one stage on for a new age and a new generation, an illusion of progress that masks a compulsion to repeat, a compulsion indeed that is often threadbare, an easy addiction in which 'inspiration' is too easily an excuse for lacking vision (Orr, 2005: 06).

He goes on to list filmmakers that take aspects of Hitchcock's legacy but do not fall in behind and instead honour the Hitchcock legacy alongside their own vision. As a result he claims they create works that are inspired by Hitchcock but also which retain their own, individual identity. This may be in part due to the cultural background and education of those particular filmmakers.

The idea that the education of a filmmaker has a relation to their work is one that is investigated at length in Chapter four. It is mentioned here to back up both Welles and Orr with the observation that simply referring to existing

reference points from film history in film practice is not enough for the form to evolve and be sustained as a dual commercial and creative form.

Reading purely film theory in film production education creates the potential for diversion, drawing filmmaking students away from the source, which may be described as the creative process and the cultures of the people involved, to the reflection of the source that is film theory. Chapter four addresses the diverse educational backgrounds of actual filmmakers. Film theory might usefully provide the tools for understanding how films can be interpreted. However, filmmakers should be encouraged to develop understanding of how the world works on a variety of ideological and cultural terms, as well as with regard to other structures. One way to do this would be to build practical filmmaking education with a strong cultural, critical and theoretical base. As mentioned, by exploring what the education of film could be, the films that could be produced become increasingly diverse. Filmmaking has been expanding from the same nucleus for over a century and a shift in focus could bring new evolution. Evolution that expands what has already been seen and that could roll out new ways and new forms with new results.

Discussing the idea of what filmmaking education should be, Orson Welles says:

What the student [...] should be taught is as much of our whole culture as we are capable of synthesizing. Synthesizing, not specializing. To make a film for today's world, we should strive to comprehend as much as possible of the human accomplishment in these last twenty thousand years. We understand something at least of what it was to live under the pharaohs, of what made Elizabethan England great, how the industrial revolution happened, and why and what Puritanism and the Roman church has meant to Western civilization [...] instead of seminars on

Howard Hawks or Orson Welles or anybody else (Welles and Bogdanovich, 1992: 258).

If these philosophies expounded by filmmakers were introduced into a classroom situation, film production students would learn about the industrial revolution (Welles) or the assassination of JFK (Herzog). These are things that filmmakers believe are intrinsic to their creative life yet things of this ilk are not addressed in the education of filmmakers. This might not be an issue that solely exists in film education. Arguments could likely be made across the arts and humanities that the best practitioners are not those who have studied the medium but other subjects.

This thesis suggests another way, a comparative way that might lead to a different set of results. As Hall (1977) writes:

We can all benefit from a deeper knowledge of what an incredible organism we really are. We can grow, swell with pride, and breathe better for having so many remarkable talents. To do so, however, we must stop ranking both people and talents and accept the fact that there are many roads to truth and no culture has a corner on the path or is better equipped than others to search for it. Furthermore, no man can tell another how to conduct that search (Hall, 1977: 07).

The difficulty in this thinking, this polemical move away from traditional forms of study, is that film is tightly bound by its history. The discussions held here in this thesis seek a liberation of sorts for film education and as a result, filmmaking.

When looking at the transition from education to employment, filmmaker Alex Cox mines a cautionary path. In an interview conducted specifically for this thesis he says:

I advise students not to anticipate a move to Los Angeles and a career working for the studios since there is much less production nowadays and the movie people have offspring who must be accommodated. I tell 'em they must create their own reality. So in that sense academia = art (Cox, 2012 Interview).

The comment about students creating their own reality is where Cox's sentiment diverges from Adrian Wootton's appraisal later in this chapter (section 2.7.2) of the harsh realities of the film industry. Wootton's approach to film education and training is a pragmatic, businesslike approach. Cox's is a creative, indomitable one. He returns us to the value, discussed earlier in this chapter, of film history as being invaluable for the critical development of filmmakers:

Film history - the basic critical studies course – is hugely valuable, crucial and essential as it introduces future filmmakers and film writers to things they've never encountered before: black and white pictures, and films made in a language not their own. [It] can't take the place of an education in languages or history itself, but for many of these students it may be the only exposure to these subjects they will ever get [...] screen *The Wages of Fear* or *I Am Cuba* for their story structure or their cinematography and the result will be better filmmakers with at least some notion of alternative realities and ideas (Cox, 2012 Interview).

Coming to the fore again, alongside the theoretical underpinning of practical education, is the idea of being introduced to other ideas and areas of discourse.

Documentarian Jeanie Finlay studied a BA in Contemporary Arts at Nottingham Trent University. She says:

I'm so glad I took a fairly maverick art course that was more focused on thinking than delivering. Students also studied performance and dance. Joseph Beuys was the great artistic icon! Anyone can learn how to make but it's more important to learn how to think, and think differently. My time on the course made it clear to me that I was interested in portraiture, the space between me and the contributor and the best way to realise an idea, an emotion (Finlay, 2012 Interview).

This is further evidence that the route to being a filmmaker is not necessarily one that requires a film education. It is one that is addressed at length in Chapter four through data analysis. Finlay again (2012 Interview), when asked about what a university is for says: 'to provide a space for students to meet their peers and creatively make mistakes; to shock, surprise and expand the world and ideas of the students attending'.

This chimes closely with what American filmmaker Alex Ross Perry says in Chapter three (section 3.3.1) which looks at international approaches to film education. Finlay's words add to the development of a vision of film education at odds with industrial expectation and when asked what she felt constituted a good education for a filmmaker she replied:

I honestly believe the best thing to do, above all else is make films, work with good people, ask questions, challenge yourself, read and listen to the radio. To be open to people and new ideas. To keep learning new things (Finlay, 2012 Interview).

These common experiences and attributes repeatedly form the core of the advice delivered by film professionals but they are still not a major part of the skills training that is delivered across film education.

2.7.2 Finding the middle ground between academia and industry

The analysis of both the UK policy review and the BFI strategy has highlighted a gap between industrial development and theoretical development. This gap is reiterated in the opinions of producers, filmmakers, documentarians and funding organisations. The producer Rebecca O'Brien acknowledges a role for theory in education but is clear about what the focus should be:

It's important for filmmakers to have a basic understanding of film theory, but not absolutely essential and nor should it be seen as any form of gospel. So much of filmmaking is practical and technical that these areas should dominate a filmmaker's education (O'Brien, 2012 Interview).

This idea of 'basic understanding' is reflected in the make-up of the production-based undergraduate courses, which were examined in the previous chapter. The chapter highlighted the ways in which the majority of practical courses were usually dedicated to technical training and development. With regard to the idea that film education should have broader contexts to develop a filmmaker's voice or content focus O'Brien says:

They need to be in tune with what is going on in the world around them – they need to understand news and current affairs and be engaged with the modern world. But they don't necessarily have to be taught these things (O'Brien, 2012 Interview).

This leads to the question of how a filmmaker develops the ability to engage with the world and use it in their work if not through a university education. Rebecca O'Brien is a producer for *Sixteen Films*, the production company responsible for Ken Loach's films. Ken Loach studied Law at Oxford University and gained technical knowledge through apprenticeship in television. His success as a filmmaker could, reasonably, be said to have roots in his education, social beliefs and his understanding of characters facing particular social, economic and demographic crises, as opposed to technical knowledge or stylistic idiosyncrasy. Therefore it is interesting that the producer of his films believes that film education should not be concerned with developing a filmmaker in this way, but focus on the practical and technical aspects. This seems to highlight that gap between the commercial and the creative aspects of the film industry and feeds into the earlier idea that the commercial aspects of the industry sees film education as simply supplying employees, rather than fostering potential employers.

CEO of the British Film Commission Adrian Wootton (2012 Interview) says universities should focus on 'equipping graduates with the skills required to fulfill the burgeoning job vacancies that will be created over the next few years'. This reinforces the idea that commercial industry wants education to develop employees and not to develop future 'content creators'. When added to Rebecca O'Brien's words, this seems to confirm an industrial view of education as an employee development system. Unfortunately this view goes little way, as Wootton hopes, of 'joining the dots' within the entirety of British film. Indeed, at the close of the interview conducted for this thesis, Wootton advised caution on the ambitions of developing creators within the higher education sector currently:

Universities have to recognise, particularly on the production side, where people want to be writers, directors, producers, there are many, many

more people than there are jobs and wherever people study, they need to realise that if they are going to succeed, they need to do everything they can to gain practical experience and be resigned to not earning very much money, if any money at all, as they start on the road to try and make a career in the film and media industry (Wootton, 2012).

His words further limit the notion of universities as a place for the development of ideas, voices, personalities and creative ambitions and instead strengthens the embodiment of university as merely a training centre for industry. Head of Fair Access at OFFA Les Ebdon states that a university is a centre for the critical development of students, a space to learn transferable skills that equip them for professional life, but not necessarily the field they study in, at least initially:

Careers divide into two sorts, one where you do need specific training before you come in to them, medicine being the most obvious one. I don't think I would want my surgeon to have not done a medical degree, but there are other careers where the training starts afterwards. Interestingly, law is often seen by students as a course which leads directly into employment in the legal profession yet if you look at the top of the legal profession there are degrees in other subject areas (Ebdon, 2013).

His words chime with evidence presented in Chapter four of this thesis and further exemplify a belief in the importance of 'education' as being integral to filmmaker development, rather than specific skills training that may soon become outdated or irrelevant. This is particularly pertinent in such a flexible and transient field as film production. Ebdon places this idea into a film context:

I don't see the film profession as different to the law, it can give you an advantage to have studied in film, but it's quite possible to bring in

transferable skills from other subject areas and be highly successful in that job or industry (2013 Interview).

This contradicts the requirements from film industry in contemporary circumstances yet it chimes with a belief held by high-level creative practitioners and to a certain extent, as will be discussed in chapter four of this thesis, historical record.

2.7.3 Trusting the audience, the filmmakers and the educators

The idea that theory disrupts the illusory purity of practice can be seen in the current dominance of skills based education. There is resistance to deeper engagement with the ideas around the 'why' of filmmaking and a blinkered focus on the 'how'. The focus on the 'how' suggests a sense of control over the development of craft skills to continue supplying the film industry with employees. The intangible 'why' being introduced in greater depth to film production education poses a threat, perceivably, to that supply chain. The challenge for film education as a whole seems to be to overcome this sense of distrust between theory and practice.

In Anglophone countries the role of the director is seen as the 'ultimate' with successful directors expected to be able to understand, control and deliver in all key creative areas. This is largely a misconception. As discussed in this chapter successful directors understand and communicate the true collaborative aspects of the medium but somehow, for some reason, this has not fully permeated the teaching of film. In Western filmmaking the director is still the prime focus and the role yields a power, even for students, over other cinematic crafts. Even at the successful National Film School of Denmark this was a problem that needed to be overcome and this is addressed in detail in chapter three.

In part, the 2012 policy review seeks to address this conflict. It posits that for an enlightened audience to emerge, and dictate the quality of films they consume they need to learn film appreciation and basic technical understanding at an early age. The fact remains that later in the document this balance of appreciation and craft disappears as the review asserts that further and higher education should serve the skills requirements of existing industry without posing any type of critical, theoretical or philosophical questions. Film education therefore largely exists in reaction to two separate schools of thought. The school that believes practice based film education should provide the professional world with graduates who continue a line of practitioners reacting to industrial demands, and the school that believes theoretical and cultural engagement is distanced from the commercial environment of the film industry. Both these schools still seem resolute and entrenched, as opposed to proactively engaging in imagining a new future for film education.

3. Interesting failures and industry luminaries – *International perspectives on film education*

3.1 Introduction

This chapter develops an international perspective regarding film education. It contains two case studies and relates them to the British film industry and film education. The first is a critical case study looking at the successful Danish system where education has been theorised in order to actively change the commercial and cultural capital of indigenous filmmaking. The second case study is a commercial look at the U.S. film school system and it focuses on the famous School of Cinematic Arts at the University of Southern California (USC) where there is a strong, successful and long-held relationship with industry. The chapter analyses how thinking internationally can support changes suggested by this thesis, and enable adaptation to a more balanced UK film education system in regards to theory and practice. The debate opens by examining the Danish film education and production systems. It looks at the National Film School of Denmark (NFSD) and its surrounding industry, discussing how it has led to international recognition in modern film and televisual culture, firstly in the 1990s through the *Dogme 95* films (also referred to as *Dogma 95*) and more recently through the international success of television programmes including *Forbrydelsen (The Killing)* and *Borgen*.

The main purpose in using the Danish system is to showcase how approaching film education from the viewpoint of a particular, creative perspective can reap both critical and commercial benefits for indigenous filmmaking. By contrast, the focus on USC and the American model looks at how an integrated industrial

partnership really works. This chapter also includes an extensive interview specially conducted for this thesis with filmmaker Alex Ross Perry. Perry is a recent graduate of the New York University (NYU) film programme who won recognition for his sophomore feature film *The Color Wheel* in 2011 and whose latest feature work premiered at the 2014 Sundance Film Festival. This adds another and different American perspective and it will highlight some fundamental differences between American West Coast and East Coast approaches to film education, namely relationships to 'Hollywood' and notions around the director as auteur. Also included in this chapter are further ideas about the formulation of new film pedagogies that stem from the relationship between theory and practice. These ideas are addressed through interviews undertaken specifically for this thesis with international academics; Mette Hjort who has written extensively on contemporary Danish Cinema and practitioner agency, and Russell Sheaffer from Indiana University who advocates a strong focus on the theory of practice through deeper critical engagement with produced practical work and practical work as a means of academic research and 'writing'.

3.1.1 Contextualising Britain

To place this chapter in context, it is important to ascertain why the countries, theorists and academics chosen are a suitable focus when discussing the British film industry and UK film education. It is pertinent to set a context here from which to compare international perspectives with the British situation.

As mentioned previously Adrian Wootton, Chief Executive of the British Film Commission, has been candid in addressing the identity of the British film industry and how its contemporary success is largely down to excellence in service provision to visiting producers. This strategy of being a service provider first and foremost is exemplified by the inclusion of *Gravity* (Cuarón, 2013) as

one of the nominations in the *Outstanding British Film* category at the 2014 BAFTA awards. The film was produced by American studio Warner Brothers and features an American cast telling the story of a NASA led American mission to the International Space Station (ISS). It was directed by Mexican filmmaker Alfonso Cuarón and written in collaboration with his son Jonás. It nonetheless was based as a studio production in the UK including the entirety of the acclaimed post-production. The film also received UK production incentive tax breaks and has a British producer, David Heyman. The system that qualifies if a production is 'British' is a series of criteria that include the above qualifications met by *Gravity*. This indicates a move away from using predominantly cultural, story or character signifiers, widening the idea of a 'British film' to maximise the visibility and recognition for service provision by the British film industry such as tax incentives, post-production and studio facilities.

If this is the case it leaves Britain with the opportunity and responsibility to develop alternatives to this trend. Such changes are important if a film culture that reflects modern Britain is to be represented within the British film industry at a commercial level. There is the potential for British film to see a serious decline in content and the quality of content throughout film culture and independent filmmaking due to this admission that the British film industry is primarily a high-level craft sector and provider of studio facilities.

It also highlights a disregard within industry for the role that could be played by academia for production contexts regarding culture, theory, experimentation and 'the other'. The Danish model shows how changes in academia enabled the emergence of *Dogme 95*. *Dogme 95* was a manifesto; a 'vow of chastity' created by a group of Danish filmmakers that proposed a set of limitations and rules for filmmakers to follow that would see a return to cinematic values such as story, thematic value and performance. The impact led to the emergence of many internationally significant Danish filmmakers and more recently to the global success of both *Forbrydelsen (The Killing, 2007 - 2012)* and *Borgen (2010 -)*. This

thesis proposes that there is the potential for the emergence of a British variation of the Danish model that could establish principles leading to a new British film culture - one driven by ideas and experimentation from within academia. Academia is where these ideals could, and perhaps should, be encouraged and as Denmark has proved it can also result in commercially viable films and filmmakers.

Later in this chapter Mette Hjort discusses heritage and the heritage film (section 3.2.1). The heritage film, globally, is still the most common touchstone for other nations when imagining the identity of commercial British film releases. Twenty-first century Britain, however, has the potential to challenge this perception of British film as being primarily concerned with heritage or 'period' films and so it is appropriate to investigate those responses that challenge such a worldwide perception of British film. Without cinematic and educational responses to social changes, Britain risks retaining an education system that produces world-class talent that forever is in service of Hollywood, or fuelling outmoded perceptions of Britishness through narrow, existing tropes.

It could be argued that the British film industry has responded to a globalisation of film by focusing its energies on becoming a pre-eminent service provider of studio facilities, locations and craft expertise. There is practical honesty about this as seen earlier from Adrian Wootton, also in the rise of Skillset as the prime educational facilitator and the ways in which the curriculum at the National Film and Television School has evolved. It has seen success, at least in this regard. This success is financially robust as the economic contribution figures mentioned earlier in this thesis (section 2.5.2) attest and British films have had great recent international success – for example at the Academy Awards. Some of the most prominent examples include *The Queen* (2006), *Slumdog Millionaire* (2008) and *The King's Speech* (2010).

The British film industry has responded to the global picture and declared its interest in how it wants to be involved, and it has been successful. So far, however, the response from a cultural perspective is lacking and British film academia's response appears non-existent other than to continue down a familiar path. The following sections of this thesis seek to provide potential answers.

3.2 The Danish system

3.2.1 Cinematic background of Denmark and Scandinavia

The Danish system shows a commitment to film education. It is a commitment that is far reaching and one that also showcases an interesting industrial model. The national film organisations display a consistent commitment to culturally relevant commercial filmmaking by acknowledging and supporting the work, ideas and talent developed by the National Film School.

The film school in turn is culturally and industrially proactive, empowering its students to shape the Danish cinematic landscape through a commitment to collaboration, creative thinking, story and a strong sense of national identity and cinematic history. Throughout this chapter there are several examples where the NFSD has responded to murmurings within Danish culture, including government proposals to become involved in the school and new educational options that emerged through both success and limitations of the school. By forging positive links and making confident long-term plans the school has helped make the country cinematically successful in a myriad of ways. This type of approach to education has stopped the school, and to a large extent the Danish film industry from becoming too prescriptive.

The common perception of film practice education is dominated by the film school model which historically has approached film education from a largely Auteurist perspective both in the U.S. and across Europe. As a result this has become an all too common touchstone for how film should be taught. A key reason for using Denmark as a case study is that the country has sought an alternative perspective.

Whilst it is important to acknowledge that Denmark is a much smaller country and has a very different industrial structure to the UK, it provides an excellent example of a system that is flexible and adaptive. The NFSD has a commitment to forward progression and has historically changed and adapted to try and deliver graduates who will sculpt a successful film industry and culture both indigenously and globally. It is ambitious and self-critical. It has acknowledged national patterns and strategies but never been reactionary in its developmental stance. Instead it has remained committed to core ideas and introduced gentle ripples of change that have created waves both in the homegrown box office and the wider cinematic landscape, most famously in the case of the *Dogme 95* movement. Mette Hjort (2003) says:

Dogma 95 demonstrates that the local need not be framed in terms of primordial belonging or heritage. It establishes that if the goal is to develop a distinctive voice and vision that will be met, not with indifference, but with recognition, within the larger sphere of things, then an important first step may well be to understand and embrace the limitations of the local as a kind of inevitable standpoint or starting framework. To do so, it would appear, might well be to allow the power of practice and discourse to work its magic, to produce conditions that ultimately enable, because they limit (Hjort, 2003: 45).

Hjort's words highlight the importance of introspection and honesty in a way that is not overly self-involved or self-important. There is pride in the cultural fabric that underpins indigenous filmmaking and it is used as a foundation from which to be ambitious.

Denmark is emblematic of the situation as a whole in Scandinavian and Nordic film culture. The region is interesting in its fundamental paradoxes. The three countries that make up Scandinavia, together with their Northernmost European neighbours Finland and Iceland, exist in 'fierce competition with each other, eager to stake their own independence' whilst simultaneously co-existing and collaborating closely with each other, in the film industry, and beyond (Neiiendam, 2005: xii). They are both competitive and collaborative. Each country fiercely protects its national identity both culturally and cinematically whilst balancing a pragmatism regarding funding, resources and local audience. Neiiendam adds that, 'though foreigners often have a hard time distinguishing one from the other the national differences are bigger than they appear' (2005: xii) before confirming the picture in the region. Due to decreases in localised state support there has been, through necessity, a need to co-finance and co-produce films as well as sharing crew and cast across each national industry. The whole region survives on a strong mix of government support and cross-regional collaboration. Despite this local audiences are very different, with Swedish audiences most likely to watch films, particularly art-house films, from other Scandinavian countries whereas 'Danish cinemagoers are the least receptive to art-house films from anywhere in the world' (Neiiendam, 2005: xiv). A factor in this may be the strength of the commercial box-office within Denmark and the relationship between the country and its filmmaking, which is discussed later on in this chapter (section 3.2.3).

This highlights another key reason to focus on Denmark and not on other Scandinavian countries or the collective output of the region. It is one of a

variety of factors that predominantly revolves around the NFSD and its approach to story that has created a strong commercial film industry within Denmark. This in turn has led to television programmes such as *Forbrydelsen (The Killing)* and *Borgen*, both of which are highly successful television series at the forefront of the current wave of *Nordic Noir*. Rikke Albrechtsen (2012) observes 'Danish TV series are going from strength to strength at present, not only in Great Britain, but also as far away as Japan, Brazil, Russia and the Republic of Korea.' On top of these factors there is the legacy and shadow of *Dogme 95*.

3.2.2 Relevance of *Dogme 95* and how it begat *Forbrydelsen (The Killing)* and *Borgen*

It is difficult to discuss Denmark and to not discuss *Dogme 95*. The reason for the focus here is because due to the success, in marketing terms if nothing else, of the movement, a window was opened onto the Danish system revealing the mechanics of a strong approach to film education and commercial production.

Whilst *Forbrydelsen (The Killing)* and *Borgen* are television products and not cinematic programmes it is still important to discuss them. Namely, because the impact of *Dogme 95* on Danish culture at large has been so significant. Denmark is also interesting to focus on because of the way the country's filmmaking is connected to wider culture, confirmed by the ripple effect of the *Dogme 95* movement:

Its restaurants are now world-beaters [...] largely thanks to the New Nordic Kitchen (NNK), a movement founded in 2004 with values partly inspired by *Dogme 95*. Von Trier and co advocated using basic equipment and props found on location. The NNK wanted something similar: local techniques and local, seasonal produce. They even had a manifesto (Kingsley, 2012).

Kingsley's 2012 article for *The Guardian* highlights the ways in which this is a country where 'film' is part of the national cultural debate and where the behaviour of domestic filmmakers can influence national, cultural behaviour. He discusses the impact the *Dogme 95* manifesto and subsequent output had on the country, focusing on food and architecture. Juul-Sorensen is quoted in the piece discussing how a new generation of architects changed the focus of design, to engage with external spaces rich in narrative, rather than awash with detail:

The indirect impact of Dogme, he adds, is wider than commonly realised: "It took everyone outside their normal bubble and got them to say, 'Is this the direction we want to go in?' These young designers were the Dogme of architecture. They got the human being back" (Kingsley, 2012).

The movement also had international impact although there was a disparity between the high critical and low commercial impact. In America, the market where the parameters of cinematic success are most commonly defined, Jack Stevenson (2003) writes:

Danish Dogme films and even the "big" English language von Trier pictures have been confined to the urban art-house circuit where a film rarely plays on more than 30 screens simultaneously. These films do not, in trade parlance, "cross over" to mainstream theaters which house approximately 5,000 screens and where a subtitled film never shows its face. As Thomas Vinterberg once remarked while promoting *Festen*, it's a shame that Americans are so afraid to read (Stevenson, 2003: 260).

Dogme 95 had ambitions to profoundly change the global cinematic landscape but in reality it never attained mainstream, commercial success. Stevenson says that 'when all is said and done, no American director of the type that hip Danes

really respect [...] ever made a Dogme film, and due to this the expectations that Dogme gave rise to early on have never been fully met' (2003: 261).

What *Dogme 95* did do, ultimately, was to lead to the potential for products such as *Forbrydelsen (The Killing)* and *Borgen* to emerge, bringing an aesthetic and narrative discussion around filmmaking to the fore and showcasing a new engagement with ways of delivering story. This is where it had the most impact. Jack Stevenson discusses this idea and claims that traces of the aesthetic inspiration provided by *Dogme 95* can be found in a variety of larger Hollywood films in the wake of the manifesto. Experienced American filmmakers took up technical appropriations that could be traced back to *Dogme 95*, although von Trier and his co-signatories hoped they would take up the full challenge afforded by their manifesto. The list of filmmakers and films cited by Stevenson includes Spike Lee's *Bamboozled* (2000), Mike Figgis's *Timecode* (2000), Michael Mann's *The Insider* (1999), Dylan Kidd's *Roger Dodger* (2002) and even the *Jackass* films (2003: 261). Stevenson says 'few of these pictures would have been considered releasable in North America had Dogme not shown that this type of film could sell tickets' (Stevenson, 2003: 261).

A couple of those titles clearly stretch the core values and pronouncements of the manifesto but there is a post *Dogme 95* wave of films that are more intimately filmed, include more hand-held camerawork, are more reliant on low-key and naturalistic lighting and set-ups than before. Also the movement was successful in the way it re-introduced Nordic films in a global context:

Dogme's [...] legacy has been to fundamentally change the perception of Nordic filmmaking in the eyes of foreign audiences. Up until the mid-1990s the relatively few international successes came from a small but significant group of filmmakers that included Ingmar Bergman, Aki Kaurismaki, Fridrik Thor Fridriksson and Bille August. Rightly or wrongly,

the Nordic industry was freeze-framed in the international consciousness as the home of weighty portentous opuses. By contrast, the Dogme films were seen as fresh and exciting (Neiiendam, 2005: xiii).

Denmark's recent success is partly rooted in the attitude of the film school and other institutions within Denmark, of not being passively reactive, but confidently pro-active. Hjort and MacKenzie (2003) write about the manifesto and movement that grew out places including the NFSD and focus on the reasons for the development of the manifesto and what it reacted against saying 'Dogma rules amounted to more than a cynical publicity stunt and instead reflected important insights into the very conditions that make creativity and innovation possible' (Hjort and MacKenzie, 2003: 03).

The sustained success of indigenous Danish filmmaking in domestic commercial terms and international critical reception highlights the fact that there was more to *Dogme 95* than a single gimmick. Hjort and MacKenzie expand on this by analysing the aims of the movement further saying 'Dogma 95 makes most sense as a challenge to the expert film-maker rather than the novice' (Hjort and MacKenzie, 2003: 08). From the outset it is clear that the aims were grand and aimed at a commercial, professional sphere of engagement, potentially, the world-wide stage:

The hand-held aesthetic that Dogma helped to legitimatise in an oppositional gesture is finding its way into the Hollywood mainstream [...] the impact of the Dogma manifesto within the public sphere has not gone unnoticed by Hollywood [...] top-ranking directors are now jumping on the Dogma bandwagon (Hjort and MacKenzie, 2003: 11).

This confirms what Stevenson writes regarding directors appropriating facets of the approach. Denmark proves an instance of innovation. The innovation in this

case being a manifesto driven return to basic filmmaking principles in service of narrative storytelling with commercial ambition, as opposed to a reaction against commercial objectives.

At the forefront was the *de facto* spokesperson for the *Dogme 95* manifesto and movement, Lars von Trier. Von Trier was an established filmmaker seeking to reinvigorate his work and process. He is quoted as saying:

Dogma is not just about following rules, but about setting limits, and through that process, liberating oneself from another set of rules (the conventionalised practices of Hollywood). The idea is to come up with new rules that, by virtue of their novelty, can play a role quite different from that of the established rules (Hjort and MacKenzie, 2003: 11).

This echoes the earlier comments regarding the aim of *Dogme 95* to engage practicing professional filmmakers who work under an existing set of circumstances. Hjort and MacKenzie also quote von Trier as saying 'you might argue that they could just as easily profit from a different set of rules. Yes, of course. But then go ahead and formulate them. Ours are just a proposal' (Hjort and MacKenzie, 2003: 11).

There is little to suggest commercial film production had any interest in formulating a formal response with its own set of rules, opting instead as is traditional, to respond by appropriating aspects that served its own commercial purpose and on the whole, remaining disconnected. Hjort addresses the movement in terms of its relationship to the culture that created it, both Denmark and the Nordic region as a whole:

Dogma 95 avoids the kind of nostalgic investment in the local that is a feature of dominant types of heritage film and thus emerges as an

appealing non-nationalist response to globalisation. The discussion of the Dogma 95 response to globalisation involves, then, an implicit contrast with Danish and Nordic heritage films. Whereas the heritage films belonging to a tradition of 'quality' film-making foreground national or transnational belonging, Dogma 95 insists on national participation in the art world and on the renewal of art traditions. A key difference has to do with participation as opposed to belonging, with access to the world of filmmaking rather than some first-order semantic content (Hjort, 2003: 38).

She continues by stating that 'Dogma 95 [...] is an attempt to resist the dynamics of an intensified localism fuelled by globalism by focusing attention, not on heritage and ethnicity, but on the very definition of cinematic art and on the conditions of that art's production' (Hjort, 2003: 38). What is interesting is the response to *Dogme 95* from the NFSD, an institution that is focused on in detail in the following section. The response was not to throw its lot in completely with the *Dogme 95* manifesto and filmmakers but to acknowledge the movement and continue largely on its own course.

3.2.3 Danish film industry, historically and contemporarily.

The *Dogme 95* movement believed itself to be part of a long-standing artistic tradition, and indeed Danish film history has more to offer the debates around theory and practice, film industry and film education, art and entertainment that are the focus of this thesis than merely the *Dogme 95* aspect. Denmark has been involved in the visual and theoretical development of filmmaking from the beginning, producing one of its earliest masters of the form in Carl Theodor Dreyer. Dreyer's films include *Ordet* (1955), one of the top ten films of all time in the 2012 *Sight and Sound* director's poll; *Vampyr* (1932); and a film considered by many to be one of the masterpieces of silent cinema *La Passion de Jeanne*

d'Arc (1928), also one of the top ten films of all time in the 2012 *Sight and Sound* critic's poll. Béla Balázs notes in *Theory of the Film* that famous Danish film producer Urban Gad 'wrote a book on *the film* as far back as 1918' (Balázs, 1952: 24). The first publication to discuss film in different contexts was the magazine *Motion Picture World* in 1910 and some of the books that would comprise early film theory were written shortly after that date. Gad's book therefore, can be considered one of the first serious books on the emerging medium, the new art form.

Since the early years of professional film production Denmark has produced many established filmmakers from *Cannes Palme d'Or* winner Bille August to modern day practitioners of note including - and separate from those who became renowned through the *Dogme 95* movement - Nicolas Winding Refn and Susanne Bier. The latter filmmaker explains Danish film culture and its relationship to the rest of the world as one where 'in Denmark I am mainstream and in the rest of the world I seem to be art-house' and claims to have a significant audience for her films in Denmark. She puts this down to stories claiming 'this is what audiences want' and that 'being able to tell stories and get big audiences are what movies are for' (Bier, 2012).

Apart from France, Denmark has seen the highest domestic box office for homegrown films across mainland Europe and the UK. Twenty five per cent of takings from 1998 – 2004 in the country came from Danish feature productions (Børsen, 2005) and jumped to thirty two per cent in 2005 (Bordwell, 2007). This is a common picture across Scandinavia.

For comparison the UK domestic box office over a similar period was as follows. Domestic box office for UK films in 2003 was 2.5 per cent including UK co-productions with non-American countries. Even with UK/US co-productions taken into account the figure rises to only 15.7 per cent (BFI, 2005). This rises to seventeen per cent in 2009 and twenty-four per cent in 2010. However, there

should be a note of caution, for the 2010 figure, given the phenomenal success that year of the first instalment of the final *Harry Potter* film, which skews the results slightly if the film is taken as an example of a global franchise that is British intellectual property funded by an American studio. Indeed the success of the franchise throughout the majority of the first decade of the 2000s greatly aids a positive reflection of the domestic UK box office. Outside of the success of *Harry Potter*, domestic production fell by twenty two per cent for the same period (BFI, 2011). The BFI state that for 2011 the domestic box office share is a significant thirty-six per cent but again it should be noted that this is skewed slightly by the second instalment of the final *Harry Potter* film and the success of *The King's Speech*. Unlike 2011, the 2012 statistical yearbook released by the BFI does not include information on domestic production investment compared to the previous year. Also it is interesting that UK film releases that are backed by at least one U.S. studio account for three per cent of the releases in 2011 but claim a 22.9 per cent share of the total box office for the year. Whereas UK independent films that are not backed by any U.S. studios account for 19.7 per cent of the releases. This amounts to only 13.3 per cent of the box office share. Due to the amount of U.S. investment in the UK industry, directly through film production or indirectly through studio/post production service contracts etc. it is harder to immediately garner a true picture of domestic box office compared to somewhere like Denmark. However Denmark does not have the global opportunities afforded by a *Harry Potter* franchise or a *Skyfall* (2012) to help its domestic box office success, so its domestic market share is all the more remarkable. Another caveat is the noted cross Scandinavia funding collaboration that occurs commonly, but this is a much deeper quid pro quo arrangement for necessity of domestic region production than the US/UK relationship discussed above.

The period in Danish film production referred to above follows the launch and first fruits of the *Dogme 95* manifesto films and also a concerted change at the

National film school that will be addressed shortly. This sustained period of success has increased focus on the Danish system, a system that works in the following way:

What attracts attention to the Danish film industry is the concerted, sustained nature of this success produced by a relatively small industry. As the 'individual successes' come from a fairly broad range of directors and production companies, the suspicion is that the origins of success are more systemic, residing in infrastructure. Here two organisations stand above all others – the National Film School, which is more remote from production, but supplies the overwhelming majority of leading players in the Danish film industry, and the DFI, which is the central proximate actor in Danish film production. The DFI's CEO has headed both organisations. He headed the National Film School for 17 years and has led the DFI from its reincarnation in 1997 to date. He spent the intermittent half-decade as the director of the British National Film and Television School (Mathieu, 2006).

This extended comment is included for its overview of the aspects that work together to ensure a strong cinematic focus in Danish culture and how they overlap. It also hints at the role of the film school.

3.2.4 Curriculum and approaches to teaching film at the National Film School of Denmark

The role of the national film school in the success of Danish film production cannot be underplayed. Not only because of the alumni produced. Stevenson (2003) notes, 'almost every single Danish Dogme director is a graduate of the NFSD – the institution's importance to the movement cannot be overestimated' (2003: 159).

This is partly because of the way it evolves, changes and deals with industrial factors and also because it is proactive and not reactive. Four years into the sustained period of commercial success domestically for Danish films, in 1998, the Danish Film Institute (DFI) launched a four-year plan with strategies intended for filmmakers to be encouraged to make films about Danes and their country (Hjort, 2000: 103). Domestically Danish films already held a strong position and this was maintained during the period of the four-year plan which suggests that the agenda was not driven by the DFI but by something else, another factor. The strategy supported the existing structure, seeking to maximise the potential, but as Hjort (2000) explains:

Many contemporary Danish filmmakers do express views that are in harmony with the Danish Film Institute's insistence on some form of Danish content. The filmmakers are not, however, committed to emphasising what they clearly regard as a set of narrow concerns that makes for insignificant art. Danish filmmakers are just as uninterested in creating films based only on the narrowly topical theme of nation, as most audiences [...] would be in viewing and funding them (Hjort: 107).

It is arguable that this understanding of structural concerns, which also showcases assurance in the voice of filmmakers, comes from the national film school. The response to these concerns, along with others that are similar, can be traced to the approach of the film school and the way film is taught at the school. Redvall (2010) comments that, 'the National Film School was founded in 1966 [...] The first years were turbulent, since an industry previously based on apprenticeship was suspicious of an art-oriented film school'. This is akin to the start of the British Film Industry (BFI), as discussed earlier, wherein scepticism of academia leads to the intervention of industry and the shaping of a commercial production agenda. The description of a film industry that was apprenticeship

driven having to deal with the arrival of formal film academia is pertinent in the UK context as it is similar to the story of the National Film and Television School (NFTS) in the UK where the UCLA model, employed by Colin Young at the outset of the school's existence in the late 1960s, was changed to reflect more craft and skill orientated needs and the demands of industry. The response from the NFSD however was different to the UK's response. Redvall discusses the early years of the NFSD's existence:

Theodor Christensen had based his curriculum around long courses where the teaching between different departments was synchronised to allow collaboration between specialisations, but under [Jens] Ravn the School organised shorter courses. One of the reasons for this was that at the time Filmfonden wanted courses as professional training for the industry (Redvall, 2010).

Again, similar to the NFTS there is the notion that the national film school should essentially be a training scheme. This was a powerful ideology that was impressed upon the school. However unlike the NFTS in the UK, which maintained the direction impressed upon it, the NFSD resorted back to initial, core academic ideas about the role of the school.

In 1975 Henning Camre replaced Jens Ravn and as Redvall (2010) says:

He reinstated the earlier synchronised courses, with each lasting several years. The intention was to foster collaborations between different professional specialisations, and to give the students both a theoretical and a practical knowledge of the entire filmmaking process.

It was bold to go back, to move away from an industry-led ethos towards an equal theoretical and philosophical approach but the seeds of success for the

school were sown around this time by putting screenwriting at the heart of the process. This was something that initially led to problems:

While it has been natural for directors to use a cinematographer, an editor and a sound engineer on their productions, screenwriters have not been an immediate choice as collaborators. Over the years, the School has attempted many strategies in trying to establish collaborations but [...] it is hard to force directors into directing screenplays in which they have no faith (Redvall, 2010).

Eva Novrup Redvall (2010), in the piece referenced at length here goes on to say:

Although the early years of teaching screenwriting were not marked by fruitful collaborations, important first steps were made towards establishing a shared language, one of which was the obligatory dramaturgy class, attended by all other specialisations as well as the screenwriting students.

In 1988 screenwriting became its own department with a desire to make a conscious effort to fight the strong focus on literature in Danish film. The response to a so-called 'depressing state of Danish films made in the 1980s' was to create an education system where 'the basic idea was to "teach people to surrender themselves to film" instead of having a literary approach to writing films [...] "Show, don't tell" became a mantra' (Kjeldgaard, 2007 - quoted in Redvall, 2010).

Again, this move was bold but rooted in a belief that a critical approach could reap commercial rewards and that academia could set a commercial agenda. Forty years after being established the school was still working out the most appropriate way to teach filmmaking in Denmark. It never shirked from the

challenges. It addressed inherent insecurities that can stem from a director led hierarchical culture. Former student Lone Scherfig says 'directors felt threatened by screenwriters, since they were convinced that they in fact wanted to become directors; the idea of anybody actually wanting to become a screenwriter was too absurd' (Redvall, 2010).

The school worked through these challenges as it moved towards what was an eventually successful formula, finally working out kinks and nuances and maintaining a strong sense of faith and trust in the core ethos:

The so-called 'golden year' directing students of the class of 1993 have been highlighted as being the first to be interested in the screenwriters [...] Director Thomas Vinterberg [...] and his directing colleagues now had a new focus, that of putting actors and the story around their characters at the centre of attention (John, 2006: 180 – quoted in Redvall, 2010).

Thomas Vinterberg went on to direct the first *Dogme 95* success *Festen* (1998) the impact of which at the Cannes film festival in 1998 put the movement on the map and brought the Danish system into international focus:

After a small class in 1994, where only four of just six student writers graduated, the NSFD decided to expand the number of screenwriting students considerably from 1996 [...] This expansion was the result of an initiative from the Cultural Ministry to create more trainee opportunities (Redvall, 2010).

In this instance the Danish government responded to the success of the school but rather than pushing an agenda it merely facilitated the further growth of what had become established as a successful formula. It was a formula that saw the continued strength of Danish film production at the domestic box office. It

also led to the emergence of new filmmakers of international regard. Recently it has seen the global success of *Forbrydelsen (The Killing)* whose creator and writer was a graduate of the school's screenwriting programme in 1997. One of the main writers of *Borgen*, Tobias Lindholm, who has gone on to write screenplays for Thomas Vinterberg and recently directed his first solo feature film *A Hijacking (2012)*, graduated in 2007. The Danish film institute's four-year plan, in this light, could be seen as the industry reacting to the success of the school and developing potential for the good of the industry.

3.2.5 Film and Television cohesion in Scandinavia

The relationship between television and film in Denmark is largely a positive one. As with most Nordic countries it is the story that is foregrounded and the form taken often reflects the demands of the story. This is evident in the work of the most famous directors from the region including Lars von Trier and Ingmar Bergman. Both have created work for the stage, the small and the big screen. At the NFSD there is a strong focus on televisual dramaturgy and the teaching of both television and film as equally valid forms. This understanding of the validity of two forms and a respect for the differences they possess is not a recent development. There is also the acknowledgement of television as a route into film, particularly for writers, which echoes British media culture of the 1950s onwards but without any condescension. Danish film has seen the emergence of television and adapted its content and production accordingly; it does not compete with television but instead complements it. Widding (1998) notes:

Towards the end of the 1970s a genre that had dominated Danish film for decades disappeared, namely the privately financed folk comedy Korch & company. This was connected with the changes in the composition of the audience as well as with the fact that television had now taken over as the forum for this kind of entertainment (1998: 27).

As has become clear in recent years, the Nordic countries place real value in the power, importance and aesthetic value of television as a form that echoes the emergence of American television producer and channel HBO, and those providers who have emerged or evolved in its wake. The success of *Forbrydelsen* (*The Killing*) and *Borgen*, two programmes at the centre of a current global fascination with *Nordic Noir*, have a cinematic aesthetic that echoes the ethos and values of the film school where their creators studied. It follows the Nordic trend for delivering stories in the form they require rather than where the most commercial recognition could be found. This strength has seen both series become global successes in terms of sales and critical reception and in the case of *Forbrydelsen* (*The Killing*) be remade for US television, the ultimate backhanded tribute. Aurø (2012 - quoted in Albrechtsen, 2012) says of the current output of crime series that 'we can sell [...] currently because viewers want to watch original language TV which extends beyond the main global languages. In that way the markets are constantly changing'. This is confirmed by Albrechtsen (2012) who notes that 'the hype has even grown to a level where international purchasers are looking in the backlists to buy older Danish series to satisfy the thirst for Danish drama.' Danish film has responded to the success of *Nordic Noir* literature and television by seeking to increase exposure of the genre on cinema screens.

In an interview with *Screen International* in February 2013 producer Louise Vesth of Zentropa films discusses producing Lars von Trier's films alongside development of four (at time of publication) adaptations of the *Department Q* series of crime novels by Jussi Adler-Olsen. In discussing why she is producing this series of films her words echo her Danish contemporaries, also quoted in this section, when she says:

How can we keep a good audience for local stuff? How can we avoid that everything will just be big blockbusters? [...] It is doing what we're really,

really good at - developing strong characters and then making a psychological drama with suspense (Vesth, 2013).

Vesth is, almost predictably, a graduate of the NFSD.

3.2.6 Collaboration and re-defining the 'auteur'

The success of the NFSD appears to be down to not only a focus on the importance of script and story but also to the way it teaches about the importance of collaboration and the ways it de-mythologises the image of the director. Former graduate Tobias Lindholm, referred to earlier in this section, describes directing as 'about developing a language together with the cinematographer and designer' (Lindholm, 2012).

Expanding on this idea Michelsen (1996 – quoted in Redvall, 2010) says:

It is all about filmmaking as collaboration. You have to respect each other's skills and specialties whether you are an editor, screenwriter or a director. Some directors think that that they have to be able to do it all and are ashamed if they don't write the screenplay themselves. But why is that? A screenwriter's job is precisely to be at the director's disposal with his professional knowledge. And together they can then create a story that works.

There are echoes here of the philosophies of filmmaking expounded in the previous chapter (section 2.6.1) by Sidney Lumet and Alex Cox.

The focus on collaboration between writers and directors and not a predominance of either inevitably fosters a culture where:

There was never any doubt about the director having the final call on decisions, but the finished film is very much the unique result of two people with complementary skills seeking a way to overcome some of their individual professional weaknesses, and so creating something that they could never have created by themselves (Redvall, 2010).

The result, as has been discussed, is excellent domestic box office share, programmes such as *Forbrydelsen (The Killing)* and *Borgen* and Academy Award nominated and other international prize winning films and filmmakers. This is in addition to the continued success and status of certain *Dogme 95* practitioners, most notably the infamous and boundary pushing Lars von Trier.

3.2.7 Facing and responding to challenges and change

Even so, despite the successes there were challenges that arose for the school and the industry. Redvall (2010) comments that, 'a fear of dramaturgy as a straitjacket began to emerge; the suggestion that it makes it harder for different and more experimental films to see the light of day [...] A dominant discourse then becomes hegemonic'. This leads to inevitable criticism:

After a number of years where the National Film School of Denmark has been credited as one of the major reasons behind the recent success of Danish film [...] the School was charged with having become too oriented towards industry rather than towards creating art [...] Discussions in Danish cinema today are more likely to be about the risk of being blinded by storytelling than about being blind to storytelling (Redvall, 2010).

Reactions of this kind in UK, or US film culture are rare. Denmark, in industrial and educational terms, has reacted positively to these discussions and accusations providing further evidence of a cultural trend. Future responses to similar criticisms, as outlined in this thesis, will likely be measured, focused and rooted in discussions around what it is happening nationally within Denmark. This comes from a sustained commitment to a cultural ethos that has led to commercial success. The reaction will likely not be reactionary. For example in the late 1990s a new school emerged for teaching filmmaking within Denmark, as Stevenson (2003) reflects:

Since 1999 there has been 'Super 16', an autonomous organisation formed [...] by several people who had just been rejected by the Danish Film School. They set up their own film school [...] and it has since gained respect within the Danish film milieu and earned the co-operation of various bodies including the Danish Film School itself (Stevenson, 2003: 163).

This is another example of a reasoned, collaborative response, stemming from a system that strives for a unity of film education, film industry and film culture. It underlines the way Denmark is not reactionary but always seeks to move the filmmaking agenda forward, dealing with challenges pragmatically and openly. The success in Denmark, despite its affluence and social structure, is remarkable given the pool of people both socially and numerically. The UK is in a stronger position in terms of resources and film education provision and could reasonably adopt a similar mentality and seek to develop new approaches.

The NFSD is both proactive and, paradoxically, intrinsically reactive to a wider national context. It empowers its students to shape the Danish cinematic landscape through a commitment to collaboration, creative thinking, story and a strong sense of national identity and cinematic history. It is also, and this is key,

committed to being a Danish film school, as opposed to an international film school. There is also a European Film School in Copenhagen but the NFSD only takes Danish speakers as students. What is also key beyond these differences between nations is the approach to film education. It appears to be driven by an academic response to local and global film production climates and is one that creates a proactive structure for long-term gain in commercially and culturally resonant ways. The physical quantity of films, filmmakers and internationally renowned craft practitioners in the UK far outstrips the Denmark number but in relative terms, according to population, the Danish system is remarkably successful and resilient.

3.2.8 A theoretical understanding of Danish cinema

David Bordwell discusses the view that most national cinemas can be thought of as operating on the following levels; mass-consumption; genre-based films; prestige/quality film and exclusive/experimental films. In reference to Denmark he states:

The successes of Danish film over the last decade testify to remarkable creative vibrancy at all three levels. What strikes me as an outside observer is that a country with a population of less than six million has managed to steadily earn a significant share of the local box office, while also basking in international acclaim (Bordwell, 2004).

Bordwell deconstructs the narrative of Thomas Vinterberg's *Dogme 95* film *Festen* (1998) and posits that the success of the film can be found in the way the film adheres to mainstream genre film structure, in this case melodrama, while aesthetically and stylistically also adhering closely to the *Dogme 95* manifesto (Bordwell, 2004). The importance of the relationship between story and style,

particularly the collaborative process of filmmaking (with the added caveat of no directorial credit), is also part of the core of the *Dogme 95* manifesto. Ironically however, the *Dogme 95* films have become synonymous with specific directors, which may be the result of individual nurturing and a reliance on directorial acknowledgment and coverage within film criticism. Bordwell also refers to the strength of the stories and scripts in recent Danish films. His analysis is a response to the proactive engagement with cinematic storytelling by the film school and says 'Danish cinema has played to its strength – a fascination with engaging stories – and cast them in accessible form, thanks to vivid but not overbearing technique. The last decade of Danish film supplies a rich array of models for filmmakers who want to achieve global reach' (Bordwell, 2004).

It has resulted in a film culture that Vinca Wiedemann of the Danish Film Institute says makes room for the 'interesting failure' (Bordwell, 2004). Denmark understands its film history and embraces it but is not beholden to it. It is attuned to the constantly fluctuating attitudes and responses to cultural taste and product. Bordwell also discusses the indigenous cultural reference points of recent Danish films by discussing the 'trace of the Danish suspicion of pretension' in *Clash of Egos* (2006) concluding that the assurance of national identity is, 'borne out by other films of 2005 and 2006. Ten years after the *Dogme 95* manifesto filmmakers seem to recognise that they may fall into a rut, however comfortable that rut may be. They are taking the chance to rethink things' (Bordwell, 2007). This observation adds further weight to the consensus that Danish filmmaking is not content to accept one way of doing things as the only or permanent way of doing things, not resting on its laurels even in the wake of a globally recognised movement such as *Dogme 95*. Bordwell (2007) puts the success of the films down to 'excellent performers, sophisticated directors, and well-carpentered scripts'.

The focus on collaboration at the film school created a culture where the successful creation of a film was not merely the result of a director, or a concept, or a story, but was instead the result of a vital combination of these factors that had been created by a group of people and where all aspects of production were treated with equal importance. The determination to approach filmmaking theoretically, seriously and collaboratively for commercial gain has strengthened the industry by developing a core identity for Danish film that has not stifled creativity amongst the directors working outside of the homegrown mainstream. These directors have been aware of the risks of what an over-reliance on the familiar, however successful, can breed. Bordwell (2007) says 'Danish filmmakers, I think, recognise this risk and are moving in new directions. One option is to 'theatricalise' melodrama quite overtly. This is most apparent in von Trier's stage-bound *Dogville* and *Manderlay*.' He also refers to Nicholas Winding Refn and in particular his *Pusher* trilogy as well as discussing von Trier's experiments with form in *Dancer in the Dark* (2000) and *The Boss of It All* (2006). In response to the 'interesting failure' description from Wiedemann, he says 'the task is to maintain creative innovation as central to the historical identity of this national cinema' (Bordwell, 2007).

Denmark, historically, has been able to take a phrase like 'creative innovation' to heart and deal with it seriously and diligently, ensuring it does not become speculative industry jargon but is visibly and practically at the heart of filmmaking enterprise. What is interesting about the Danish response to industrial pressure and both external and internal criticisms, is that it does not seem to be a typical European response to ideas of Western dominance and influence. Neither is it a reactionary call for more skills and technicians. It is not an art-house response but a commitment to developing a strong commercial agenda through creativity, collaboration and craft, all working together.

The Danish model is one that believes in the inherent cultural value of filmmaking and is proud of and celebrates its distant and recent heritage, from Dreyer to *Dogme 95*, but is not a prisoner to it. Also, it sought to change the mainstream agenda, which it did with great success, to the point where it is contributing nearly a third of box office returns. The industry in Denmark tried to be involved in the structure of the national film school but the school resisted. It reverted to its original approaches to film education and maintained its course, proving its worth. As a result the film industry now supports the film school and its ambitions, aims and ethos, understanding the benefits that befall the industry from the school.

3.3 The American perspective

3.3.1 Understanding the American film school system

Film schools in the US are usually departments within larger universities. The UK film school structure is more disconnected from higher education, yet they seek to follow many of the professional development aims and practices of the American model. The interview conducted for this thesis with recent NYU graduate Alex Ross Perry is lengthy and provides a depth of context into the current teaching practice at one of the world's most renowned film education institutions. This context is vital in assessing both the challenge and opportunity at hand for film education in general, and also the reflections on the UK model that forms the basis of this work. Another reason for including Perry is that he is a filmmaker finding an audience in non-traditional ways; a mixture of festival touring, social media engagement, short theatrical runs with filmmaker appearances and video on demand sales. He is a filmmaker using both various new tools and also enhancements of existing tools as a means to develop a career as a film practitioner. Therefore his insights into existing teaching

practices can usefully inform the issues that are being discussed in this thesis. Perry (2012 Interview) comments:

I think the messages they teach [...] will not help anybody be any kind of innovative filmmaker [...] If anything, the years of education were like waiting at the gate of a horse race, waiting to be let out so you could do what you came there to do, and I was able to spend several years getting all the childish and silly ideas out of my system while honing in on a style and type of filmmaking that could not be taught, but was very personal and interesting to me (Perry, 2012 Interview).

There is an echo of the Danish industrial idea of the 'interesting failure' that starts to emerge in Perry's comments about education. This is expanded upon in his thoughts regarding what a university's role is, saying it is where 'failure and experimentation are acceptable' and that university gave him a chance to get projects 'out of his system' that were unsuitable or not good enough in the wider sphere. He clarifies this:

I appreciate the time and ways in which university lets you do things that you think are of the utmost importance, only to realise later they are not at all. This is the best thing I can say about my time there. I wish I could say that the role is to teach you necessary skills and logistical means of filmmaking, but that really was not my experience [...] I did learn how to find the best person for the job and have them work with you [...] since then I have only worked with great people who I respect and admire, rather than settling for whomever is available and ending up with compromised work (Perry, 2012 Interview).

This highlights a further example of the value of placing collaboration at the core of teaching film practice, as Perry does seem to suggest that this was something

learned separately to the teaching of the course itself. Alongside collaboration, another central focus of this thesis is the inter-relationship between theory and practice. Significantly, of his time at NYU Perry comments:

I was unsatisfied with the 'cinema studies' requirements for film production majors (four classes over four years) so I declared a minor in cinema studies and took four more classes. I was in the vast minority on this. I was also taking French lit theory classes so rather than taking the same old history of cinema classes and watching new wave films, I was reading Derrida, Foucault and Barthes and watching Chris Marker and Alexander Kluge [...] I thought it was essential (Perry, 2012 Interview).

It seems reasonable to assume that Perry followed an individual route through his education and that he was a self-driven student who believed in the need for theoretical underpinning of practical developments. When asked about the importance of theoretical study that extends beyond film theory he says:

There are no literature requirements for film majors [...] I think not requiring film students to learn the fundamentals of language and story structure from a non-cinematic perspective is a huge detriment. All of my work post film school has been more indebted to and inspired by literature and history than by film or films and I value that relationship. The more aware of these things people are, the better their film work will be, period. It is a shame that most curriculums do not reflect that (Perry, 2012 Interview).

The difference between the American model of film education and the delivery in the UK and other European countries like Denmark is that the film school is rooted within the college/university system, and there is far deeper connection and expectation placed on students between undergraduate and postgraduate

study. US students are expected to be within higher education for five years generally speaking as opposed to three years in the UK, where there is the option of a minimum one further year post-graduate study. Also, the majority of UK film schools operate independently from universities, offering post-graduate equivalent qualifications as opposed to undergraduate. Although in some cases, qualifications are validated by universities. As a result there is little inherent continuity of study. One opportunity offered by the American model that is not available in the UK is the ability to build up course credit from modules across the entirety of the university and the whole of the film school. Perry explains how it is possible to major in film production, minor in cinema studies and to take extra classes with credits gained in English and French literature theory classes. This type of education profile is not possible in most UK universities and as a result the opportunities for even the most driven students to develop independent, tangential critical skills and knowledge bases are more restricted.

Perry says that a wider social and theoretical understanding is important but as he makes clear, this should not be at the expense of production skills or creative thinking:

I think anybody making films should be very, very aware of it in order to [...] make them a well-rounded, intelligent individual. But also, I think films that attempt to really have a strong relationship with theory in the foreground will suffer immensely from having dishonest intentions, which is to indoctrinate some sense of educational superiority into the viewer while neglecting the basic agreement we all have with films, which is that they should be fun and entertaining [...] Watching a film that is conceived from a theoretical perspective rather than a narrative or emotional one is always going to appeal less to me, and to 99per cent of people who want to sit down, watch a film and enjoy themselves, which should always be the goal with everything (Perry, 2012 Interview).

This last point is very important. This thesis does not advocate elitism or the introduction of an elitist voice in mainstream filmmaking. Rather, it advocates what Perry discusses throughout the interview: namely an opening up of film education so that other elements and aspects have room to breathe, whilst retaining and refocusing the importance of story and character within commercial film production akin to the steps taken in Denmark. It is worth noting that Perry was in the minority of students taking a more theoretical and cultural route through his school. This is not unexpected but adds further weight to a notion that students truly wishing to be filmmakers, creators, or 'filmic thinkers', may not take the university or film school route because its provision is lacking in a diverse range of approaches that stretch beyond 'film'.

3.3.2 The American System

3.3.2.1 USC and UCLA

The USC model has been chosen as the primary focus because of the explicit way the provision links the film school to the professional Hollywood film industry. It is used as a way of understanding how a film education that feeds directly into industry can work, and with great success. The focus of this section is wider than USC alone, however, because the American film school system is diverse and the organisational cultures and reputations of different schools such as USC, University of California, Los Angeles (UCLA) and NYU have been historically different in terms of their relationship with 'Hollywood' and a balance between theory and practice. However, increases in demands on skills and professional progression to employment are present across the variety of approaches to film education in the country that still defines much of what is understood by the term 'commercial film production'. This section looks at the history of the different west coast schools USC and UCLA, to create a comparison between themselves and the culture of NYU on the east coast. By focusing primarily on

USC, however, this section will show how the dominant idea of feeding the film industry has impacted on schools with historical reputations that could be considered more artistic and culturally focused.

The reputation of USC as the Hollywood school is not a recent development as Petrie (2010) writes:

The School of Cinematic Arts at the University of Southern California, had been initially established in 1929 as a collaboration between the university and the Academy of Motion Picture Arts and Sciences intended to bestow academic credibility on the seventh art, and founding faculty included such industry luminaries as Douglas Fairbanks, D.W. Griffith, William deMille, Ernst Lubitsch, Irving Thalberg, and Darryl Zanuck (Petrie, 2010).

This further highlights the involvement of industry in academia from the early days of film history, which is a topic that has been explored at length in this thesis. USC has not evolved into a film school that feeds Hollywood simply because of its geographical proximity. It was established in partnership with one of the leading industrial organisations. Some might say one of the most powerful organisations in film industry and culture, perhaps even the most powerful.

The need for a provider of skilled workers for the domestic American film industry developed in the 1950s and 1960s as the major studio system changed and largely disbanded. American film schools took on what Petrie (2010) calls 'greater significance' as television became more popular and studio dominance waned. More recently, Hollywood has seen corporations consolidate vested interests in areas of content production and exhibition akin to the former 'vertical integration' of film studios. But what has not returned, however, is the large scale 'on the job training' that was such a feature of the old studio system

and where a number of respected filmmakers of all disciplines learned their trade.

It was in this period that UCLA film school became more prominent and its culture was very different to that of USC. Farber (1984) writes that 'at UCLA [...] in the late 1960s, the students prided themselves on their disdain for Hollywood' whereas 'USC, by contrast, operated more along the lines of a trade school. The purpose of its curriculum was specifically to train students to work in the movie business; the studios even offered apprenticeships and fellowships to USC graduates'.

The graduates who emerged from UCLA and USC around this time confirm the prominence and importance of the two schools during this period to some extent. They included Francis Ford Coppola, Walter Murch, George Lucas, Paul Schrader, Haskell Wexler and Charles Burnett. Burnett's acclaimed *Killer Of Sheep* (1979) was his master's thesis project. White (2002) says of the film that it is 'the first in [Burnett's] series of truthful movies about African-American life that subvert genre and recall the humanist tradition of such art-filmmakers as De Sica, Renoir, Ozu, Olmi, Loach and Martin Ritt'. Burnett describes his time at UCLA as follows:

Anarchy reigned – you were self-taught, you learned from other students, the teachers were there for what reason I don't know exactly. But It was fun – there was dialogue and there was always disagreement [...] Making films taught us to be independent, to do everything ourselves, and reinforced the anti-Hollywood feeling. It also forced us to come up with our own ideas (Burnett, 2002).

The culture Burnett describes about learning to be independent and just getting on with personal development of skills and cinematic voice is akin to what Perry

describes in the interview earlier in this section. UCLA and NYU are two schools with comparable histories and agendas, at least with regard to film education and interestingly they geographically span the US from the Pacific to the Atlantic coastlines. Both have very different cultures to USC where the relationship with industry is thorough and ingrained.

Those filmmakers interviewed by Farber in 1984 discuss the culture of USC in the 1960s and 1970s. James Foley who has directed films including *Glengarry Glen Ross* (1992) and television series including *Twin Peaks* (1991) and *House of Cards* (2013) describes the pressures placed on students:

The way it was set up at USC [...] you had to go before a board of faculty members and students to get your film approved. There was tremendous pressure and competition, because they only had the budget to make five films a semester, and there were 25 projects vying for the money [...] you felt you would never get anywhere unless you had that student film. Your whole career depended on it. (Foley, 1984 – quoted in Farber, 1984)

The USC model is one interested in commercial returns and is rooted in film industry practice where many projects vie for a limited amount of financing and filmmakers are required to sell, or pitch their project in terms that guarantee approval. It feels like a lot of pressure for students as they try to get their project 'green lit', a pressure that detracts from creative expression and the ability to learn by mistakes. Kevin Reynolds who directed *Robin Hood: Prince of Thieves* (1991) and *Waterworld* (1995) among other films says 'what they try to teach at USC is practical filmmaking. They want to teach you to make the kind of film that is made in the industry' (Reynolds, 1984 – quoted in Farber, 1984). The focus is also on creating filmmakers, in other words creators of work, as opposed to craftspeople in service of existing creative visions and ideas. There appears an almost instinctive understanding that graduates will work in the industry at

various levels in various roles, gradually working their way up to prominence if they show willing, guile and ability. This is rooted in an arguably arrogant idea centred on the role played by the film school.

As Phil Katzman of The New York School says, 'it is not film schools' responsibility to produce crafts-people' (quoted in Kaufmann, 1996). This is where British film education and the US model differ significantly. This difference is key to what this thesis is addressing: specifically the model, or models, chosen by UK film education to follow and emulate. The US system, be it commercially focused in the case of USC or more culturally and artistically driven in the cases of UCLA and NYU, is focused on creating directors, writers, editors etc. that will rise to the top of the film industry food chain, whereas in the UK the prevailing mentalities are those of general skills and employability. USC's industrial practice is ingrained and impressive. Robert Zemeckis, director of *Forrest Gump* (1994) and *Who Framed Roger Rabbit* (1988) describes the following situation where 'those of us in the class would go to Universal once a week and spend the day in a different department to learn how the studio worked' (Zemeckis, 1984 – quoted in Farber, 1984).

It was through this partnership aspect of the programme that Zemeckis met Steven Spielberg who was an early champion of his work, became his friend and ending up executive producing Zemeckis' breakthrough film *Back to the Future* (1985). Fellow graduate Tim Snell says of the USC programme that 'I feel as if I know my way around the industry more from the contacts I've made through instructors, workshops at school, and by living in Los Angeles than from the projects I've developed in school' (Kaufmann, 1996). USC benefits from its geographical proximity to Hollywood and as mentioned its long standing industry associations stretching back to the end of the silent era of film production. However what is also increasingly clear is that USC does not rock the boat by probing more deeply in theoretical, cultural areas of film education.

Born out of industrial partnership it is the pre-eminent industry school because it acknowledges what industry wants and seeks to provide it in almost carbon copy form. The sheer volume of employment opportunities on its doorstep has enabled this to a large degree. Any ambitions harboured by UK film education to focus on a USC type model can only really be sustained long term if the industry that greets graduates is a continually robust production industry with clear infrastructure. The British film industry does not have that infrastructure in place. Therefore, an alternative model, that is more flexible and has an awareness of the demands of industry but also alternative career development opportunities, should at least be explored.

3.3.2.2 Changes in the American Landscape

Since the demise of the traditional studio system, the Hollywood film industry has moved from providing an abundance of stable, single employer careers for creators, craftspeople and technicians to a more freelance and project-by-project orientated employment landscape. The opportunities to work within one studio for the majority of a career are almost non-existent. A situation reflected in the British film industry. Therefore there is a need to be versed in both the cultures of freelance and flexible contracting, as well as balancing vulnerable employment with creative development. Acquiring such skills ought to be a valuable part of modern film education. Kaufmann (1996) says, 'if a school is to be effective at preparing students for work after graduation, they should provide a well-rounded approach – and not just to cinema. But many don't'. Providing graduates with the tools to navigate increasingly flexible employment structures of the industry they are entering should be part of the responsibility undertaken by education providers. With the number of graduates seeking work outstripping the number of jobs available, some attention could be given towards developing graduates' abilities to lead a creatively sustainable life, developing projects,

portfolios, credits and cultivating audiences alongside seeking the gainful employment that is essential to cover their cost of living.

Suggesting a flaw in the current model, the number of graduates entering the industry from US film schools is low. In 1991 only between five to ten per cent of graduates found employment (Jones and DeFillippi, 1996). As a result, the right school is paramount and this is what makes USC in particular such a competitive school, not only to gain access to, but also to flourish within. Competitiveness coupled with industrial changes, high fees and an increased value placed on employability may be the factors that have seen even those schools in the US renowned for their anti-Hollywood stance undergo cultural changes. Alex Ross Perry, in the interview at the outset of this section, hinted at a lack of engagement with the wider theoretical contexts of film amongst his cohort and Charles Burnett (2002) says of returning to give lectures at UCLA as alum:

It's not like [it was when I was there] now. I lectured there, and the students have professional people working on their films [...] their only concern is 'How do I get in?' It's not about art, or 'I have this to say' [...] Looking back [...] I think if we'd taken it more as a business we'd have been wiser. But then we probably wouldn't have done it (Burnett, 2002).

The demise of the in-house training provided at Hollywood studios, or indeed the UK television industry that has seen so many filmmakers emerge through it, may have resulted in more people taking up film education as a means of accessing careers in the industry. This is discussed in the following chapter in more detail. What the input here of Burnett and Perry indicates is that the type of person engaging with film education may have changed. USC aside, there have been demands on other US institutions to focus more on progression from education to work in the industry because this is what students want, the opportunities for building skills and experience within studio or production providers having

diminished. The impact of this on film culture is an area that requires more investigation than can be afforded here but it is worth hypothesising as a way of clarifying that there have been profound changes in U.S. film school culture.

3.3.2.3 The Importance of Alumni

These changes from creativity and theory led film courses to ones that focus more heavily on skills and professional career development are clear everywhere except USC, which has maintained a steady course and is essentially still a Hollywood academy. Its pride as an industry conduit is clear today from the prominence of the alumni section of its website where there is the annual newsletter 'the hot sheet', which regularly announces the achievements of USC alumni.

There is also a page of notable alumni. On this page the producers who have graduated and gone on to achieve industry prominence are the ones to be listed first. As with the Oscars, awarded by the Academy of Motion Picture Arts and Sciences, the founding partner of USC, where the *Best Film* award is collected by the producers of the film, the business aspect of film production is foregrounded and placed at the top of the hierarchy. On this page there are fifty-two producers listed; sixty-nine directors, writer-directors and director-producers; seventy-one writers and writer-producers; twenty cinematographers; twenty-two editors; two production designers; twelve sound editors and re-recording mixers; seven visual effects; nine documentary filmmakers; twenty-four executives; thirteen agents and managers; twenty animators; twenty-three scholars and authors; three festival founders; two critics and three actors or performers.

It is an extensive list covering a myriad of roles within industry. When compared to USC the focus offered on the UCLA alumni is rather different. There is a news section for alumni achievements but a striking roll call of achievements is absent.

There is a scrolling image bar that features a selection of notable alumni and the page includes a quote from possibly the school's most famous former student Francis Ford Coppola. The scrolling images of alumni number 75 in total, just four more than the number of screenwriters alone listed by USC. There is the sense that can be gained from viewing both sites that the UCLA alumni page is a place for alumni to access, that also has a somewhat public profile. The USC alumni page feels like it has been created purely for the benefit of the public, employers and investors. It is an exclamation of its importance and achievements for the world to see. USC has a reputation, as has been discussed previously, for engaging its students directly with industry and its alumni activity is also notable. As Farber (1984) says 'the Cinema Alumni Association has a job placement service designed to put current graduates in touch with older alums working in the industry'. It is clear from the alumni page alone that in the nearly eighty five years of the school the association is very active and that USC has developed a clear understanding of and ability to train for, Hollywood industry. It appears to have weathered changes exceptionally in the industry due to its direct engagement with commercial Hollywood practice and shows no signs of losing ground. In June 2013 a new multi-million dollar Interactive Media building was opened. The launch featured a symposium on the current state of the film industry with guests Steven Spielberg and the archetypal USC graduate George Lucas.

3.4 International ideas: new methods of pedagogy

3.4.1 Theory versus practice: the continuing debate

Within Danish film culture, there exists a critically informed approach to film production that has been addressed in this chapter and it is one that has been expressed by Danish academic Mette Hjort (2011) as follows: 'I think it is far from the case that all films matter. The task, I think, for film scholars in the future will

be to help ensure that films that genuinely do matter continue to get made, and that they receive the attention they deserve’.

This explicitly promotes a role that academia can play in the film production agenda, an idea that does not exist in the UK, at least not publicly or predominantly. Hjort was interviewed for this thesis and expanded on this theme and in so doing created a wider picture of how the relationship between academia and industry could be fostered. Hjort (2012 Interview) says:

I feel, to be honest, that an awful lot of time and money gets spent on making films that just aren't worth it [...] I'm also interested [...] in the Danish context, where [...] there's simply a limit to how much money is available, and where a lot of effort is put into making sure that it gets spent on films that are somehow 'worth' it [...] I would like to see film scholars play a more active role in supporting those milieus of *practice* where thoughtful, creative people with a lot of integrity are trying hard to make films that make a contribution to our societies and communities.

When looking at how this could be achieved a variety of answers emerge. They include taking the same approach as Denmark by encouraging the film students of higher education and film school institutions to develop voices and careers as film practitioners. Also, there is the prospect of encouraging film students to develop and support new production agendas rather than simply fulfilling existing ones. When asked how those within academia can assist in this change and help new voices to emerge Hjort responded:

Much of the work of film scholars is disconnected from the milieus of practice. In my own work I've tried as much as I could to engage with those milieus. I've developed the notion of 'practitioner's agency', I've created a Nordic film classics series that involves getting scholars to write

about films based on extensive interviews with the practitioners who made them (Hjort, 2012 Interview).

This is a clear instance how the interrelationship of film theory to practice has made the voice of the filmmaker more resonant. It highlights again the importance of theory to practice, and vice versa, in a cinematic context. The interview with Hjort finished with a question regarding what constitutes a good education for a filmmaker from an academic's point of view. Hjort's response was as follows:

In my opinion the National Film School of Denmark is doing much of what needs to be done [...] The filmmakers learn to think about what motivates them/drives them as filmmakers who seek to communicate something to an audience. They're taught to collaborate, across the disciplines, and to rely on each other for critique and mutual support [...] you will see that it really is managing to develop things like personal integrity, thoughtfulness, a sense of responsibility, etc. as well as an individual's film language (Hjort, 2012 Interview).

In the US Academic and filmmaker Russell Sheaffer has written about the relationship between theory and practice and was interviewed subsequently for this thesis. In a piece for *Indiewire* Sheaffer (2012) said:

University departments are just beginning to see the potential for a new sort of work that blurs the boundaries of practice and theory, and we can be at the forefront of a new way of thinking about filmmaking. If you are a young, indie filmmaker, consider what the academy can offer you and your filmmaking. If you're a young academic, think of the possibilities for critique that filmmaking can provide.

Sheaffer acknowledges that it is not really a 'new' idea, stating that 'in reality, none of this is new. Our academic forefathers and foremothers have paved the way [...] Jean-Luc Godard and Barbara Hammer [...] are examples' (Sheaffer, 2012). Sheaffer's view offers clear balance for both sides of the debate to engage equally. There is no sense of ego or elitism in favour of either field of activity. This in itself is a step forward from previous ideas around the balance or merging of theory and practice and is in line with Hjort's ideas. It also suggests an increasing international perspective of the thinking around the issue. While these ideas are not new it remains the case that due to the lures of the commercial film industry they have failed to gain much traction. Noguez (1971) addressed this clearly and at length:

In the cinema, more than anywhere else, theoretical teaching cannot be really fruitful unless it goes hand in hand with practice. So the universities ought to also give instruction corresponding to the first stage of the filmic process – at the very least an introduction to the handling of equipment (cameras, editing tables, sound equipment etc.) and to filmic creation [...] and a theoretical course that will enable him to think out his practice and his vision (Noguez, 1971).

He expands on this, with his blueprint for an ideal 'cinema studies' department:

The ideal film teaching programme must indeed include discussion of the social dimension of the phenomenon, and will need to make use of the existing audio-visual services, but its priority must be the study of film as a cultural creation, an art, a system of symbolic devices and an ideological product. It should not aim to turn out technicians capable of confecting advertising, businessmen capable of exploiting the commercial possibilities of the medium and the public, so much as teachers, historians, critics or even simple cinephiles. This viewpoint on cinema

study, which we will call 'cultural', for want of a better term, and also to distinguish it from those which are based on a profound antipathy to culture cannot neglect any of the instruments of analysis and research offered by disciplines centred on comparable cultural objects (literary studies, art history, etc.). Like those disciplines, cinema study will thus be able to contribute to the great work of interpreting the totality of social phenomena so urgently called for, each in his own way, by such thinkers as Marx, Freud, Saussure, Francastle and Panofsky (Noguez, 1971).

Admirable as they are, Noguez's arguments for a robust and diverse film department are somewhat negated by an aggressive antipathy towards commercial film. This stance, while present, can only serve to keep commercial filmmaking at a distance from critical and cultural education development. While Noguez outlines a clear and commendable strategy the comments nonetheless offer a commercial warning. This highlights again the running theme of insecurity but this time from the theoretical field. Noguez seems to lack faith that his ideas can lead to a more informed cadre of content creators. This may be due to institutionalised constraints that have been discussed, and which were present from the early days of the form. Denmark, alternatively, has confidence that there is a place for a creative, cultured filmmaking in the mainstream of society. As a country it has worked to promote an increasing convergence between the practical and the theoretical, the commercial and the academic.

Sheaffer (2012), in an interview conducted for this thesis, is more effusive about the commercial potential of merging theory and practice, whilst still adhering to the principles Noguez outlines:

I think the university certainly does have a very active role to play in creating a cinematic frame of mind from which new creative content can and does emerge [...] I'd love to see more institutions and more courses

that foster a style of filmmaking that encourages theoretical discussion that is "self analytical" [...] We have a class here in Indiana that requires undergrads to simultaneously immerse themselves in film theory (from genre theory to apparatus theory) while simultaneously experimenting with film production for the first time (Sheaffer, 2012 Interview).

Again, Sheaffer echoes Hjort's assertion that academia has a role to play in not merely responding to filmmaking trends, but shaping them.

Discussions in this thesis regarding the role of strategy, government, educational institutions and the film industry in this relationship have shown a considerable aspect of control and scepticism that has been present from formative times. This control and insecurity has created a system where the relationship between theory and practice and their institutional representatives, academia and industry, are tentative or minimal at best. Different film cultures' engagement with their film education affects their domestic film industry and culture. In the UK there is the potential for change that will supplement rather than damage existing commercial film production activity but also enable the form to move forward into something new. The technologies of production and exhibition are changing, as is the cultural value of film, and the shape of commercial cinema. There is an opportunity to change with it, or, even more interestingly, to change it. A detailed explanation of what some of these technological changes are is included in the appendix (Appendix V: 248).

4. Paths to the Pantheon - *The education of actual filmmakers*

4.1 Rationale

This chapter analyses the education of actual filmmakers throughout film history to ascertain the impact of film education on the development of filmmakers and to highlight the diverse educational backgrounds of filmmakers throughout film history. The focus is on practitioners who have found success in both critical and commercial arenas. This collation of existing yet disparate data and its subsequent analysis has been undertaken to introduce different areas into the consideration of the film education debate. This data analysis was undertaken to ascertain if any trends could be found regarding the idea that education has a role to play in filmmaker development and whether this idea is worthy of further analysis. It is clear that film education has had an impact on the development of filmmakers over the period that film studio and television broadcast training has decreased and suggests current disconnections between academia and film industry be addressed. Also, the sheer diversity of educational backgrounds points to the potential development of a more diverse film education.

There is some practical value in exploring empirical data in terms of headline outcomes in this area particularly in regard to the higher education market. The higher education sector places a value on the destinations of graduates as a means of marketing and recruitment. This will be addressed in the following section. A deeper understanding of filmmaker education and emergent trends could aid course design in what is an increasingly competitive marketplace. If a course could produce not only employable graduates but also potentially 'star' or 'superstar' alumni through more fully understanding the components of

successful filmmakers, then the case can be made for analysing all areas that aid that potential outcome.

One of the aims of this data analysis is to address whether a productive lateral shift could occur in film education - one where an inherent value of education in developing successful filmmakers could be foregrounded in recruitment strategy and course design. By taking the approach that education is a key component of professional creative development, not merely a route to a job, film education could become a proactive force for implementing industrial and cultural change and progression from largely film production employee provider to filmmaking employer developer.

Of course, there may be drawbacks to this approach too. There are numerous routes into filmmaking globally and historically and formal education is merely one possible pathway. Even the term 'education' has various connotations as will be discussed within the following analysis. There are also questions that arise from the sample. There may be accusations of arbitrariness regarding which criteria to regard as relevant when building such a sample. It is important to note that the following is merely intended to indicate potentially useful parameters for debate. It is indicative, not demonstrative and further research could be undertaken to broaden the sample of directors included here. There is also scope to create similar samples across different disciplines within filmmaking including: producing, cinematography, editing or screenwriting, for example.

The core of the section addresses two ideas. First, whether film education has actually had any significant impact on the development of directors who have contributed to film history and, subsequently, the film education agenda. Second, there is analysis of patterns and consistencies, if there are any to be found, in the educational history of directors that point to the emergence of a different emphasis. This thesis has so far discussed theory, education and

industry across different global areas and throughout different historical periods. Without a similar analysis of actual filmmaker education this thesis could be limited in its reach and focus. The increasing need for students to engage commercially with higher education institutions, as customers, gives rise to a marketing strategy that, with application and diligence, a career as a film professional awaits. This raises the following questions of whether a film education is something undertaken by future film industry employees or high-level practitioners and whether film history provides any evidence for this standpoint recently, or in the past. It also questions whether it is specifically a film education that leads to this career destination. Knowledge of the education of successful filmmakers may help develop pedagogy in order to support the development of future successful filmmakers.

Analysing film education historically in this way, in terms of the reality of routes into filmmaking practice, broadens the dialogue about what constitutes the education of a filmmaker. The sample expands this dialogue by consisting of a broad spectrum of filmmakers whose work and careers are studied on film studies and/or production courses. It also seeks to discover what is important in the development of a film professional and to ascertain whether, to achieve success in the professional arena, a filmmaking education that encompasses a broader palette than merely film studies or production would be beneficial for both film industry and culture.

4.2 Measuring Success by Alumni and Alumnae

It has become increasingly important to a university and the higher education sector as a whole to evaluate and showcase alumni success.

Head of Recruitment, Outreach and Access at Keele University, Lucy King (2013, Interview) says:

Graduate success and leavers' destinations are used as a key selling point throughout recruitment process [...] Increasingly we are also looking at other ways to engage our successful alumni for recruitment purposes.

Georgina Kelly (2013 Interview), Director of Marketing and Public Relations at Staffordshire University adds:

We attempt to utilise graduate case studies in all our subject areas at the university and believe it a valuable asset to recruitment.

Both these responses highlight the value of graduate and alumni status within contemporary higher education. David Miller (2013 Interview), Head of Marketing at Exeter University, was also interviewed on this subject and had a slightly different response. He says, 'our recruitment strategy influences graduate success'. He goes on to discuss how the UCAS (Universities and Colleges Admissions Service) tariffs and institutional expectations are increased every year to attract a higher quality applicant and says that so far it has proved successful with the university 'twenty nine per cent up in terms of applications this year [...] the percentage who are predicted AAA+ [grades] has risen to almost two thirds of the total' (Miller, 2013).

How universities develop professionalism skills that are reflected within recruitment and feed into the design of courses that are robust, diverse and attractive becomes a key issue. Miller (2013 Interview) continues:

The £9K fee regime is changing our application figures away from courses where employability is less proven towards courses which offer a more

definitive ROI. So less drama, more business and law. We are not encouraging this as a trend – it's what is happening in the market.

Therefore, film education as a route to sustainable creative careers or diverse job opportunities needs to change or risk losing potential students to what they might perceive as 'safer' options. In the US the film school at University of Southern California (USC) has put alumni at the forefront of marketing and online presence and the success of graduates has long been key to the impact the school has had within the Hollywood film industry. This was discussed in the previous section (3.3.2) but the strong focus on alumni success offers a key to changing how film education in the UK appraises itself. As the USC website states the school has an alumni development council that:

Work together to guide the school with their ideas, communicate to friends and alumni the needs of the school, and help find ways to reach the school's financial and academic goals, which include curricular and extra-curricular projects, as well as fundraising [...] scholarships, equipment, diversity programs, and student-alumni mentorship programs (Cinema.usc.edu, 2013).

In the previous chapter the school at USC was profiled in more depth (section 3.3.2). Its size and direct relationship to Hollywood industry marks it out as different to almost every other film school in the Western world. However its successful alumni programme and investment in the value of its graduates to school success can serve as a template for all film schools and university film programmes, regardless of their scale or industrial relations through creating a clear picture of what it defines as successful graduates.

4.3 Methodology

4.3.1 Introduction to the method

A sample was created that was broad enough to be indicative, yet with key specificities. It was also sizeable enough to create results worthy of debate. The data analysis here encompasses 280 film directors. Discussions, within this thesis and elsewhere, have been held at length about the position of the director within film production. It is believed that addressing this in depth will in fact enable greater discussion around ideas of collaboration in the teaching and practice of film production alongside the introduction of wider contextual study. The focus in this section will be primarily on the latter of those ideas and will be achieved through the data collected and its attendant analysis.

4.3.2 The role of the director

Research was undertaken into the educational background of 280 film directors. Reasons for choosing directors as the basis of the sample were multitudinous. The auteur theory still maintains a prominent status in film studies as a theoretical and historical structure that is problematic but frequently considered and often taught. As mentioned in the previous chapter, films are frequently promoted as the work of a director to create a sense of understanding of product for audiences. This is the case with films by contemporary filmmakers including Christopher Nolan, Quentin Tarantino and Steven Spielberg.

Within film practice education the role of the director as creative hierarchy leader is at the forefront of industrial, technical and artistic focus. The aura of the director as the ultimate role in filmmaking is one frequently perpetuated within both industry and film practice education. This is particularly true in the development and education of filmmakers in Anglophone countries. The role of

the director is seen as 'ultimate', with successful directors being able to understand, control, and to an extent deliver, in all key creative areas. This is largely a misconception, with successful directors, as discussed previously, understanding and communicating the collaborative aspects of the filmmaking process. However, this has not permeated teaching to a significant degree. The director remains the prime focus and the role yields aspirational prominence, even amongst students, over other areas of cinematic craft, at least at the outset of periods of study. Even in the successful Danish Film School system, addressed in chapter three at length (section 3.2), this emerged as a problem that needed to be overcome.

Taking these factors into account, this thesis seeks to have the most impact by taking the identity of the director and addressing it with these contexts in mind. It hopes to present an alternative understanding that opens up the teaching of filmmaking both in terms of film production but also in terms of wider contexts that deserve inclusion in the development of filmmakers. Here it should be noted that this thesis suggests a distinction can be made between the definition of director and filmmaker.

The data analysed in this section reveals potential trends regarding film director biographies. When aligned with the director philosophy collected elsewhere in this thesis, disparities between the realities of filmmaking and its current educational offer become increasingly apparent. However, given what has been mentioned here regarding the prominence of the idea of the director, it makes sense to start with a sample that addresses this group of filmmakers as a means of debunking some of the educational myths. Again, the sample or the focus on directors should not be seen as exclusive or exhaustive but indicative.

One of the most crucial ideas thrown into focus by this data analysis is the need to study films in order to successfully make films. The content of film education

courses could be questioned in this light if historically the majority of successful filmmakers did not study film in any form. This potential paradox will be discussed as it positively leads to the opportunity to redress what film education is and could be in the future.

4.3.3 Categorising success

What constitutes success is important and as with the notion of using directors as the basis of the sample, the notion of what successful means in this context was carefully considered. The sample focuses on both critical and commercial success. The sample includes directors who were/are critically regarded as well as those who were/are commercially successful. There is some inevitable crossover. It is important here to note that the distinction between commercial, industrial practice and critical, academic practice exist and is addressed in this work. The distinction is not one necessarily agreed with or supported, but is used as a means of addressing the data and issues as fairly as possible.

To build a sample of critically successful filmmakers, those directors responsible for the *Palm d'Or* winning films at the Cannes film festival were included. This information was collected from the Cannes film festival online archive. Also, the filmmakers responsible for the films that have appeared in the top ten greatest films ever made critic polls, held every ten years by the magazine *Sight and Sound*, were included. This information was collected from the BFI online archive. Additionally, filmmakers described as auteurs in the earliest critical stages of the auteur theory and those within the pantheon ascribed by Andrew Sarris and *Cahiers Du Cinema* and *Movie* journals were included. It also included French filmmakers who wrote for *Cahiers Du Cinema* including François Truffaut and Jean-Luc Godard. This information was taken from Caughie's *Theories of Authorship* (1981). These filmmakers comprised the critical sample and consisted of ninety-two directors.

The commercial sample comprised of directors responsible for films considered successful at the box office across film history in the US and the UK. These are the main Western territories that have the most relevance to this thesis. The filmmakers chosen were those who directed the top twenty highest grossing films of all time at the US and UK box office and the number one film annually at the US and UK box offices since records began. This information was sourced using the website boxofficemojo.com and various BFI yearbooks. The sample consists of eighty-nine directors.

The final sample consists of filmmakers who in the terms outlined above could not be considered solely critically or commercially successful. For this sample, filmmakers who directed the BAFTA or Academy Award winning *Best Picture* films since the formation of those awards were included. This information was collected from the respective online archives. For the purpose of this thesis these were considered not solely critical successes, as the public identity of the awarding bodies and the majority of films that are represented would fall more accurately into what might be termed 'mainstream' cinema as opposed to 'art-house' cinema. However the award winning films may not necessarily be in the same commercially successful bracket as the highest grossing films of the same year. This again highlights some of the nuances involved in creating an initial sample of this kind. Finally some filmmakers were responsible for films that could be classed both critically and commercially successful by appearing under a variety of the different criteria, so it was felt appropriate to include a sample for 'multi-successful', which addresses this nuance and contains ninety-nine directors.

4.3.4 Nationalities and geography

Within the sample are a number of nationalities. Deciding on geographical differentiation can be put down to a number of factors, which are addressed

within the analysis. In general, groupings are predominantly based on the relationships between education and the film industry in the various countries and regions. There are variances between capitalist countries and controlled economies, for example, as well as differences between countries with varying industrial strengths of domestic cinema.

For the purpose of this analysis the geography has been broken down to ensure as much of the data pertains to countries or areas where significant findings can be drawn. However, conversely, the overall picture is also crucial. Therefore the analysis makes explicit where data can be considered pertinent and where it is more anecdotal. In terms of country and region samples this thesis focuses on the following regions:

- UK and Ireland
- USA and Canada.
- 'European Countries With Prominent Film Economies' which includes France, Germany, Italy, Sweden and Denmark;
- 'Russia And Former European Command Economies' which includes Russia, Hungary, Czech Republic, Poland, Ukraine, Bosnia and Romania;
- 'Other European Countries' which includes Switzerland, Spain, Greece, Turkey, Austria and Belgium;
- 'Asia' which includes Japan, Thailand, Taiwan, China and Iran;
- 'Australasia' which includes Australia and New Zealand;
- 'Third Cinema Countries' which includes Algeria, Brazil, South Africa and Mexico.

Again, choices have been made to try and ensure the sample is as robust as possible for analysis. All countries are the directors' country of birth. In a few cases the directors' biographies may indicate that they left that country early in their life for the country they are more commonly associated with as filmmakers.

For example, Roger Michell is regarded as an English filmmaker and indeed studied in the UK, but he was born in South Africa. For the purpose of this thesis he is included as South African. Also, the term 'European Countries With Prominent Film Economies' refers to the countries in Europe with the most predominant film industries historically throughout the continent. 'Other European Countries', 'Australasia', 'Asia' and 'Third Cinema Countries' samples are considerably smaller and therefore not as statistically significant or indicative. They are mentioned within the analysis to ensure full coverage and to highlight small and interesting aspects but are not used to fully address wider trends or as evidence of peaks or trends. They have a role to play in the overall picture that the data represents and also some interesting anecdotal insight into overseas education, which will be discussed later on in this chapter (section 4.4.7).

This thesis focuses primarily on the relationship between higher education and film culturally and industrially in the UK. The dominance of American and particularly Hollywood cinema in the UK commercially and within education means the number of directors from the U.S. within the sample is higher than from other countries and regions including the UK. This should not be seen as advocacy of superiority but a reflection of existing cultures and practices and as entry point into this relatively new field of study.

4.3.5 Categories of Education

The final aspect of the sample to be clarified is how the types of education were categorised and grouped together. It should be noted that only data for education at a post-secondary level was collected. This is because the overall aim of this thesis is to place film education primarily in the context of post-compulsory. It does not mean that other aspects of education are not vital or relevant in filmmaker development but the sample had to limit its focus.

‘No Post-Secondary Education’ means that the filmmaker in the sample did not attend university or Film School and instead found a route into filmmaking through other means, which will be touched on within the analysis. It includes those filmmakers in the sample who started university but did not complete. It also includes two American filmmakers who went to a U.S. film school, housed within a larger university institution, and did not complete.

‘Art Institutions’ are art schools where filmmakers in the sample may have received a post-secondary level of education, but where the focus was not necessarily purely academic but rooted in an environment historically predisposed to nurturing creative and individual thinking. This is why it is a separate category as it was felt that neither university nor film school was an appropriate label for the type of education received. However, if a filmmaker within the sample studied a film course at an ‘Arts Institution’ such as at Royal College of Art (RCA) this was included in the ‘Film Education’ sample. ‘Art Institutions’ covers institutions such as art schools, drama schools, dance schools and fashion schools.

‘Non Film Post-Secondary Education’ includes filmmakers who studied at university level but who did not study film.

‘Incomplete Records’ is self-explanatory. In a minority of cases, 12 out of 280, the educational record could not be found. It is believed that the number is small enough to not affect adversely the general trends being sought and discussed throughout the analysis.

‘Film Education’ includes the filmmakers who at some point studied film. This could be a film course at a general university, a film course at film school or a film course within an arts institution. It also includes filmmakers who studied a non-film course at university then later went on to film school. This grouping

could be regarded as the most diverse. The type of film education studied as a degree at a university may be wildly different to that studied at USC film school, which in turn is radically different from the film school at Lodz in Poland or FAMU in the Czech Republic. Both are different to the UK National Film and Television School (NFTS), which is different again to the film course at the Royal College of Art. This grouping aims to support the notion of the value of a ‘grounding in film’ in contrast to other types of education or no post-secondary education.

4.4 Data Analysis

4.4.1 The UK and Ireland

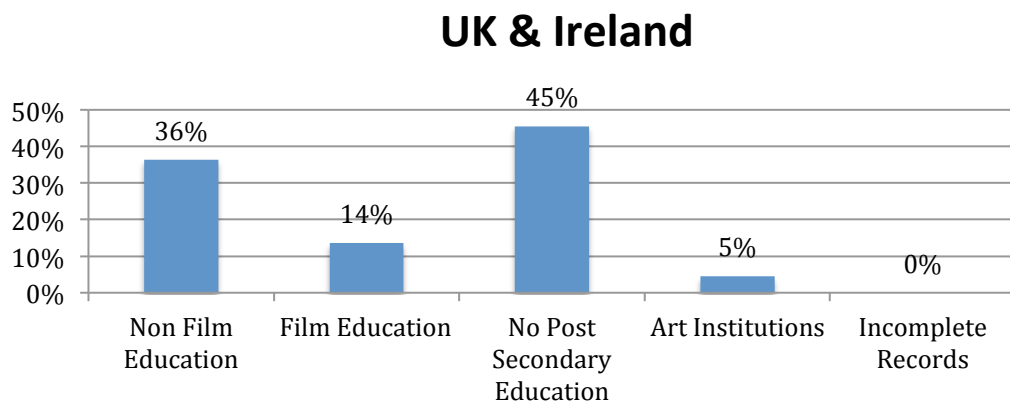


Fig. 6: Post-Secondary education background of 66 UK or Ireland born filmmakers.

The first area of the sample to consider is the UK and Ireland data. The highest percentage is forty-five per cent which is the group of filmmakers who received no university education or similar. This figure would seem reasonable historically given the late arrival of film education and film schools as an option for students, the late 1950s onwards. It should also be mentioned that a large number of directors in the sample worked their way to the director’s chair through apprenticeships at film and television studios where they started as trainees, runners or production assistants in a culture that allowed for professional

progression in this way. This culture is minimal to the point of non-existent today.

The second largest percentage is the thirty-six per cent who had no film education but studied at a university. Commonly this group includes filmmakers who studied subjects including law, politics and history before forging their way into film. Again this was through training programmes or in a number of cases opportunities that arose within the BBC or ITV following graduation. An example is director Ken Loach who studied law at Oxford University before working his way up the production hierarchy through the BBC. It is difficult to argue, given Loach's filmography, that his study of law at university has not in some way helped shape a film career that is evidently interested in social justice and the plight of people frequently fighting systems of oppression. How ingrained these ideas and how articulate his films would be in this regard without that grounding is one of the fundamental questions being posed by this thesis. It is also notable that Loach's education and subsequent route into filmmaking is at odds with the kind of film education proposed and favoured by his producer Rebecca O'Brien.

The fourteen per cent of filmmakers with a film education includes a small number from the National Film and Television School. However, the most prominent British filmmakers in the sample with grounding in film mainly studied at the London Film School or on the famous Royal College of Art film course. Names such as Mike Leigh and Ridley and Tony Scott can be found under this section of film education.

4.4.2 The U.S. and Canada

USA & Canada

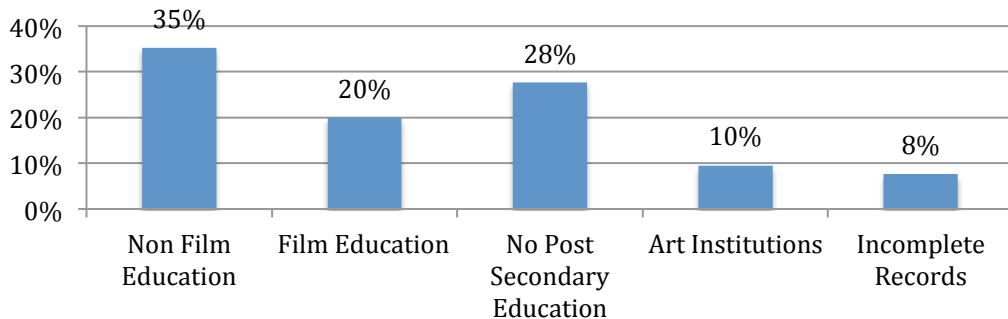


Fig. 7: Post-Secondary education background of 105 U.S. or Canada born filmmakers.

Despite having a group of filmmakers from what is known as the ‘film school generation’ the percentage of directors in the U.S. sample with a film education background is still a relatively low twenty per cent. The group of directors who came to critical and commercial prominence in the 1970s that formed the ‘film school generation’ included George Lucas, Martin Scorsese, Francis Ford Coppola and Steven Spielberg, all of whom are included in the large sample found here. It should be noted though that there is a common misconception about Steven Spielberg. Despite being part of the ‘film school generation’ he never received a formal film school or university education. The proportion of US directors receiving no post- secondary education or studying non-film subjects at universities is quite close, with figures of twenty-eight per cent and thirty-five per cent respectively. The figure for no post-secondary education is lower than might be expected given the number of filmmakers within the sample who came through the classic Hollywood studio system where similar informal apprenticeship and progression routes to the UK system were common. A number of the directors in the sample who came through the studio system also had a degree in a non-film subject. One of the most famous studio filmmakers, Howard Hawks, studied Mechanical Engineering at Cornell University in New York. This could add further weight to the idea, mentioned with reference to Ken Loach in the previous section discussing UK and Ireland data, of bringing

different areas of theory, social understanding and awareness to filmmaking and film education for the progression of the form culturally and commercially. In both the UK and US samples some form of post-secondary education would seem to be valuable with at least a third of the sample in each case having studied at university, arts institution or film school.

4.4.3 European countries with prominent film industries

European Countries with Prominent Film Industries

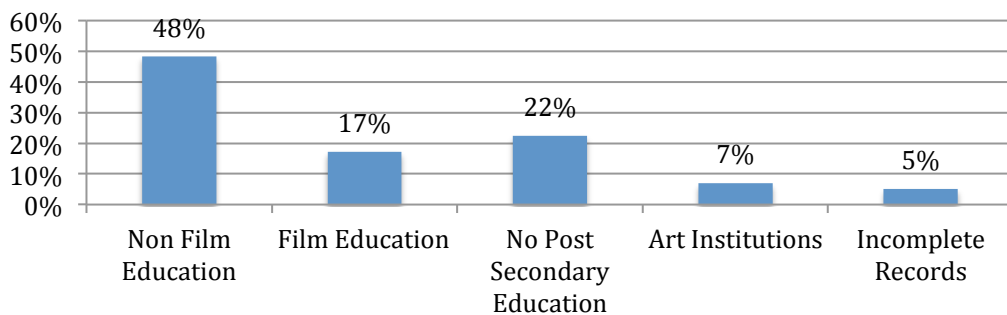


Fig. 8: Post-Secondary education background of 58 filmmakers born in 'European countries with prominent film industries'¹.

Countries represented in this sample include European countries with historically prominent film schools including the National Film School of Denmark (chapter three) and the world famous IDHEC School in Paris. Interestingly, with this in mind, a clear trend across this region is the dominance of an education not rooted in film or undertaken through an arts institution. Almost half the sample had an education that was not in film. Also, the number of filmmakers with an education is over twice the amount of filmmakers without a post-secondary education. Again, it is interesting to compare this data with that of Russia and former European command economies which has an abundance of historically prominent state supported film schools.

¹ See definition and countries included in definition in section 4.3.4.

4.4.4 Russia and former European command economies

Russia And Former European Command Economies'

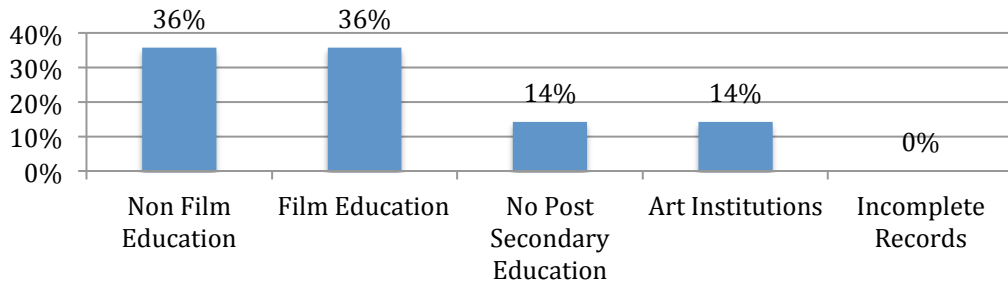


Fig. 9: Post-Secondary education background of 14 filmmakers born in 'Russia and former European command economies'.²

The data here is as might be expected from this region. The State in these countries has controlled investments in education and development of citizens. Not only is the percentage of filmmakers with a film education the highest collected and discussed so far, the percentage of those with no post-secondary education is also the lowest. A high eighty-six per cent of the Eastern European sample gained some type of post-secondary education. The figures for film education and no post-secondary education could be seen as indicative despite the smaller sample number given the domestic education and state structures within these countries. The percentages are much higher than in European countries with prominent film industries and it could be valuable to increase the focus on this sample to access deeper potential evidence for this trend.

² See definition and countries included in definition in section 4.3.4.

4.4.5 Other European countries

Other European Countries

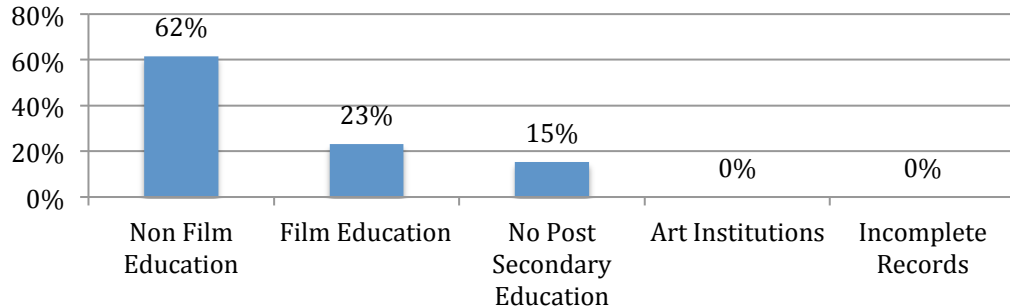


Fig. 10: Post-Secondary education background of 13 filmmakers born in 'Other European Countries'.³

This data, which is smaller than the other European samples, may not be indicative but somewhat confirms a European trend of education as an important aspect in filmmaker development. Only fifteen per cent received no post-secondary education of any kind. One example of why this is not a geographical indicative grouping is the Austrian sample which is comprised of filmmakers who all, without exception, found prominence outside Austria. The majority were Jewish émigrés to Hollywood during the German oppression of Austria in the 1930s and the youngest director on the list Michael Haneke came to prominence with films produced and set in France or Germany.

For a relatively small sample the amount with a film education is significant, especially considering there are no filmmakers in the sample from art institution backgrounds or with incomplete records. Despite the very different countries in this grouping they are included as they have value in their contribution to the overall statistics picture created by this data, even if individually they do not provide much indicative value.

³ See definition and countries included in definition in section 4.3.4.

4.4.6 Remaining global samples

The remaining samples are significantly smaller than the samples discussed previously for the UK and Ireland; the U.S. and Canada and Europe. For reasons of totality, they are all included with some analysis.

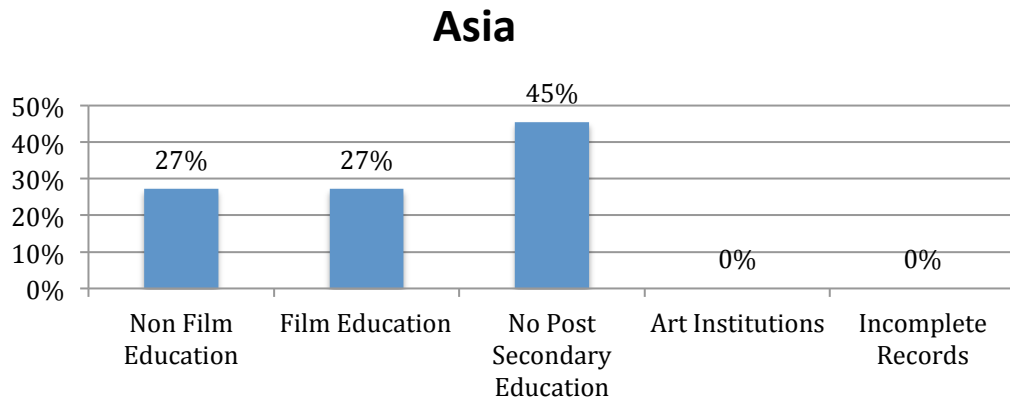


Fig. 11: Post-Secondary education background of 14 filmmakers born in 'Asia'.⁴

It is clear from a cursory glance at the above graph that there are two interesting aspects in the Asia data. There are a high percentage of filmmakers with no post-secondary education and also the figures for filmmakers with film and non-film education are (close to) equal. The term 'Asia' is a very broad one that contains notably different countries and cannot be seen as geographically indicative. At a glance, this grouping could be accused of perpetuating what Edward Said terms 'Orientalism'. However, as mentioned previously this is an initial attempt to analyse historical data in this way and for ease of assembling worthwhile data some generalised categorisations have been made. The cultural economies and film histories of the countries in this grouping which includes Japan, Iran and Thailand for example share little in common. For this reason, some of the data has been extrapolated on in other contexts further on in the chapter.

⁴ See definition and countries included in definition in section 4.3.4.

Australasia

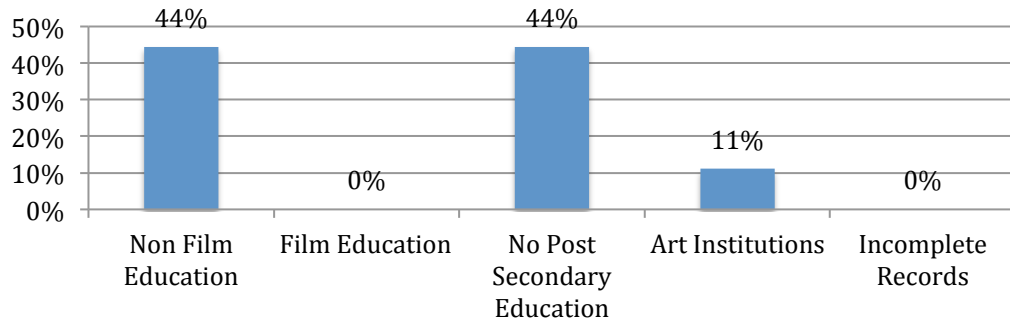


Fig. 12: Post-Secondary education background of 6 filmmakers born in 'Australasia'.⁵

As mentioned above these are very small samples but are worth inclusion. This graph for example includes the only sample with no example of filmmakers with a film education.

Interestingly the percentage of filmmakers with no post-secondary education in this sample is almost identical to the Asian sample. These two samples together may be indicative as they are at odds with the European samples where education seemed more key to filmmaker development.

⁵ See definition and countries included in definition in section 4.3.4.

The final sample in this section focuses on the smallest number of filmmakers, from regions sometimes designated as Third Cinema.

Third Cinema Countries

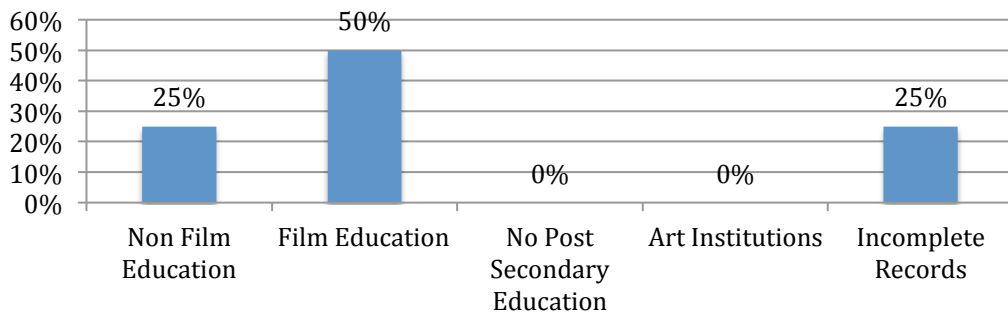


Fig. 13: Post-Secondary Education Background of 4 filmmakers born in 'Third Cinema Countries'.⁶

In this sample, interestingly, in areas renowned for political filmmakers and films that address social issues predominantly, but that may not always provide educational opportunities akin to Western cultures, of the seventy-five per cent of filmmakers whose records could be found, all had an education of some sort. Indeed, fifty per cent received an education in film. Of those, Mexican filmmaker Alfonso Cuarón studied film in his home country. The other filmmaker in this sample with a film education studied abroad, and that area of film education will be addressed next.

4.4.7 Studying film abroad

A number of filmmakers, primarily from peripheral filmmaking nations, studied film in a country not of their birth. Of the 280 filmmakers sampled this applies to eight filmmakers. Of these eight, two were born in Germany yet studied elsewhere. Marc Forster studied at NYU in New York and Volker Schlöndorff studied at IDHEC in Paris. The remaining six filmmakers are more interesting because of the countries they were born in and subsequently the film schools where they studied abroad. IDHEC in Paris is also where the only two Greek

⁶ See definition and countries included in definition in section 4.3.4.

filmmakers in the sample, Theo Angelopoulos and Costa-Gavras studied. Emir Kusturica, who was born in Bosnia, studied at the famous FAMU School in Prague, as well as Algerian born director Mohammed Lakhdar-Hamina. Finally, two directors from the Asian sample, Ang Lee (Taiwan) and Apichatpong Weerasethakul (Thailand) both studied film in the US at NYU and The School Of The Arts: Institute Of Chicago respectively.

It could be argued that given the films of Ang Lee being predominantly Western based and funded since *Sense & Sensibility* (1995), that studying film at NYU was an appropriate route to commercial success at Western box offices and favourable response from BAFTA and Academy Award voters. An anomaly on the surface may be Weerasethakul, whose films would appear to fall far more into the Art-house category than mainstream cinema. It may highlight the breadth of what is termed film education even within predominantly commercial industrial countries. Alternatively it could be that Weerasethakul is reacting to an overly commercial view of cinema gleaned by studying it. Further investigation would be required but the fact that these filmmakers from a similar geographical location both found success in different cinematic regard, and sought to study film in the U.S., is worth noting.

The move of Greek, Bosnian and Algerian filmmakers to two of the most famously political, theoretical and elitist film schools is less surprising. These institutions engage in a debate with cinema that encompasses culture, politics, philosophy and questions of art. That these filmmakers have sought to engage with similar themes to their educational background in their films is the reason for their inclusion in this sample. A deeper study of the educational background of directors from third cinema, former communist and smaller economy European countries could further highlight trends in this regard.

4.4.8 Overview of the data by education category

Finally, the following graph puts all these regional samples into an overall context by showing how the different categories are represented when taking the sample as a whole.

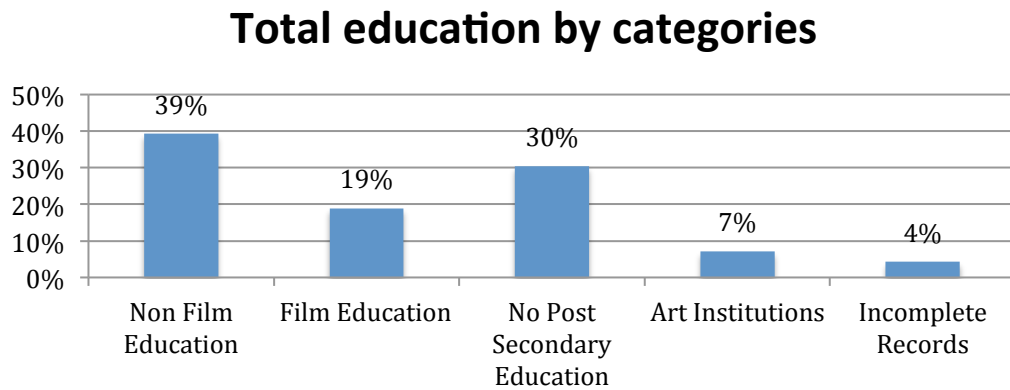


Fig. 14: Post-Secondary education background of all 280 filmmakers sampled.

The four per cent of incomplete records aside, when viewed as a whole, interesting factors emerge. Film education has been present in various forms globally since approximately the 1920s. However the percentage of filmmakers within a wide critically and commercially reflective sample is a relatively small nineteen per cent. Given the stature of international film schools discussed elsewhere in this thesis it could be noteworthy that this figure is not higher. What is interesting is that education is a key part of developing filmmakers of critical or commercial note, or those who manage to achieve both accolades. Only a third of the overall sample received no post-secondary education. If, hypothetically, this aspect of the data was taken as an example of 'exceptional talents', and that success could be assumed regardless of educational, social, political or economic hindrance, it still suggests education has a role to play in developing filmmakers.

To summarise this section and give a general overview of the types of education by region a graph featuring all the available data was constructed (Appendix X).

4.5 Education trends across film history

4.5.1 Education by year of birth

This next section looks at the same sample of filmmakers but narrows down the focus in different ways. The year of birth of the filmmakers was analysed to try and determine trends throughout film history. For this, all categories except 'incomplete records' were included.

Education by Year of Birth

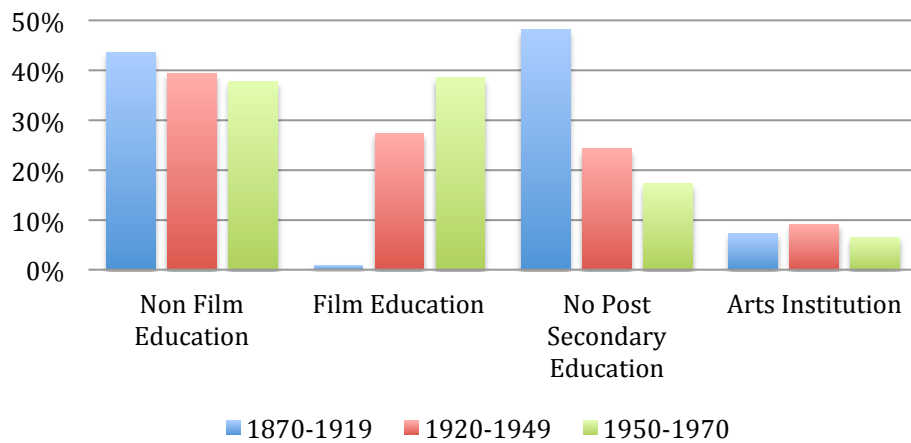


Fig. 16: Various Post-Secondary Education backgrounds by Year of Birth (269 of 280 directors).

The graph above shows, as expected, a minimal number of filmmakers born in the initial years of cinema having little access to film education. It would be expected that as film grows as a form, those benefiting from education in film would increase.

What the graph also shows is that there is a fairly even split between the remaining main categories included here of filmmakers born between 1870 and 1919 who would have reached post-secondary education age in an era of a world war, the birth of the art form and the development of Hollywood studios. These are all factors that could point to that split in routes to directing.

What is also interesting to note is the way film education increases over time, as one would expect, but does not necessarily replace non-film education. The area that decreases over time is the 'no post-secondary education' sample. As film as a distinct subject grows, the number of filmmakers with no post-secondary education in the sample visibly decreases. The following graphs show this with more clarity.

Film Education

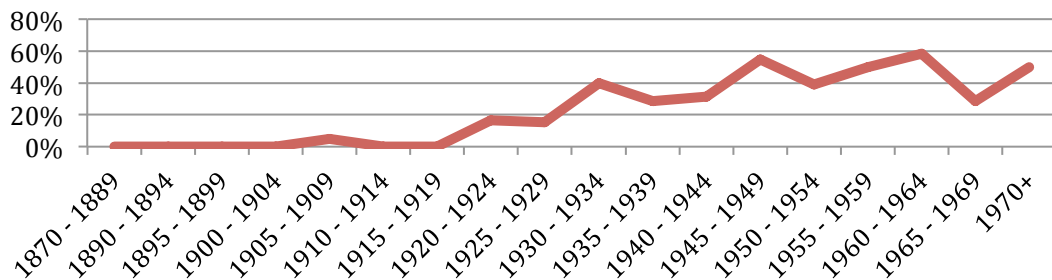


Fig. 17: Film Education by Year of Birth.

No Post Secondary Education

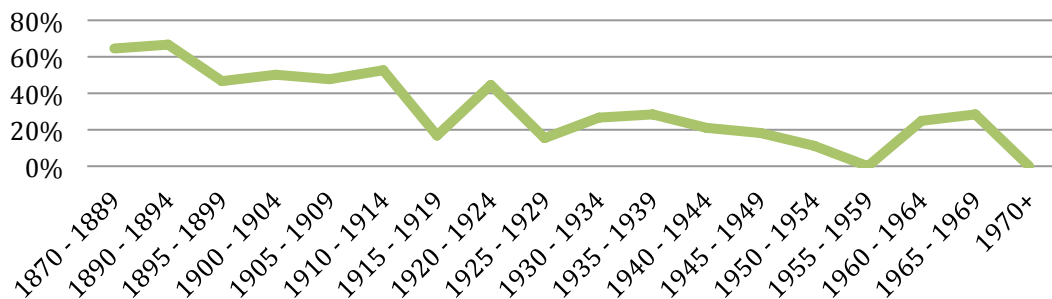


Fig. 18: No Post-Secondary education by Year of Birth

The two graphs above show that over the course of cinema as a medium those filmmakers who have risen to critical or commercial prominence, with grounding in film, has increased. At the same time, filmmakers without any post-secondary education have decreased.

This would suggest, albeit possibly anecdotally, that film studies and film production courses in universities and film schools have become a part of

developing successful filmmakers. They could be seen to be compensating for the changes that have caused a decline in on-the-job training, apprenticeships and secure routes through the industry. They could be said to give graduates a grounding akin to that in the early stages of the old route of progression.

To make the point more clearly, the graph below shows filmmakers with a non-film post-secondary education and clearly shows that despite minor peaks and troughs this has been a consistent factor in filmmaker development according to this sample.

Non Film Post Secondary Education

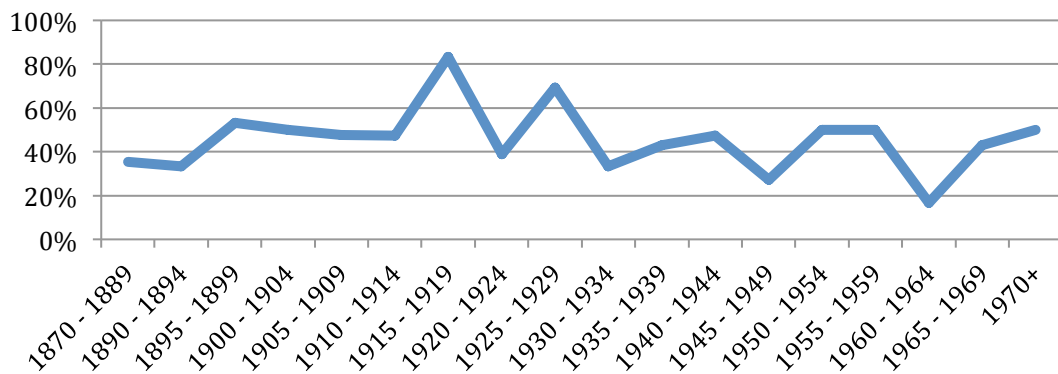


Fig. 19: Non-Film, Post-Secondary Education by Year of Birth.

Therefore the sample shows that post-secondary education has a part to play to this day. Also, film education has grown to the stage where it has taken the place somewhat of entering the film industry without an education. This returns us to chapter one and the focus on universities providing a large number of employees for industry with their graduates. This sample focuses on directors, whereas this thesis is more broadly looking at graduates entering the industry for employment as opposed to careers as high-level creators or craftspeople. This may be common sense, but there is a value in proving the common sense assumption that underpins this work; that film education could play a more substantial role in shaping film industry and culture proactively.

Appendix X features all educational backgrounds including those filmmakers that received a post-secondary level education at an Arts Institution. The graph shows that over the course of film history this has remained a minor yet consistent form of education that helps shape successful filmmakers.

This thesis proposes development of educational offers that challenge the status quo in a cultural and commercial landscape changing towards a global landscape with fewer mega-budget films being produced. The UK meanwhile seems focused on developing its identity as a service provider for these fewer mega-budget productions. This sample highlights some interesting trends across film history that show the value of education in developing the kind of filmmakers that go on to create commercially and critically successful films. It is hoped this data will be used in connection with the other areas of focus such as filmmaker philosophy and the theory and practice debate to move UK film education towards something new.

4.5.2 Directors in the Pantheon

In the 1960s a set of filmmakers were placed in the 'Pantheon' by critic Andrew Sarris and regarded as filmmakers of the highest quality and repute. The notion of the 'Pantheon', and indeed some of the filmmakers cited, have fallen out of favour and fashion. Admittedly the 'Pantheon' was created before film education came of age but it is worth noting the backgrounds of these filmmakers in the light of film teaching because many still exert a powerful influence on curricula.

In Sarris' 'Pantheon' are six US born filmmakers; two UK born filmmakers and six filmmakers born in France, Germany or Austria. Of the US born filmmakers three (Buster Keaton, D.W. Griffith and John Ford) received no post-secondary level education and three (Orson Welles, Robert Flaherty and Howard Hawks) did. Neither of the UK born filmmakers (Alfred Hitchcock and Charlie Chaplin)

received any post-secondary level education. Of the European filmmakers two of the six (Josef Von Sternberg and Max Ophüls) received no post-secondary level education. The remaining four however (Ernst Lubitsch, F.W. Murnau, Fritz Lang and Jean Renoir) did. This means that of the filmmakers in the 'Pantheon', one of the most elitist collections of directors committed to paper, fifty per cent of the members received no education beyond leaving school. Some of these filmmakers' continued influence on the study of film is powerful, particularly in the case of Alfred Hitchcock but also to a certain extent John Ford. The question of what we are teaching when we teach film is again thrown into question when the data is analysed in this way. The educational background of the directors that make up the content of film education courses would seem to be at least worthy of discussion when creating strategies for developing filmmakers.

The entire data set covers filmmakers born up until the early 1970s, and therefore reasonably features data from a period of film history where film education came into being and then into prominence. The period of 1920s to late 1990s and early 2000s is covered by this sample. Over this time filmmakers with no post-secondary education has declined and those with a film education has grown. It is logical therefore to hypothesise how this might change over the next fifty years. It is reasonable to assume, based on the sample here, that education will still be key. Potentially, due to limited opportunities through scaled back production output and increasing competitiveness for employment, film education will continue to grow in value. It is also reasonable to assume that the figures for successful filmmakers with no post-secondary education will continue to fall. Therefore an opportunity arises for film education to address these trends accordingly.

However, as has been mentioned, the commercial and independent landscapes are changing radically. With ever greater numbers of graduates vying over ever dwindling numbers of opportunities the figures may also hit a plateau. The

number of filmmakers attaining commercial or critical success over the next fifty years may stall. The question of how film education responds to potentially limiting professional opportunities available to graduates, and how it can develop filmmakers who can work outside of a potentially limiting system are therefore still pertinent after this data has been considered.

The value therefore of film education may increase over the next fifty years, but there are still major issues film education in particular needs to address in order to help shape what those fifty years will contain culturally and commercially.

As has been mentioned, this thesis should not be seen as evidence of an elitist agenda, but a proposal that would seek to reap commercial rewards also. The final set of data analysed looks at the education of critically and commercially successful filmmakers, and those who straddle both definitions.

4.5.3 Commercially and Critically successful

The first data set under analysis is the commercially successful filmmaker sample.

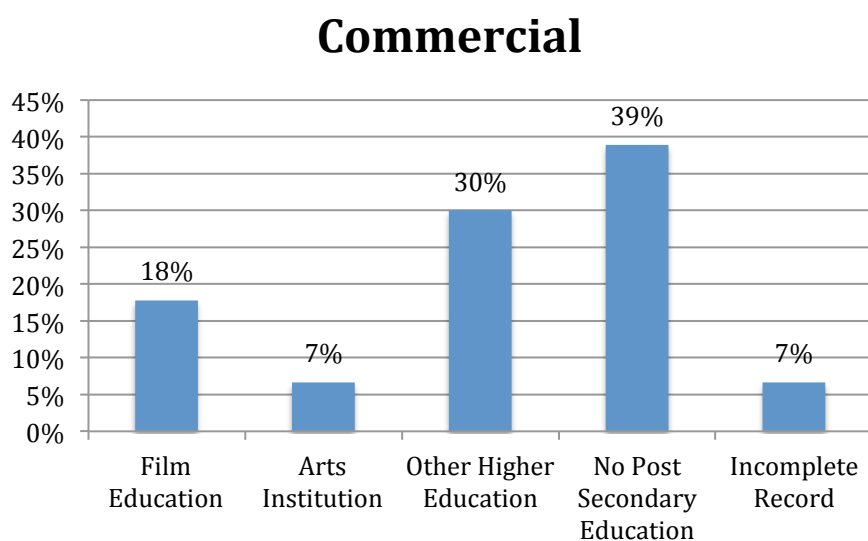


Fig. 20: Post-Secondary education background of 89 directors classed as 'commercially successful'.

The highest percentage is thirty-nine per cent and this is in the no post-secondary education category. This supports the idea of commercial progression through entering a film studio or broadcaster training programme and working up towards a directing opportunity. As mentioned, this route has declined over the course of the past twenty to thirty years within film and television production. The figure of eighteen per cent with a film education is interesting when the data is compared with that of critically successful filmmakers.

Critical

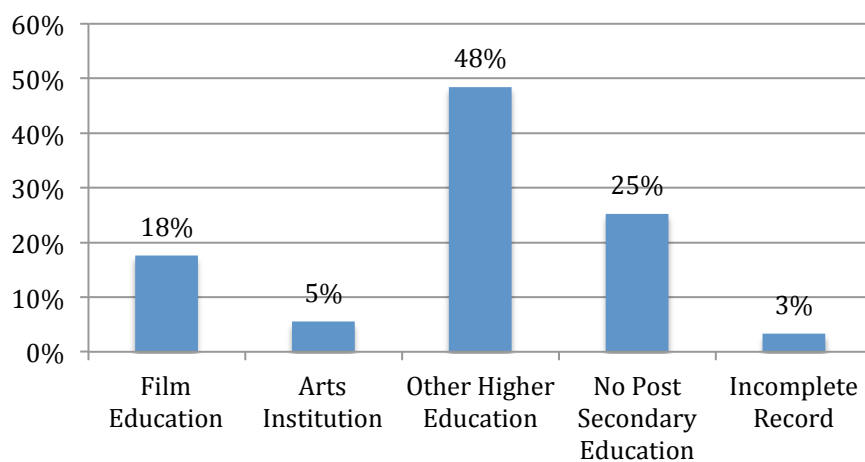


Fig. 21: Post-Secondary education background of 92 directors classed as 'critically successful'.

The amount of filmmakers within the sample regarded as critically successful with a film education is the same as those who became commercially successful using this rationale, eighteen per cent. The percentage of those with no post-secondary education is much lower and this may be significant. The highest category is a university level education not in film. This again supports earlier ideas in this thesis regarding theoretical and auxiliary knowledge, particularly in regard to what might be termed cultural or art-house cinema.

To compare the two samples, the obvious disparities are in the categories of non-film secondary education and no post-secondary education, which would on the surface support the long-held distance between theory and practice,

academia and commercial industry, discussed at length in previous chapters. The fact that the figure for film education is the same both highlights the increasing value of film education over time, but also the diversity of the term with the category including very practice driven institutions and those who pride themselves on theoretical rigour. It also highlights that the deciding factors in each category are not necessarily a film education but in the case of critically successful filmmakers some form of academic background, and in the case of the commercially successful, a potential lack of it. This again feeds into the earlier discussed distance between the academy and the industry and somewhat justifies existing stances. Again, it is surprising that despite being a subject of study since the 1920s, the number of filmmakers in each sample with an explicit grounding in film is under a fifth of the total in each case.

Finally in this section there will be analysis of the data set that looks at filmmakers who could be classed as both critically and commercially successful.

Multi

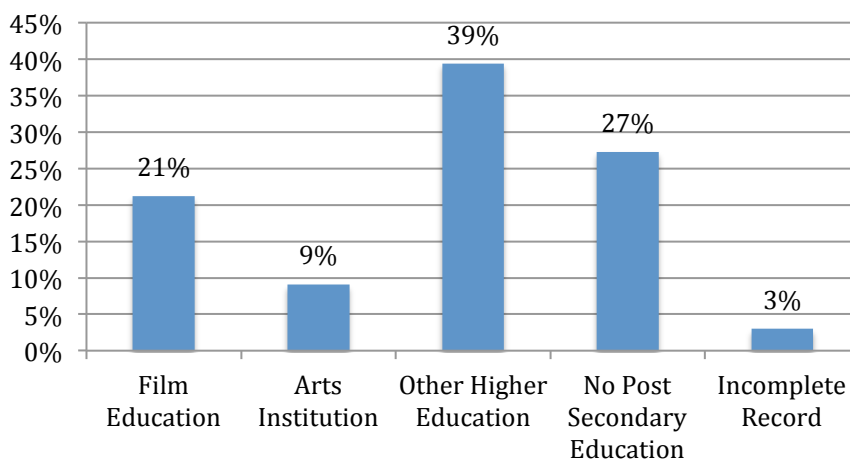


Fig. 22: Post-Secondary education background of 99 directors classed as 'multi successful'.

The graph above shows that those who straddle categories are closer to critically successful filmmakers in that post-secondary education in some form is more integral to development. The number of filmmakers with no post-secondary

education is closer to the previous data. What is also interesting is that the percentage of those with a film education and those with an education through an arts institution are both higher than in both critically and commercially successful samples. Placed together, it could be argued that chances of success that could be considered commercial and critical are slightly increased by an educational background in film or other arts. A university level education is still key in this category with a significant thirty-nine per cent of filmmakers having attained a degree. As with critically successful filmmakers, a university level education is highly beneficial.

It is fair to say there are no dominant trends presented by the data set, as it provides a relatively small sample from diverse criteria across the breadth of film history. It is believed that more in-depth research into areas outlined here could reveal clearer trends, peaks and patterns. There are, however, enough historical, geographical and critical or commercial route trends that begin to emerge from the data to ensure that the data has value. If little else, the value of education and the need for industry to engage in deeper, more authentic and invested ways with the academy could be addressed. On the opposite side, the fact there is no dominant route and so many filmmakers that feature around canons and pantheons have no film education or in some cases university level education at all challenges academia and perceived ideas of elitism. It adds a previously under clarified aspect to traditional images of the director as studied in film studies and film production and is potentially one that could liberate film education into new and dynamic areas. The data highlights a diversity of educational backgrounds that may be seen as having helped foster the dynamic and pluralistic film culture of the twentieth century.

Taking a contrary position to what has been argued to this point in the thesis, that of the consistent recurrence of data suggesting that heading straight into the film industry or undertaking a non-film degree proves just as valid for

industry entry and progression for those with filmmaking ambitions, the question of where that leaves film education naturally arises. As was presented in chapter two there is little in the way of national, strategic engagement with higher education regarding film education and the contemporary situation calls for universities to rethink their offer. Therefore, the potential for universities to focus on developing filmmakers for a more transient industrial and technological future starts to make commercial as well as cultural sense. The conclusion will address how this knowledge might be used for the future development of actual, real filmmakers.

Conclusion

This thesis has addressed a wide variety of ideas and approaches to thinking about film education, rooted in industry, film academia and the academy in a wider context. It has also featured a diversity of methodologies in asking questions about the issues raised. The areas under discussion have included higher education in the UK, the relationship between film industry and film theory or studies, international perspectives and approaches to thinking about the education of filmmakers. This diversity of areas of discussion lends itself to approaching the thesis in varieties of ways.

The findings of this thesis can be seen to support (both reflect and vindicate) the diversity of its approach, one which analyses policy, researches film history and presents original interviews and statistical data. The materials that inform this analysis suggest the value of approaching film education in this way. The information collated highlights the importance of a diversity of routes into filmmaking. It also highlights the diversity of the types of education that are present in the development of actual, established filmmakers. The data collected regarding UK higher education institutions and wider discourse regarding film studies and film production education also highlights wide diversity within the term 'film education'. Rather than trying to create a coherent identity for 'film education', perhaps the answer for promoting a dynamic film culture and developing future filmmakers is a celebration of the diverse notion of what a 'film education' can be.

This is in slight contrast to ideas within this thesis regarding core skills, and merits further discussion regarding how this is addressed in light of the data

analysed in chapter four of the thesis. The idea of creating a coherent set of core skills and areas of study that are accepted as necessary for professional development may be attractive as a way of approaching film education but it risks further the symptoms of 'massification' as defined by Mclean (section 1.2) of a subject that historically should be discussed in terms of its breadth and diversity.

The 'massification' that many feel is commonplace in the higher education sector may not be a welcome result for film on an industrial level because it reduces the diversity that has resulted in a dynamic film history, both theoretically and commercially. It may be attractive, in a certain regard, to create identikit practitioners that perpetuate the status quo, but throughout the different eras there is no specific educational approach that has had a major impact on commercial and artistic concerns, including the infamous film school generation in the US in the 1960s.

To put this notion of diversity in a different context is to question to what extent it would be beneficial to increase the promotion of diversity within film education. It is possible to argue that film education is already diverse, that the British higher education sector is distinctive, offering a diverse array of courses with different levels of theory and practice balance and within the theoretical and practical, a diversity of approaches. While this is valid, this thesis proposes that the current state of affairs has come about by accident, rather than design, and that it is rooted in a narrow preservation of interests and agendas, and not in a wider theoretical debate about the cultures, practices and history of film education. Iordanova (2013) discusses the study of film festivals arguing they merit debate within wider discussions around 'film culture' and says that 'film culture' is 'another neglected sphere in a discipline [film studies] that is still counter-productively dominated by textual approaches' (Iordanova, 2013). The question emerges in relation to 'film education' as to whether there needs to be

an increased theoretical debate around what film education is and can be, within the academy, approaching it through a cultural entry point.

This thesis has already discussed the potential for bringing aspects of education obtained by successful filmmakers into the curriculum. The benefits of bringing a deeper understanding of the actual education of actual filmmakers into the discussion around the development of future filmmakers could provide a greater emphasis on the very areas that have historically led to the development of successful filmmakers. These areas include an engagement with film theory. They could also include engaging with subjects including history, politics, economics or law. Some progressive courses including the one at Middlesex University discussed at the outset of this thesis by Patrick Phillips would suggest that film education is already approached in this way. It also includes a 'just do it' approach, a willingness to create work independently and work upwards for a career through established routes. 'Film education' has the opportunity to theorise itself and develop future templates that channel historical understanding but retain the diversity that is clearly central to a vibrant global film culture. It also has the opportunity to foreground its diversity as integral, rooted in historical understanding of the development of film practitioners and academics, guarding itself against 'massification' and potentially reasserting its validity as a form of study that deserves credence within the academy.

It is worth considering what British films and the film industry would become if its film education agencies and institutions developed a similar belief to their Danish counterparts, and held similarly firm in the face of pressures to conform to a limiting, skills based, employee focused agenda that impacts upon the emergence of new ideas and new voices. Understanding historical context and building a purposely diverse and flexible film education strategy could see British film better placed to deal with future issues regarding technologies, distribution and its service industry status by developing filmmakers who shape content,

technology and distribution through skill and innovation. Even if cultural and commercial lessons are not to be taken from the Danish model due to differences between the two industrial, academic and cultural landscapes. The pro-activity of developing a confidence in the educational product and remaining defiant when challenged could surely be of benefit.

The Danish model is not perfect but is one that is consistently reflective. Contemporary perceptions of Danish cinema emphasise the work created by the *Dogme 95* filmmakers and most specifically the work of Lars Von Trier. However, the National Film School of Denmark approach to education is not 'dogmatic' and therefore offers an excellent case study for a variety of reasons. It resists the temptation to become monolithic and hegemonic, and despite being pragmatic it uses innovative and imaginative methods to respond to a variety of societal, commercial and theoretical challenges.

The National Film School of Denmark is also an excellent case study for approaches to the assumed truths, long-held and still ongoing, about the supposed oppositions of theory/practice, industry/academia and art/commerce within film history that this thesis examines and challenges. The School has historically engaged in a range of styles and theories and been flexible with regard to commercial industry, utilising it when necessary and also resisting it when necessary. It has managed to develop a film education that is of benefit to theoretical debate, commercial returns, national culture, media literacy and contemporary pedagogies. When viewed in this light it provides potential indicators that could help redefine or to a certain extent define what film education within the UK academy is and could be. It is hoped this could take place alongside some of the other ideas discussed within this thesis.

The film industry has changed dramatically since the days of studios and television broadcasters where 'on the job' training offered structure,

development and an industrial culture for aspiring filmmakers. With employers offering training specific to output both technically and formally, there is a gap in the general development of professional filmmakers. The academy offers deadlines, time-based project work and hierarchical structures that can replicate the structure inherent in film production across different levels and formats. The academy can also offer cultural understanding that would have been part of the environment witnessed by those aspiring creative practitioners undertaking career progression through studios or broadcasters. The academy can do this through its capacity and flexibility of provision. It can employ a variety of innovative and alternative approaches to film education, reflective of the various trajectories, platforms and disciplines that the next generation of filmmakers can expect to encounter in a vastly different landscape to anything previously experienced by film graduates. The academy can develop creativity, resilience, independence, collaboration and adaptability within an environment that also teaches a structure of production culture, lacking since changes in studio-dominated and broadcaster-dominated industrial production. This could instil a fundamental understanding of industrial practice that allows for sharper, quicker development within the specific milieu that film graduates enter.

Word count: 53,087.

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Cox, A. 2012. Interview with filmmaker Alex Cox. Email. 9/5/2012.

NF: You write in your book X Films that academics are part of the problem with the development of new art forms, I completely agree and my thesis seeks to radically overhaul how cinema is taught, and feel that someone like yourself can add real weight to the need for a reimagining

I wondered if you could elaborate on your point, explaining how you feel academia specifically contributes to the lack of progress in art forms.

As an extension of that, I wondered what you feel the role of academia is and should be, on a general level, and how film and filmmaking should be approached, particularly within the University system? (This is where my focus lies, as much has and is being written on film schools).

One final section:

You are now involved with film teaching and academia at Colorado and I wondered how you were approaching that role given your standpoint on academics?

How do you hope to teach film that allows for new directions and new forms to emerge?

How would you like academia to evolve to aid the progress of cinema as an art form, rather than obstruct it?

And finally, how have you found student's willingness to engage with cinema, art, politics and history?

And should they be made to embrace all these things and more (music, critical theory) as part of their development?

AC: Doesn't all of academia have the same problem, whether it's film studies or French literature? I don't know if the sciences are exempt but certainly academic writing in the humanities is extremely obscure and unapproachable for the general reader.

I don't think this is a unique viewpoint by any means. Pretty much everyone who reads or writes about film, or theatre, or history, has noted the opaqueness of academic writing.

There is also the tendency of younger academics to "build" on the impenetrable writings of their predecessors while disputing it in increasingly mysterious ways. This is the nature of the beast, I think, inevitable in a hierarchical structure in which tenure is the goal and deviation from the mainstream endangers the writer's job prospects. Despite this, the most dangerous trend I see is the ongoing attempt to separate film studies from the humanities and force it into a weird box called media studies, which usually means journalism, communications, and the internet. I've no idea what kind of education teenagers receive (worldwide? who could guess?) but I don't think that in the US or the UK they get much grounding in history or in modern languages. So most of them come to university without any idea of what has happened in the last hundred years, or what 'foreign' cultures are like.

Thus film history - the basic critical studies course – is hugely valuable, crucial and essential as it introduces future filmmakers and film writers to things they've

never encountered before: black and white pictures, and films made in a language not their own.

Film history can't take the place of an education in languages or history itself, but for many of these students it may be the only exposure to these subjects they will ever get.

Politics is in everything; teach it specifically and you will soon be history yourself. But screen *THE WAGES OF FEAR* or *I AM CUBA* for their story structure or their cinematography and the result will be better filmmakers with at least some notion of alternative realities and ideas...

NF: I wondered if you could just address briefly what you want to get out of teaching film. The reason I ask is that as the majority of film education becomes about the market and employability or skills for industry based, and as more and more professionals and filmmakers end up in educational employment you seem like an unusual person to represent that side of things. I would think it obvious what students will get out of being led by you (what you talk about below and more, in your work and writing), but I wonder what you hope to get out of it?

AC: I am really without an agenda regarding teaching. I came into film via academia, rather than through an apprenticeship or having family in the business. I've taught occasionally and was an artist in residence at St Johns College, Oxford. Now I am back again. I advise students not to anticipate a move to Los Angeles and a career working for the studios since there is much less production nowadays and the movie people have offspring who must be accommodated. I tell 'em they must create their own reality. So in that sense academia = art.

Ebdon, L. 2013. Interview with Les Ebdon, Director of Fair Access. Telephone. 9/2/2013.

NF: Should universities offer graduates 'more than a job'?

LE: Universities aren't just about preparing people for employment. There are wider values about going to university and in fact those are probably more important. They're about the sustaining of a culture, of innovation. They are about the development of individuals and that development will include the cultural and the personal development, the development of people's transferable skills. More and more because of the large personal investment students are having to make in their education, the employability question comes to the fore. Students are asking 'will I get a good job out of this course?' and universities are quite right to respond to that because the students should be at the heart of everything we do. It's also up to us to explain to students that there are wider values and they miss out on those if they only concentrate on a very narrow sense of a university as a functional training organisation because that is not the primary purpose of a university.

NF: The 2012 UK Film Policy Review doesn't take the HE sector into account at all, focusing energy on Film Schools, but the changes to HE mean that unquestionably the financial outlay for students who would have gone to university then film school will be huge, akin to postgraduate study, and you can't attend film school without an undergraduate degree. The review ignores the landscape of HE despite overwhelmingly, the number of employees within the industry from educational backgrounds coming from mainstream HE, not film school or specialist institutions. It led me to wonder if this was something that is happening across the board, not just in film, where strategy is developed that ignores the reality of the service being provided by HE or full appreciation of the

impact of the recent changes to fee structure. Do you feel the landscape of HE is ignored in this way?

LE: It's interesting because UCAS have just done some research amongst applicants which shows the primary motivation for applying to university is love of the subject area so that should be encouraging, that it's still the primary reason for people to go to university but it is quite understandable that if people are investing £27,000 then you are going to think about the return on that investment and indeed we as universities have to explain why that is a good investment.

Careers divide into two sorts, one where you do need specific training before you come in [to the profession], medicine being the most obvious one. I don't think I'd want my surgeon not to have done a medical degree. But there are other careers where the training starts afterwards [after university]. Interestingly, Law is often seen by students as a course which leads directly into employment in the legal profession yet if you look at the top of the legal profession there are degrees in other subject areas and I don't see the film profession as different to the law. It can give you an advantage to have studied in film but it is quite possible to bring in transferable skills from other subjects areas and be highly successful in the film industry.

NF: Do you think there is a right wing agenda to reintroduce two-tier education in the British university system?

LE: There are some signs that there are people who would welcome that and indeed it may well be that the encouragement to private institutions is to introduce low cost form of higher education but I think we will carry on seeing a university sector that shows considerable diversity and diversity of admissions at universities is very strongly tied to the employability agenda which we're

discussing. Other universities are very much anxious about the cultural contribution they make, others are very strongly involved in research, others push for teaching excellence and there's a growing group of universities, some people call them 'student experience lite' who are trying to bring their price down by reducing the student experience. Obviously I regret the latter because I think the totality of the student experience is the thing which we should encourage students to participate in.

Finlay, J. 2012. Interview with filmmaker Jeanie Finlay. Email. 29/1/2012.

NF: What is your educational background?

JF: In detail: I have 11 GCSEs and 5 a levels. My Dad wanted me to do something academic but I ignored him and went to Cleveland College of Art and Design to do a foundation in Art and Design. I then didn't get into the college of my choice so I started a fine art degree at CCAD before leaving when I got on to Ba Hons Contemporary Arts at Nottingham Trent University. My degree is a split - 50% music 50% art. I've dabbled with the idea of doing an MA over the years but come to the conclusion that I'd rather just get on with making work.

NF: How well do you feel your education equipped you to be a filmmaker? In what ways did it do this?

JF: I'm so glad I took a fairly maverick art course that was more focused on thinking than delivering.(students also studied performance and dance. Joseph Beuys was the great artistic icon!) Anyone can learn how to make but it's more important to learn how to think, and think differently. My time on the course made it clear to me that I was interested in portraiture, the space between me and the contributor and the best way to realise an idea, an emotion. Although these days I make films rather than artwork everything attached to the film is

“the work”. The strongest message I learnt at college was “the medium is the message” So the dvd, the flyers, the website, the soundtrack, the graphics, everything etc are ALL part of the work. My new film looks very different to SOUND IT OUT as did the film before that. I’m always trying to find a visual way of delivering the heart of the film. Making artwork with members of the public for about 10 years was an education in getting on with strangers and has proved invaluable for making documentaries.

NF: What do you believe is the role of a University?

JF: To provide a space for students to meet their peers and creatively make mistakes. To shock, surprise and expand the world and ideas of the students attending.

NF: What do you feel is the best way to learn the craft of film practice?

JF: I honestly believe the best thing to do, above all else is make films, work with good people, ask questions challenge yourself, read and listen to the radio. To be open to people and new ideas. To keep learning new things. And watch films, a lot of them. The only film school I would consider is Werner Herzog’s. I do meet a lot of people who took part in NFTS courses - its a very well connected alumni. I’m not jealous of what they learnt but of the community they have access to.

NF: How do you value the teaching of other areas of theory (social/cultural/psychoanalytical/media) in relation to film practice education?

JF: I have met a lot of BA media students and they seems incredibly unworldly and ironically media illiterate. They should read more. Apart from that I don’t really know so would find it hard to comment. The most valuable thing I have undertaken is participating in mentoring programmes and going to Sheff doc fest

- attending masterclasses, talking to other filmmakers. I've also contacted filmmakers/ artists whose work I admire and asked their advice. These things are practical and expansive.

Gregory, T. 2013. Interview with Tim Gregory, Head of Quality at University of Bedfordshire. In person. University of Bedfordshire, Luton. 29/5/13. (Lost Transcript)

Kelly. G. Interview with Georgina Kelly; Director of Marketing and Public Relations at Staffordshire University. Email. 4/5/2013.

NF: I am nearing completion of a doctorate in film education and I wondered if I could request a small amount of your time to ask you two simple questions regarding your recruitment and admissions process. The first is a yes/no and the second question is optional, but any information would help increase my understanding and the context of the process.

My research focuses on addressing the way film is taught at universities and there is a section that focuses on the historical education of film directors studied on both film studies and film production courses. It appears to me through my research that the educational background of filmmakers is largely ignored in film education and my research hopes to redress this somewhat. With that in mind I would like to ask the following questions:

1) Does graduate success inform the recruitment strategy of your institution in any way?

2) If yes - to what degree, if no - is there a reason for this?

Thank you so much for your time and I appreciate any consideration you give to this matter. If you need any further information or references please get in touch.

GK: We attempt to utilise graduate case studies on all our subject areas at the university and believe it a valuable asset to recruitment. You'd need to speak to a member of my team if you required specific information regarding film.

King, L. Interview with Lucy King; Head of Recruitment, Outreach and Access at Keele University. Email. 9/5/2013.

NF: (As per Georgina Kelly, above).

LK: 1) Does graduate success inform the recruitment strategy of your institution in any way? Yes. 2) If yes - to what degree, if no - is there a reason for this? Graduate success and leavers' destinations are used as a key selling point throughout recruitment process - Keele is 3rd in England for graduate employability (excluding small specialist institutions). Increasingly we are also looking at other ways to engage our successful alumni for recruitment purposes, for example developing alumni hubs overseas to spread the message about Keele far and wide!

Miller, D. Interview with David Miller; Head of Marketing at Exeter University. Email. 7/5/13.

NF: (As per Georgina Kelly, above).

DM: I think this question is the wrong way round. Our recruitment strategy influences graduate success. We deliberately raise the bar in terms of tariff every year, partly because we want to raise our position in the various league tables, & partly because we want to maximise the quality of our student intake.

There is a strong correlation between A level achievements and low drop-out rates and subsequently, quality of degree obtained and employability success. Since tariff, drop-out rates and employability are all factors that contribute to league table positions, then our recruitment strategy creates a virtuous circle of momentum. We are 29% up in terms of applications this year, but just as importantly, the % who are predicted AAA+ has risen to almost two thirds of the total. The £9K fee regime is changing our application figures away from courses where employability is less proven towards courses which offer a more definitive ROI. So less drama, more business and law. We are not encouraging this as a trend – it's what is happening in the market.

O'Brien, R. 2012. Interview with film producer Rebecca O'Brien. Email. 13/1/2012.

NF: What knowledge makes for a good filmmaker?

RO: The knowledge gleaned from watching a wide variety of films, a good understanding of all the practical processes necessary to the creation of a film and an understanding of storytelling.

NF: How do you value the teaching of film theory in relation to film practice education?

RO: Within an academic film course I think there is room for some theory to be taught, but it should be a module or two rather than the dominant part of the course. It's important for filmmakers to have a basic understanding of film theory, but not absolutely essential and nor should it be seen as any form of gospel. So much of film making is practical and technical that these areas should dominate a film maker's education.

NF: How do you value the teaching of other areas of theory (social/cultural/psychoanalytical/media) in relation to film practice education?

RO: I think these areas of education are all useful and interesting but not essential. However, a good film maker should have a solid grounding in broad aspects of culture: they should know about theatre, art, performance, music etc etc and should keep being aware of trends. They need to be in tune with what is going on in the world around them – they need to understand news and current affairs and be engaged with the modern world. But they don't necessarily have to be taught these things.

NF: Should state cultural/arts policy, education and industry be developed together? If so, how? If not, why?

RO: I have no idea!

NF: Does the government have a duty to support film education as a way of promoting film industry and culture?

RO: Not a duty but it's a good thing if they do, perhaps more in terms of culture rather than the film industry per se, which should be able to promote itself. I think the government should support schemes that promote diversity and variety in film production and exhibition – and if film education is part of that then it is good and useful.

NF: Does the government have a duty to support film education? If so, why?

RO: Yes. We've found that an engagement in film by young people (primary school level) leads to greater literacy across the board and a deeper engagement in all sorts of activities (Film Club). We've also found that encouraging young

people from all sorts of different walks of life to make films can inspire and influence them towards better lives (First Light). These sort of schemes are the nursery slopes and are really important basic forms of film education and should be supported by government. If better, more articulate, films are made as a result of film education, then we all benefit and the government should support it.

Phillips, P. 2012. Interview with Patrick Phillips, Middlesex University. In person. Middlesex University, Hendon, 20/8/2012.

NF: (Framing Questions sent in advance).

What would you say to the idea that there is governmental pressure, backed up by the Russell Group, to return the University sector to a technical college, elite research institution split?

At Middlesex, your film course is quite progressive in the way it is set out in terms of the split between theory and practice, and also the recruitment process. Can you explain why you are approaching film in this way, and what you see are the benefits?

It would appear that your vision for film studies at A Level is a progressive blend of the vocational and the critical. This also seems to be how you are approaching the film course at Middlesex. How would you like to see HE and FE work together for the development of film students?

Do you see the fact that FE and HE are housed under separate government umbrellas as a barrier to future cohesion?

In your talk at the BFI you mentioned struggles early in your career to reach validity for teaching contemporary and popular cinema. Do you feel that snobbery in film studies has held it back, and exacerbated the division between theory and practice and do you see it changing any time soon?

Also, you mentioned trying to change opinion over the validity of teaching practical skills, for reasons other than vocational training, what do you see as the benefits to film studies in this direction?

Do you think there is any educational model that could be used as a template for British film education that would help create a more unified and stable progressive movement?

You mentioned in your talk about the need for film studies to tell the world what it does, do you think there is a larger issue at play, namely the fact that film education as a whole doesn't really theorise itself or put its role in film into a larger context?

What do you think it will take for film studies at FE and HE level to break free and become extraordinary, really celebrating its hybridity?

PP: We've got two degree programmes, our TV degree is much bigger than our film degree and its much more vocationally oriented and much better resourced as well and this is quite anecdotal but when students from the two programmes have gone to job interviews and presented a portfolio of their work it's nearly always the left-field, fine art orientated filmmaker whose been more successful than the more pragmatically trained TV student.

In my conversations with industry professionals [they] very much say the same thing – it's impossible to discriminate between two-dozen applicants from

competent, vocational training programmes. They can all do the job, but on paper there's virtually nothing to distinguish them at all. So they are looking very much for the quirky, imaginative, left-field, creative, outside the box kind of person and the other thing, which is almost a cliché at the moment, is they are looking for people who can tell a story.

Of course that's a bit of a misnomer, who tells the story? A gaffer doesn't tell the story, a focus puller doesn't tell the story, so immediately you default to the people at the very top of the pyramid, the two or three absolute creatives who actually drive the project. But those are not the people that the industry is actually talking about, they're talking about the people who just make the whole thing turn over.

As we well know, nepotism within the film industry is terrible. Not just at the top end of course, but at the craft end.

There's nothing very clever about that, it's just passing on craft skills from generation to generation and adapting to new technology which seems infinitely easier on the ground than it appears from our end, sitting in ivory towers where we pull our hair out and say 'gosh we've got to completely reinvest', on the ground it just seems almost effortless adaptation to new parameters.

My own approach has always been that of just being committed to a good education, to try to create a situation for young people to develop certain skills which you'd expect in any humanities subject on the one hand, but with some sort of practical nous on the other. A much greater sense of the materiality of culture, than would normally be the case with the humanities curriculum and a sense of being creative not just with technology and storytelling but ideas, which includes academic ideas, you know, being able to play with theoretical concepts. Approach film analysis as a form of intellectual play, that kind of thing.

I think we are in a bit of a crisis, a crisis which has been brought on externally, because there's been a huge level of complacency within film education. A lot of special pleading on the one hand, about how special and remarkable [it is], and what privileges film education ought to have without any particular basis [of justification]. And on the other hand, a complacency, as the subject has become professionalised, as it has become a discipline with clear ground rules, key concepts, paradigms and we feel as though we have arrived. My view is that we've only ever been of any value to the intellectual and artistic community when we've been out there, in a vanguardist role.

Several years ago, we recruited for a lecturer post, and we recruited someone and I said to her 'right, what we gonna do for this film theory course?' She said 'well, you know, it's hardly worth thinking about, we start with this, then we do this, then we do this, then we do that' and basically, her entry into film which had been six or seven years prior to when we appointed her through to the point when we were talking about the shape of this module, was a period of entrenchment, in which there was basically a canonical understanding of what constitutes film studies. I was horrified. This was the equivalent of talking about teaching 'the great tradition'.

You get that a lot at inset, with A Level teachers as well, where's there's a lot more insecurity because they're not subject specialists. They are often having to work off the back of a bus ticket in terms of preparation. They find infinite security and reassurance in following a canonical script but for me it's [what] makes the subject interesting.

Over the last ten years there have been very few new ideas coming into film, big ideas. We've had our post-postmodern moment, we are now back to a much more cognitivist pragmatism in many respects but the only big changes that I've

noticed over the last few years have been in the engagement of new technologies, without any particular sense as to what the purpose of that is, except to fret endlessly about the transition from film to digital and indeed, theorise around that but without it ever really taking off in any productive direction.

Increasingly, amongst senior colleagues, there's a wholesale retreat into film history and more and more conferences where the cognoscenti talk to one another with less and less engagement with the world out there. So much so that now that I've become head of department and re-engaged with the wider media and cultural studies context I've been reminded of how there is still a residual momentum, a fire in the belly, amongst some cultural theorists, about the importance of media in relation to campaigning, in relation to social and cultural intervention. In Film it feels we have become in some respects an academically proper ivory tower.

The pressure on film studies is to become more ivory tower, to identify itself as a subject with a clear disciplinary framework to it. A subject which can be taught in proper Universities and where a research culture has its own justification and if that justification is around the cognoscenti talking endlessly to one another then that is exactly what happens in other humanities areas. Then at the other end of the spectrum Skillset are defining and attempting to make sure we are meeting national priority targets, although who actually defines these national priority targets seems to need their head screwing on because what often comes off the back of that is that nationally we need five more people to run some kind of special effects software so we better 'train the nation'.

NF: Do you see this as being in part down to a governmental agenda to return to an elite research university and technical college split?

PP: I don't buy any kind of particular programmatic way that this is being achieved. I think the most remarkable thing about present government policy and those who drive it is how much of this ideology is being pressed forward without any plan at all. The only thing that seems really coherent about this whole state of things is playing on fears of what constitutes education, fears about class privilege, things that have never really gone away about a common sense distinction between academia and vocational training and the impossibility of actually squaring the circle, and 'why would you want to?' That kind of thing.

I think there's been some genuine concern about the broader media and cultural studies framework.

It's quite clear that the current educational establishment, led by the Russell Group is very suspicious of subjects which have developed over the last twenty to twenty-five years. They are basically saying if you want to do film at Warwick, then take History, Geography and French. They've got no problem with a certain kind of film studies within the academy as such, but there is talking, quite anxiously about what kind of disciplinary training and intellectual training students are getting and there's clearly a sense in which at A Level students are being, quote, 'failed, by a whole body of A Levels which are perceived as being flimsy.

It's totally incoherent. People shift categorical boundaries all the time in mid conversation, in mid sentence. You might be having a conversation about film as a constituted humanities subject, with a developing canonical basis to it, then in the next breath you will be challenged as to why you aren't preparing people for employment.

What students seem to me, to want is some kind of work experience or work shadowing, they love to be near/on a set, to observe, to shadow professionals,

but that almost seems to satisfy a certain craving for what in the jargon we call an 'employer facing curriculum'. The other part of them wants to be an auteur filmmaker with the camera stylo, and that I understand is not at all acknowledged within vocational degree programmes. We've tried very hard to find this middle ground. Something that is not simply an academic degree programme with film theory and film history on the one hand, and something that is not vocationally orientated in a rather narrow and functionalist way at the other end of the spectrum. We don't satisfy our students because students are never satisfied. They're never satisfied because individually they rarely know precisely what they want and collectively because you can never appease a collective of people when the spectrum of possibilities that we are talking about is so vast. It's always a bit of a gamble.

My impression, talking to students, is that an ideal balance would be to have a theory class on a Monday, to do some close analysis of a film on a Tuesday, have an industry practitioner coming in on a Wednesday and then spend Thursday and Friday making something, working collaboratively, playing with the medium, experimenting with technology, with ideas.

NF: Do you see any value in a programme like that?

PP: I don't know how you measure value because I don't think our students come with a clear set of objectives.

NF: That comes down to what is a University for. Is it to satisfy those people or is it to provide an environment where they become inspired to go out into the world, what is the role of the University?

PP: Let's be realistic, a University is about product, it's about market, it's about a very saturated market in a whole range of subjects. It's about trying to gain

market advantage. New degree programmes that we devise go through fine scrutiny, as much by marketing departments as by our academic peers. There is the real sense in which that the drive is towards providing innovative programmes that will attract students in and of themselves, part of the market message will clearly be a set of promises, commitments, spurious or otherwise, about what are the possible progression routes into industry, further study etc.

On the ground, in process, we get back to this idea that it's just about a self-perpetuating machine that has its own enclosed parameters. It feeds off and speaks to itself. To that extent it conforms to a very traditional idea of education for education's sake. Then people come in from right field and tell us that this is insufficient and we have to justify our existence by meeting a whole range of Skillset criteria and [having] statistics to demonstrate the number of people who progress into different craft industries and positions.

It's so impossible to meet so many confusing and contradictory agendas simultaneously. I think that what we do on the ground is bury our heads a lot of the time and just get on with what's at hand and ensure that our students are engaged, and stimulated by the matter in hand, by the particular module, by offering some sort of interesting and innovative assessment tasks, by stimulating them through the range and breadth of experience we offer them and hope for the best which you might argue is not good enough.

NF: You don't seem very hopeful

PP: It's not that I'm not hopeful. I make comparisons with our colleagues upstairs in Fine Art, who seem to be one of the last bastions of a 'just do it' education. Clearly there is a set of methodologies that create the peer review process, the theoretical underpinning which fine art students can take as far as they wish, or not very far at all, the extent to which they wish to contextualise their work, the

degree to which they wish to engage with the great history of painting and see that as a repository of idea, and they just do it. I think that for a long time we've tried to hold out for a model of film education that within the University system would not be very different from that. But we seem to have to work to a very different set of agendas imposed on us from outside.

If you take a slightly different take, with English Literature on the one hand, and fine art on other, there is this commitment to the logocentric which I think is the real bastion of strength for English Literature related subjects at one end of the spectrum and Fine Art at the other end of the spectrum is seen as a place where people develop innate artistic skills in a tradition that goes back to the renaissance and earlier. An audio-visual medium grates against the logocentric at one end of the spectrum and its technological / industrial basis grates against the traditions of fine art at the other end. And so there are innate suspicions which are about the audio-visual experience and what you can do with it and with the fact that we are dealing with an industry that is technologically based. It is so confounding. Film remains the major cultural form. If you pick up a broadsheet there are still more pages devoted to film than any of the other art forms, and there is more intelligent engagement within the high-brow media in film than in any other art form. There are such double standards.

The popular ('media'] culture dimension of film, and its technological basis are among the things that ultimately drive down the status of film even though we live in a culture where expertise in film, is dinner party conversation. That is another circle it's impossible to join up.

The place of film within our culture, within our society today, reflects almost perfectly a vast range of contradictions, and contradictions within contradictions, about how our society and its sense of itself its constructed.

Film is under theorised within education, as a subject per se. There's a real paucity of serious work on the nature of film education, of its processes and practices. Periodically we get manifesto statements about things like 21st Century Literacy and such like, but we continue to fall back on educational processes and practices from other disciplines. And still, at school and college level, to rely on the work of teachers whose training is in other disciplines who will necessarily approach film as a text, whether it's a literary text or a sociological text or you will perhaps have colleagues who have a technological background but who aren't at all clear what their brief is, in terms of the depth of training that students are expected to have.

If you look at the vocational qualifications for 16+ they are remarkably vague in terms of defining the industry standards that their programmes are defined against.

With a Television Production degree too often you find a focus on developing programme ideas when the students' creative juices haven't been oiled at all so all you've ever get, with a few exceptions, and you will always have exceptions because there are students who are exceptional and they are exceptional because they would be exceptional whether they had signed up for your degree programme or not, by and large, are pastiches at best of what is already out there. For most students there needs to be a much greater engagement with critical ideas and much more of an experimental approach if we are to get beyond hackneyed game shows and reality TV concepts. Resources, including studio facilities at some universities are now fantastic – but we need to continuously renew our sense of what we are doing, what our objectives are.

TV is much more pragmatic than film generally but that balance between generating creativity and willingness to play set against the routine technological training and practice is very noticeably different. Content research is an area we

are just beginning to wake up to. Saying to a student ‘if you want to make a film about X, then spend the next four weeks totally immersing yourself in the subject which is a completely obvious thing to do but we’ve hardly emphasised that at all in the past and it’s galvanised the students, it has made their work much richer because it’s better informed and with a stronger sense of direction and urgency to it, in terms of having something to say. We need more coherence within film education, more coherence between the various agencies that support film education. There are many contradictions. On the one hand I believe we have one of the richest histories of film education, we have been the pioneers without doubt. Yet at present, How, for example, at the national level do we achieve a coherence and purposefulness such as has grown over the last decade in Denmark. As we speak film education in this country Post 16 [years old] level, is going backwards in terms of status, recognition – and this, in turn, is impacting significantly on the number of students taking the subject. Within the University sector it’s becoming more and more polarised and at either polarity it’s useless, whether it’s purely academic or purely vocational. And yet, there’s a peculiar sense that film still remains such a hugely important part of our cultural experience. It’s bizarre.

I wonder if we may at some point be able to revitalise some of what we do in film by perhaps moving into some of the work that is going on in certain kinds of TV. Also, in certain kinds of TV academic work there seems to be a freshness, a vanguardism that has been lost in film.

NF: You have talked about the importance of teaching practical skills at A Level. What do you see as the benefits to film studies students in engaging with these skills?

PP: There’s such an entrenchment within the Skillset crowd around theory, and creative ideas and intellectualism in general ‘getting in the way’. The arguments

for practical work at A Level are the well rehearsed ones. It gives students a much better appreciation of film form, of film style. Generic conventions. Narrative. All of these things are appreciated and consolidated much more successfully when students have had a go themselves. But I think the other thing that is just as important, but less often stated is the extent to which students are frustrated when they engage in practical work and begin realise what a complex process it is. How difficult it is, how few guarantees there are. Sometimes that relative failure, that frustration drives them back into a renewed engagement with analysis and theory which is a good thing. Beyond that I think students' motivation comes from having something to say and a feeling of responsibility to adequately present their subject. This drives them to ask questions of film form and the technology because they feel like they have a responsibility to their subject matter and that is something that is obvious when you think about it, but has been a fairly recent revelation to us. We've even been doing exercises in short campaigning films and corporate videos and whichever area you are working in there's an importance to get it right, to say what you want to say successfully and innovatively, so that it's noticed, and that urgency, there's a motivation to say something and make a good job of it and overcome the inherent frustrations that are part of turning ideas into audio/visual form. That's something we place an increasing amount of emphasis on, which is students caring about the content of what they are doing and then asking questions of the means of production. Given that it's obvious it may seem odd how much I'm emphasising it, because so much of the routine of film education is not about energising students with the importance of content and what they have to say, it's about engaging in pastiche practice of formulaic work that might or might not train them to be reasonably proficient in a certain kind of formulaic practice which is not actually doing anything that is of interest to themselves [as students].

We are lacking clarity and direction as an academic discipline, as an academic discipline that needs to speak to the world. Whether that world is the professional world, the world of employment or whether it's the world that stands us to account by periodically asking 'what do you do in film studies?'

I think the long period of screen education was driven in part by an inherent love of film as a medium. The need to get it out there that it is a much more complex, refined medium so we have put more emphasis on poesis, the idea of the art and the poetry of the form itself. We've tried out a whole range of different theoretical menus, some of which are still on the table, some of which have been junked, but there's an urgency that has gone. An urgency that was partly about being the new kids on the block. That urgency in film studies was because film studies became the vehicle for introducing European critical theory into the academy so that gave a huge boost to film studies for a long while. It was a heady period, through the 80s and the 90s that seems in retrospect to have been the main achievement of that period, to use film as a means to bring to the world Lacanian psychoanalysis cross-fertilised with Althusserian Marxism and Barthesian semiotics. Once that went, and Bordwell and the Wisconsin Pragmatists became dominant, approaches to film study simultaneously became more respectful of the medium – and more procedural, cautious, less interesting.

NF: Why don't Universities make films? Why aren't they producers in an age of relative script to screen technical achievability?

PP: Some do. We have a production arm, but it's tiny and it comes out of our TV group rather than our film group. Providing final year and graduate internships through in-house production companies is a way forward in the face of the difficulties of getting more than a handful of students quality industry placements each year.

At postgraduate level we do [make films]. Our MA is very much about producing work, and the vast majority are foreign students so they are taking work we back with them and we do have some success with work going in to film festivals but [maybe] Universities should be more unambiguously committed to developing production arms.

There are so many different agendas, there are so many different audiences, so many different historical pathways, from the past of film into the future of film. The current split between vocationalism and the 'academic' (historical, theoretical study) will end, it's unsustainable because each is cutting off the blood supply to the other and what I call the 'hybrid' course will eventually re-establish itself. It's lost ground because the ground has been taken away from under it. There has been such a collapse in confidence in that middle ground position.

The biggest constituency group now, for A Levels is parents. The Russell Group have made it clear that if you are a responsible parent you will ensure your children take these 'facilitating' A Levels which are traditionally proven to enable to, not necessarily progress to take physics or chemistry at University, but make them conscious and alive and capable of meeting the rigorous standards that the government wishes to set for its premier league University sector.

Perry, A.R. 2012. *Interview with filmmaker Alex Ross Perry*. Email. 3/2/2012.

NF: What is your educational background?

ARP: I went to New York University's Tisch School of the Arts for an Undergraduate degree in Film Production.

NF: How well do you feel your education equipped you to be a filmmaker? In what ways did it do this?

ARP: I had two television shows that I oversaw in high school, one a weekly comedy program, and the other the weekly community news show. It was there that I learned fundamentals of things like economic shooting, editing, etc. Once I got to NYU, it was interesting because the first, small projects I had to do were done in the same way as these shows, i.e. shooting with three people, editing in two days, and screening a day later. Only now it was on 16mm. This is a hard question to answer because in a lot of ways NYU won't teach you anything you don't already know, and a lot of what they do teach you is useless and wrong, such as the amount of equipment you need to have and money you need to spend to execute even the simplest project. I think the messages they teach w/r/t that are very dangerous and will not help anybody be any kind of innovative filmmaker, just to do things in the easiest and least efficient way possible. If anything, the years of education were like waiting at the gate of a horse race, waiting to be let out so you could do what you came there to do, and I was able to spend several years getting all the childish and silly ideas out of my system while honing in on a style and type of filmmaking that could not be taught, but was very personal and interesting to me. Thus, once I was a few years out of school and ready to start on my first feature, I had kind of laid in wait long enough that my vision had time to clarify itself.

NF: What do you believe is the role of a University?

ARP: Again, it is where failure and experimentation are acceptable. There are many films and ideas that I am glad I got out of my system during my several years at NYU that, had I tried to develop them independently or tried to make films at this point in my life the way I thought you had to make them before/during school, I would be nowhere and have nothing. I appreciate the

time and ways in which university lets you do things that you think are of the utmost importance, only to realize later they are not at all. This is the best thing I can say about my time there. I wish I could say that the role is to teach you necessary skills and logistical means of filmmaking, but that really was not my experience. I still do not know how to properly light a room or anything, because I never learned it, but I did learn how to find the best person for the job and have them work with you. My experience with collaboration in school is also difficult because you are forced to work with people who you do not choose or necessarily respect, so oftentimes you learn that most people are bozos and you have to do everything yourself. This is a lousy lesson, and since then I have only worked with great people who I respect and admire, rather than settling for whomever is available and ending up with compromised work.

NF: How do you value the teaching of other areas of theory (social/cultural/psychoanalytical/media) in relation to film practice education?

ARP: I really loved this aspect of school. I was unsatisfied with the 'cinema studies' requirements for film production majors (four classes over four years) so I declared a minor in cinema studies and took four more classes. I was in the vast minority on this. I was also taking French lit theory classes so rather than taking the same old history of cinema classes and watching new wave films, I was reading Derrida, Foucault and Barthes and watching Chris Marker and Alexander Kluge and loving it. I thought this was essential, and I really faulted anybody who did not take a similar initiative. The other areas mentioned above (psychoanalytical, social) were not things I had any experience or opportunity to study, but I probably would have enjoyed them and gotten a lot out of it as well.

NF: How do you value the teaching of art/music/literature/history and politics in relation to film practice education?

ARP: This I think is the largest shortcoming in my university experience. There are no literature requirements for film majors. I also had an English minor so in addition to the theory classes I mention above, I took classes in Brecht and Flaubert. I think not requiring film students to learn the fundamentals of language and story structure from a non-cinematic perspective is a huge detriment. All of my work post film school has been more indebted to and inspired by literature and history than by film or films and I value that relationship. The more aware of these things people are, the better their film work will be, period. It is a shame that most curriculums do not reflect that.

NF: What do you feel is the relationship between film theory and film practice, and what should it be?

Five years ago I was very into theory (see above) and really thought that it needed to be engrained in the DNA of any creative output. I was so in love with decoding imagery in films, studying theoretical writings, responses, etc to films. But as I started actually becoming serious about making films, I began to look upon this as useless and flawed. At least from a production standpoint. On the one hand, I think anybody making films should be very, very aware of it in order to educate them and make them a well rounded, intelligent individual. But also, I think films that attempt to really have a strong relationship with theory in the foreground will suffer immensely from having dishonest intentions, which is to indoctrinate some sense of educational superiority into the viewer while neglecting the basic agreement we all have with films, which is that they should be fun and entertaining. This is why most of Godard's work of the past 20 or so years is absolute high minded boring garbage, while Rivette's films are still fun and interesting while not neglecting to provide fodder for the critics, PHD

students and scholars. Watching a film that is conceived from a theoretical perspective rather than a narrative or emotional one is always going to appeal less to me, and to 99% of people who want to sit down, watch a film and enjoy themselves, which should always be the goal with everything.

Rammell, B. 2012. *Interview with University of Bedfordshire Vice Chancellor Bill Rammell*. In person. University of Bedfordshire, Luton. 21/9/2012.

NF: Government seems happy and determined that University education prepares graduates for employment, a job, and nothing more. To what extent do you agree with this?

BR: I don't think that's a fair characterization. I do think, I think it's always been important, but particularly when students are paying, for example, nine thousand pounds in fees, I think it is right that Universities do think, and Academics do think, what are the employment outcomes that are gonna come for the graduates at the end of their courses. And I think it's also right that Universities look beyond the formal curriculum, for what volunteering opportunities they create, what additional programmes, some of which might be academic credit bearing, some of which not; like communication skills, negotiation skills, presentation skills, what you can deliver with that kind of approach, to ensure, and also recognizing, for example, through the Edge Award that we do here, the extra curricular stuff that students do, all of which gives you a stronger employability skillset.

I don't apologise for that, however I'd be the first to admit that it's not just utilitarianism, doing a University degree gives you, opens your mind, broadens your horizons in an extraordinary, liberating way. Just thinking about things, and having the space to think about things, can be very powerful. I think it's right we focus on employability, what are the outcomes, but it's not just about that.

NF: Do you feel industrial focus in education should preclude theoretical context?

BR: I think you do need a balance, I also think there are gonna be all sorts of programmes that have a strong practice based focus and have an employability focus. You are also gonna have others. I did a degree in French. How often have I used French during the course of my working life? Very very little indeed, however it gave me skills of analysis, of communication, of interpretation, not language interpretation but interpretation of understanding, that has stood me in enormously good stead, and you would probably describe my degree as theoretical. All programmes have those transferable skills but I think in this day and age you need more. You need an extra-curricular, co-curricular focus on 'ok, how do we overlay this with an employability skillset?'

NF: How might Universities inspire graduates who possess ability to be leaders in their creative field?

BR: That's interesting, If you are talking about really innovator creators I think what University does is give them the building blocks, I don't think, in terms of really creative people, I mean there's an element of inspiration that you can't easily produce, so what you give them is the building blocks, which is a platform from which their creativity springs.

NF: Do you feel there is currently a right-wing agenda to split the vocational from the academic in this way? And therefore to divide the HE sector?

BR: I think there is. I think there are some real perversities, in that when you read right wing commentators, when you read right wing politicians they will say we need a return to vocationalism, I'm not sure there ever was a vocationalism, we need to focus on vocational skills and yet when you find Universities, like this one, that have got very, very strong track records at a higher level of education,

delivering that, it's disparaged by much of the right wing commentariat. So I think there is that agenda against this kind of institution. But the truth will out. You look at employability outcomes, they are very, very positive and it's one of the reasons why a number of institutions, further up the hierarchy, if that's what you want to call it, have struggled for student numbers this year. We've hit our student number target on the nose.

NF: How would you like to see Universities like this work with industry? It seems quite vague in terms of how that might be realized, despite there being a constant clamour for it

BR: I think industry needs to be more coherent with its ask.

Off The Record (6.00 – 6.20)

BR (Cont.): However I think there is merit in HE getting closer to business, I was a real fan of foundation degrees which the last government brought in, and often that was about HE institutions going to an employer and saying 'what are your high level skills needs, how can we design a programme to meet those needs?' You need to do it in a flexible way, so it's got to be when and how and in what way the employer actually wants it to be delivered. I think all of us across HE are not as good at that as we ought to be at the moment. It's interesting, if you go below higher education, and look at vocational education, there's the Alison Wolf view, which is that there is this multiplicity of vocational qualifications which lack currency, and a lot of employers will agree with that, and yet when you try to rationalize vocational qualifications as we did, you get a whole host of employers saying 'you can't do away with that, we know that, we understand it, so, coherence.

Sheaffer, R. 2012. Interview with academic filmmaker Russell Sheaffer. Email. 30/1/2012.

NF: What role does the university play in the development of film culture and industry? Beyond providing basic skills development what are they doing to foster creators of content and active cinematic citizens?

For the long term benefit to culture and industry, it feels possible that education that is about the merging of theory and practice at the core, that is self analytical, rooted in cultural and critical theory equally, if not more so than film theory is the way to do this. How to argue that?

I am currently looking at the education history of directors commonly studied, and the directors of texts also beloved of film studies - artistically, industrially, culturally to see if the emphasis on teaching camera skills etc. is the way forward or if in the past educational experience of cinema lies the key to developing an exponential amount of intelligent, commercial creators.

RS: I think something else that is interesting along similar (if not quite the same lines) is a seriously profound sense of Acafandom that is emerging in the field (especially within the realm that sees itself as more strictly "academic"). How do interpretations of films become interpreted and subject to similar fanatic responses?

I think the university certainly does have a very active role to play in creating a cinematic frame-of-mind from which new creative content can and does emerge (and interesting issues of pastiche and re-appropriation seem to exist within that discussion as well). I'd love to see more institutions and more courses that foster a style of filmmaking that encourages theoretical discussion that is "self analytical" as you so aptly put it.

We have a class here in Indiana that requires undergrads to simultaneously immerse themselves in film theory (from genre theory to apparatus theory) while simultaneously experimenting with film production for the first time. I'd love to see how that translated for grad seminars.

Smith, C (Lord). 2012. *Interview with Lord Smith regarding 2012 UK Film Policy Review*. Telephone. 2/2/2012.

NF: What role can universities play in the development of industry and culture that might be different to what is offered elsewhere, if they have a specific role which might revert it more toward, the original idea of universities, as centres for thought and idea development?

LS: I think you can probably divide university and higher, stroke further education in this area into three different types. One which is the overwhelming majority of film and media courses at Universities across the country, I see at more aimed at providing a general, more cultural education than a film industry specific education. It's enabling students to come to an understanding of the nature and history of film, the culture of filmmaking through the ages, in the same way you might with a degree in English literature you derive cultural and intellectual benefit from that study, it doesn't necessarily, automatically fit you for a career in film or television. The second category I'd put the three main film schools; the National Film and Television School, the London Film School and the Scottish one, the Scottish Academy. They aim very specifically to train people for roles within the film or television industries. They do it very well and they provide quite a wide range of skills, they try and teach the whole range of filmmaking activity to their students. The third category, are the highly specialised, bespoke courses, things like the visual effects courses at Bournemouth and Abertay Universities. They are very highly regarded, they turn

out completely brilliant and very focused people who tend to get snapped up very rapidly around the world because it's very good training but it is very specific to the fields that the particular focus is on.

There's clearly a role for both kinds of University course, the kind of course that is a general, cultural art form study and the kind of course that is very specific on developing particular skills for use in the industry.

NF: Do you think it should be separate or a merging of theory and practice?

LS: You probably can't come to a full understanding of either, without at least some acknowledgement of the other, especially someone who is at a film school aiming to go into the industry to become a director or a producer, the need not just to have the technical skills, talent and knowledge but also to have a general background knowledge of the culture and history of film is quite important. So yes, there should be crossover between the two but one shouldn't run away with the idea that if you get a place on a media studies course in a University somewhere around the country that isn't a specific film school or film course that you are somehow going to emerge fully capable of taking an immediate role within the industry because quite probably you are going to have had a rather good general education but not necessarily something very specific for the film industry.

NF: A final word on the political side, in terms of the government's support of film education, obviously there is, with the policy review being in the spotlight there is an emphasis on supporting the UK film industry and culture. To what extent do you think should the government be involved in supporting the education side, in order that film industry and culture can blossom?

LS: We should certainly be supporting film education in schools because that is the seed corn and it's also a way of developing an audience for the future, giving pupils in secondary schools up and down the country the chance to learn about British filmmaking, the rich heritage of British film, to see some films and think about what they are doing and how they work and how they were made, to understand about the industry. All of that I think is a key part of a pupil's education and government should be ensuring that can happen. When you get into the further and higher education fields I think there's a role for government to encourage and help the three main film schools. One of the considerations of the report is that they should be considered for conservatoire status in the same way the national schools of music, dance and drama are and that would assist their status and ability to raise funds and I think there's also a role for government in promoting highly specialised courses for areas of skill development that are very much needed, VFX is an obvious example. But broadly, it's not up to government to dictate what courses, are offered by what Universities, Universities have to make some of those decisions themselves.

Wootton, A. 2012. Interview with Adrian Wootton, Film London and British Film Commission. Email. 1/10/2012.

NF: You are naturally positive about the state of the industry in the UK, and when faced with the idea that UK film is a service industry you were effusive in agreement, in principle to that notion. I wondered therefore if it's just a case of being honest about UK and admitting that our industry is one that serves others with elite craft in all cinema departments. Would you agree with that and secondly, would you like to see UK film embrace that identity fully?

If I have misread it, how would perceive the UK film industry identity?

Finally, and directly relevant to my study, how would you like to see UK higher education prepare graduates for the UK film industry, how best can Universities equip graduates and what role do you see British film ideas playing in the future of UK film industry activity?

AW: With regard to your first question, I think actually my answer is that the UK film industry has a complicated identity that isn't easily reducible to a single concept. Yes, I do believe we should be proud and embrace the fact that one incredibly strength of our industry that makes us so globally competitive is that we have an incredibly strong infrastructure, comprising production, post production facilities, locations and an incredibly highly skilled crew base that very few places elsewhere in the world can rival. Part of my job is to promote that and I believe we should be very upfront about it

However, Britain is also supplied with an amazing array of creative talent, who are involved in the creation of films in the UK but also contribute massively to creative content in other countries, particularly the US

This is particularly true of our directors, writer and actors. I don't think that you could bracket the work of Ridley Scott or Chris Nolan or writers like Peter Morgan or the whole host of acting talent, simply as part of a service industry, they are far more influential than that

Last but not least, we still have an indigenous domestic industry that produces British films from independent film makers, drawing on very specifically British subject matter and characters and they too deserve to be recognized and celebrated, whether it is Lynne Ramsay, Michael Winterbottom, Ken Loach, Andrea Arnold and/or Stephen Frears

So I would perceive the UK film industry's identity as a multi faceted one and if I have any frustration it has been that hitherto that we have not been very good at joining up the dots and concentrate not the differences of these areas of the film industry but rather the connections, all of this is part of the same eco system which we should recognise, reinforce and celebrate

In terms of UK Higher Education and preparing graduates for the UK film industry, I like many other people lucky enough to work within the UK film business, believe that there needs to be a closer relationship with industry. I think the work that Creative Skillset has done to establish the film and media academies around the UK is entirely laudable and the plans it set out in the report BIGGER PICTURE 1 & 2 were very accurate and realistic

I think that the largest area of growth for UK graduates will be in the areas where high end technology is involved, i.e. post production, visual effects, computer design and so on and universities looking at these areas need to work very closely with industry partners to ensure that they are equipping graduates with the skills required to fulfill the burgeoning job vacancies that will be created over the next few years.

More broadly, I think that there has to be a recognition about convergence and the fact that there is going to be much more connectivity between film, television, animation and games coming and graduates need to understand that and be exposed to these areas in the course of their studies.

Also, as I am always saying when I give talks to undergraduates, the universities have a responsibility to instill a sense of realism and manage their students' expectations. Although the industry is growing and there are more opportunities arising, in the purely film arena it is still a relatively small business, with a low level of churn in terms of employees that remains incredibly difficult to access.

I believe universities have to recognise, particularly on the production side, where people want to be writers, directors, producers, there are many many more people than there are jobs and wherever people study, they need to realise that if they are going to succeed, they need to do everything they can to gain practical experience and be resigned to not earning very much money, if any money at all, as they start on the road to try and make a career in the film and media industry.

In terms of your last question, I think that for the health and wellbeing of our industry we have got to have a consistent flow of exciting ideas for film, television and games to renew the UK film industry so even though it is hard for new talent to get opportunities, we still have to foster that talent and respond to those ideas to avoid becoming stagnant.

Appendices

Appendix I: List of Acronyms.

UK	United Kingdom
U.S.	United States
BFI	British Film Institute
BIS	Department for Business, Innovation, Skills (UK Government)
NYU	New York University
UCLA	University of California, Los Angeles
USC	University of Southern California
DCMS	Department for Culture, Media and Sport (UK Government)
HE	Higher Education
FE	Further Education
BAFTA	British Academy for Film and Television Arts
MIT	Massachusetts Institute of Technology
NFTS	National Film and Television School
UCAS	Universities & Colleges Admissions Service
BTEC	Business and Technology Education Council
MA	Masters degree
CEO	Chief Executive Officer
DFI	Danish Film Institute
IMDB	Internet Movie Database
NFSD	National Film School of Denmark

Also:

Oscars	Informal term for Academy Awards (Academy of Motion Picture Arts and Sciences)
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Appendix II: List of Keywords used for data sample - and times they appear across sample of course overviews (Chapter one).

Skills	163
Industry	108
Practice	101
Professional	81
Culture	56
Theory	55
History	47
Context	45
Career	39
Development	35
Genre	20
Style	14
Language	12
Business	12
Movements	7
Employability	7
Professional Development	3
Conventions	2
Aspiration	1
Corporate	1
Grammar	0
Codes	0

**Appendix III: Data set of film courses at UK universities and module breakdown
as of 2012 (Chapter one).**

Film Studies					
University	Course	Theory	Practice	Mix	Non
Anglia Ruskin	BA (Hons) Film Studies	14	11	3	0
Bangor	BA (Hons) Film Studies	9	3	0	8
Bath Spa University	BA (Hons) Film and Screen Studies	16	7	5	0
University of Bradford	BA (Hons) Film Studies	12	2	6	3
University of Brighton	BA (Hons) Film and Screen Studies	12	1	0	2
De Montfort University	BA (Hons) Film Studies	8	4	2	0
University of Derby	BA (Hons) Film Studies	17	4	0	0
Edge Hill University	BA (Hons) Film Studies	17	0	0	0
University of Glamorgan	BA (Hons) Film Studies	9	13	0	0
University of Hull	BA (Hons) Film Studies	21	2	0	4
University of Kent	BA (Hons) Film Studies	34	3	0	1
King's College London	BA Film Studies	32	0	0	0
Kingston University	BA Film Studies	22	6	3	3
Lancaster University	BA (Hons) Film Studies	9	0	1	4
Leeds Trinity University College	BA (Hons) Film Studies	14	5	1	5
Liverpool John Moores University	BA (Hons) Film Studies	10	6	2	0
London South Bank University	BA (Hons) Film Studies	15	3	0	0
Oxford Brookes University	BA (Hons) Film Studies	14	7	1	0
University of Portsmouth	BA (Hons) Film Studies	22	6	0	2
Queen's University Belfast	BA (Hons) Film Studies	12	5	0	2
Queen Mary, University of London	BA Film Studies	24	7	1	0
Royal Holloway, University of London	BA Film Studies	5	2	1	0
University of Salford	BA (Hons) Film Studies	17	3	0	1
Sheffield Hallam University	BA (Hons) Film Studies	18	1	6	0
University of Southampton	BA Film Studies	16	2	2	1

University	Course	Theory	Practice	Mix	Non
University of Surrey	BA (Hons) Film Studies	13	5	3	0
University of Sussex	BA Film Studies	20	2	3	1
University of Warwick	BA Film Studies	11	0	1	2
University of the West of England, Bristol	BA (Hons) Film Studies	16	3	1	1
University of Winchester	BA (Hons) Film Studies	12	0	0	0
University of Worcester	BA (Hons) Film Studies	13	1	1	0
York St John University	BA (Hons) Film Studies	7	12	4	8
Film Production					
Arts University Coll Bournemouth	BA (Hons) Film Production	2	12	0	0
Birmingham City University	BSc (Hons) Film Production and Technology	2	11	2	0
Bournemouth University	BA (Hons) Film Production and Cinematography	3	9	0	0
University of Brighton	BA (Hons) Digital Film Production	3	14	0	0
Uni of Central Lancashire	BA (Hons) Film Production	1	9	2	0
University of Derby	BA (Hons) Film and Video Production	2	17	2	1
University of East London	BA (Hons) Film and Video: Theory and Practice	11	8	4	0
Edge Hill University	BA (Hons) Film Studies with Film Production	16	3	0	0
University For The Creative Arts	BA (Hons) Film Production	7	11	1	0
University of Glamorgan	BA (Hons) Film and Video	21	6	3	2
University of Gloucestershire	BA (Hons) Digital Film Production	2	21	0	0
University of Greenwich	BA (Hons) Digital Film Production	0	8	3	0
University of Huddersfield	BA (Hons) Digital Film and Visual Effects Production	0	9	2	3
Kingston University	BA Filmmaking	3	11	0	0
London South Bank University	BA (Hons) Digital Film and Video	3	9	1	0
Staffordshire University	BSc (Hons) Film Production Technology	1	11	0	0
University of Sunderland	BA (Hons) Digital Film Production	4	5	6	5

University	Course	Theory	Practice	Mix	Non
University of Wales, Newport	BA (Hons) Film and Video	5	2	4	0
Wiltshire College	BA (Hons) Film Production and Cinematography	1	8	2	0
University of Winchester	BA (Hons) Film and Cinema Technologies	1	10	0	0
Film Courses					
University Campus Suffolk	BA (Hons) Film	5	8	1	0
Falmouth University	BA (Hons) Film	12	9	2	0
University of Gloucestershire	BA (Hons) Film	1	23	0	0
Middlesex University	BA Film	3	5	2	1
Roehampton University	BA Film	15	6	0	0

Appendix IV: Changes in Technology: contexts and content (Chapter one).

In funding and production terms Kickstarter, a crowd funding site, has seen its profile expanded recently as actor/writer/director Zach Braff took to its pages to raise two million dollars for his new film in order to retain final cut. The move was met with controversy because Braff approached it with a historical attitude to the process, refusing to give a copy of the film as a 'perk' to investors, which was met with scorn. Later he sold the film's production to a larger production company at the Cannes film festival. This led to serious questions over what would happen to the funds already invested. This is a prime example of how industrial attitudes may need to change if they are to embrace newer, crowd developed initiatives. The Zach Braff Kickstarter was thought to not be in keeping with the ethos of the site and it really is a different beast to the truly independent films and projects finding funding through the process. Other recent developments in this area include the rise of different shooting formats, particularly for documentary. When the producers of the documentary *Searching For Sugarman* (2012) ran out of money, the director completed shooting of the film on his iPhone using low budget 'apps' and basic sound equipment. The film went on to make a profit and win the Academy Award for best documentary in 2013.

In terms of distribution, recently emerged opportunities include digital exhibition platforms such as Vimeo and Distrify who offer pay per view services. Curzon and Artificial Eye recently joined forces to develop multi-option releases for art-house film. Their merger means that films are available to stream from their website or through cable provider Virgin Media on the same day as cinema release. There are more grass roots approaches as well that rely on younger audience engagement with social media to build word of mouth. In the US, director Alex Ross Perry, an NYU graduate interviewed in chapter 3 (section 3.3.1) took his film *The Color Wheel* (2011) on tour, presenting it at a variety of independent cinemas ahead of short theatrical runs. This process was also

undertaken on a larger scale by Oscar nominated director Jason Reitman for his film *Up In The Air* (2009) focusing on visiting American university campuses to talk to students. Discussion centred on the film and the economic issues within the text as relevant to the global economic catastrophe and subsequent recession of late 2008.

The film industry is changing in terms of modes of production and distribution and new opportunities for becoming established are being presented all the time. There are opportunities for both filmmakers and content producers that have not existed before. To expand, they include the ability to not only create media content on high quality technology that ranges from smart phones to professional cameras that are, in comparison to previous eras, 'affordable'.

Also there is the potential through the internet and namely services such as YouTube, Vimeo, Tumblr etc. to share content and build communities around film work created, directly with audiences. Over recent years the rise of crowdsourcing and crowd-funding has seen creative practitioners able to further build relationships with communities and audiences they connect with online and monetise their projects, seeking commercial investment directly from fans and peers to produce work. This gives communities and audiences financial and deeper emotional investment in film work they are interested in. The idea of the democratisation of filmmaking through digital advancements is one frequently under scrutiny. However developments in production technology have now been conjoined to greater distribution potential – those mentioned above as well as online distribution channels such as Distrify, iTunes etc.

The opportunity to seek funding independently and share work directly with independent, non-commercial investors has increased the potential for this technological mix to develop into something truly alternative for aspiring filmmakers. Time will tell how this evolves into potential artistic career sustainability. The second reason is that the teaching of filmmaking has become

somewhat rigid and has a shallow focus that does not take into account factors surrounding cinema that should be used to encourage different ways of thinking about the production and language of cinema. There is also a third answer, a more flippant one; that is, because it can. The idea of changing how the practice of film is educated allows for experimentation and evolution in approaches to filmmaking and thus the commercial production of films. This has the potential to lead back to academic and critical analysis by creating new content to be used as texts for analysis, deconstruction and theory. New is not meant in a temporal sense, but in an aesthetic, formative sense. It is ambitious to imagine that film education could result in the creation of new cinematic forms, languages and texts that differ from what exists and has existed for the past one hundred or so years.

Appendix V: Opportunities emerging through changes in the technological landscape (Chapter three).

In an interview conducted for this study, Russell Sheaffer discussed the emergence of video essays by academics as something he calls 'Acafandom' (2012). Video essays are an academic process that involve to a certain extent, production skills – particularly editing and post-production. This approach to theory that is non-written opens up an academic's relationship with form and construction that creates a deeper understanding of the creation process whilst simultaneously moving film theory away from a written, literary base and towards a more visual and symbiotic dialogue with the form it is deconstructing. Creating a real balance of theory and practice in the teaching of film not only enables filmmakers to develop a strong critical understanding, it also enables theorists and critics to develop skills that can benefit film studies as a discipline.

Film Studies has traditionally been a written discourse, taking the form and language of other forms of theory to deliver ideas. Written because the teaching of film studies predominantly has had little by way of practical teaching involved. The theoretical position that understanding of the text itself is paramount is one that has seen practical activity marginalised to a tokenistic degree. This results in the delivery of its ideas being rooted in words and on paper.

This is counter-constructive given that film is an audio-visual medium but there is the fact that theorists and academics will struggle to address film visually when they have not been taught the practical skills behind composition, montage and sound etc.

The rise of the video essay in film studies points to changes in long established traditions. It speaks to a new generation's increased visual literacy but also seeks to discuss film on its own terms rather than by appropriating others. By teaching

montage, editing software, lighting and sound design skills the scope for creating a new theoretical language that is practical and reflective increases. This will doubtless be met with insecurity and apprehension about its validity, as has been the case with discussions around wider academic concerns such as open access journal publication and academic blogging. Anything that threatens the established reactive 'order' in education or industry is usually met with fear and insecurity and will take careful management and an encouragement of risk by students to change. Again, video essays are merely one stage closer to the eventual flowering of a seed germinated in an earlier era of academic, industrial crossover, the French New Wave.

Jacques Rivette (1950) discusses the linguistic and visual dichotomies of cinema saying 'a shot always remains on the side of the accidental, of a momentary success that cannot be repeated. A sentence, conversely, can be rewritten at will'. Even in an age of digital technology exact repetition of all aspects involved in capturing a shot or a scene is impossible. Rivette expands in more depth:

Film certainly is a language, and a profoundly signifying one. But it is a language composed, precisely, of concrete signs, which resist being reduced to formulas. It seems unnecessary to recall the unity of the frame, of the take: irremediable record of the instant. There lies the mistake of every literary approximation (grammars, syntaxes, morphologies) no matter how well intentioned. Invariably, systemization neglects, a priori, the complex of sensible reality as it mounts its theoretical edifice. In this medium, it cannot have grammars or rule-bound syntaxes, but only empirical routines, hasty generalizations. No shot can be fitted to a formula that misses its rich complexity, the virtuality and power that, in their very confusion, are the reality of the shot's existence. If we attend to this, we can discern some of the lines of force that orient by dint of following the direction taken by the sensible

particulars (which remain imponderable) of the magnetic 'field'. This is nothing at all like words, like abstract and conventional signs, which are organized according to stable rules. (Rivette, 1950).

This may be a minor voice but it is one long-held and has been since the early film theory writings of among others Hungarian film theorist Béla Balázs. He discussed the relationship of film theory to practice, a relationship that if fostered could draw film away from literary paradigms and into their own, individual field of discourse. He writes:

What is required is not a passive appreciation which enjoys what is already available, but an inspiring, encouraging, creative appreciation; we need theoretical understanding and a sort of aesthetics which does not draw conclusion from already existing works of art on the basis of theoretical forecasts. What is wanted is a responsible public and canny aesthetics. (Balázs, 1952: 19)

He concludes that:

Here is a great opportunity for aestheticists not merely to register and expound aesthetic values produced without their aid, but to participate in the production of such values and in the creation of the spiritual conditions which make them possible. (1952: 20)

Appendix VI: Werner Herzog's Rogue Film School Reading List (Chapter three.)

Required reading: Virgil's "Georgics", Ernest Hemingway's "The Short Happy Life of Francis Macomber", and Baker's "The Peregrine" (New York Review Books Edition published by HarperCollins). Suggested reading: The Warren Commission Report, "The Poetic Edda", translated by Lee M. Hollander (in particular The Prophecy of the Seeress), Bernal Diaz del Castillo "True History of the Conquest of New Spain".

Appendix VII: Key to educational background codes (Chapter four).

A	ARTS INSTITUTION
AAF	ARTS SCHOOL THEN FILM COURSE AT ARTS INSTITUTION
AF	FILM COURSE AT ARTS INSTITUTION
AFFUN	UNIVERSITY DEGREE IN NON-FILM SUBJECT, THEN FILM COURSE AT ARTS INSTITUTION THEN FILM SCHOOL
AFS	ARTS INSTITUTION THEN FILM SCHOOL
F	FILM SCHOOL
FD	FILM SCHOOL BUT DID NOT FINISH
I	INCOMPLETE RECORD
N	NO POST-SECONDARY LEVEL EDUCATION
UN	UNIVERSITY DEGREE IN NON-FILM SUBJECT
UND	UNIVERSITY BUT DID NOT FINISH
UNDA	UNIVERSITY BUT DID NOT FINISH THEN ARTS INSTITUTION
UNF	UNIVERSITY DEGREE IN NON FILM SUBJECT THEN FILM SCHOOL

Appendix VIII: Key to career criteria codes (Chapter four).

Multi Successful (M)

O	BEST PICTURE OSCAR WINNERS
B	BEST PICTURE BAFTA WINNERS

And/or combination of critical and commercial criteria

Critical (Cr)

S1	SIGHT AND SOUND CRITICS POLL 1952
S2	SIGHT AND SOUND CRITICS POLL 1962
S3	SIGHT AND SOUND CRITICS POLL 1972
S4	SIGHT AND SOUND CRITICS POLL 1982
S5	SIGHT AND SOUND CRITICS POLL 1992
S6	SIGHT AND SOUND CRITICS POLL 2002
C	DIRECTORS WHO WROTE FOR CAHIERS DU CINEMA AND DIRECTORS LISTED AS 'AUTEURS' BY THE JOURNAL. TAKEN FROM THE CAUGHIE BOOK 'THEORIES ON AUTHORSHIP'
M	DIRECTORS CONSIDERED OR DISCUSSED AS AUTEURS IN 'MOVIE' JOURNAL AS TAKEN FROM THE CAUGHIE BOOK 'THEORIES ON AUTHORSHIP'
SA	DIRECTORS CONSIDERED TO BE IN THE PANTHEON IN ANDREW SARRIS' BOOK 'THE AMERICAN CINEMA'
P	CANNES FILM FESTIVAL PALM D'OR WINNERS

Commercial (Co)

B1	TOP BOX OFFICE HITS IN THE US (BEFORE MAJOR RECORDING BEGAN)
US	HIGHEST GROSSING FILM AT US BOX OFFICE (PER YEAR SINCE MAJOR RECORDING BEGAN)
UK	HIGHEST GROSSING UK FILM AT UK BOX OFFICE (PER YEAR SINCE MAJOR RECORDING BEGAN)
B2	TOP 20 HIGHEST GROSSING FILMS OF ALL TIME AT US BOX OFFICE (BOX OFFICE MOJO - 1/4/2012)
B3	TOP 20 HIGHEST GROSSING UK FILMS OF ALL TIME AT THE UK BOX OFFICE (BFI YEARBOOK 2011)

Appendix IX: Key to educational and biographical sources (Chapter four – not fully Harvard referenced).

Accessed and recorded over two days at the BFI Library, June 2012.

MPA	Motion Picture Almanac (Various Authors)
IDC	International Dictionary of Films and Filmmakers - Pendergast T and Pendergast, S. eds., 2000. 4 th edition. New York: St. James Press.
IDC2	International Dictionary of Films and Filmmakers Vol. 2 - Pendergast T and Pendergast, S. eds., 2000. 4 th edition. New York: St. James Press.
DBIC	Directors in British and Irish Cinema - Murphy, R. ed., 2006. London: BFI.
BFD	British Film Directors - Shail, R., 2007. Edinburgh: Edinburgh University Press
CBID	Contemporary British and Irish Directors - Allon, Y; Cullen, D and Patterson, H. eds., 2001. London: Wallflower
CNAF	Contemporary North American Filmmakers - Allon, Y; Cullen, D and Patterson, H. eds., 2002. London: Wallflower.

Appendix X: Full page graph including all educational outcomes and all sampled directors (Chapter four).

Education by Country or Region of Birth

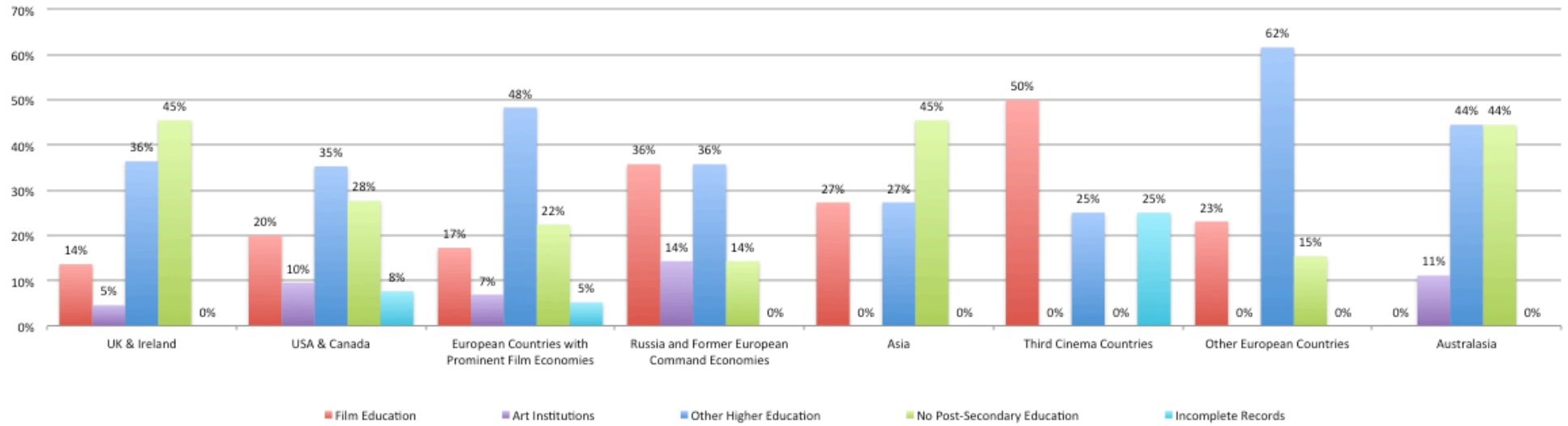


Fig. 15: Educational background by geographical group of all 280 directors sampled.

Appendix XI: Data set for the educational background of 280 directors (Chapter four).

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
ABBAS KIAROSTAMI	IRAN	Tehran U (Fine Arts)
ABEL GANCE	FRANCE	Baccalaureate, College Chaptal Paris
AKIRA KUROSAWA	JAPAN	NONE, Failed Art School Exam
ALAIN RESNAIS	FRANCE	IDHEC
ALAN BRIDGES	UK	NONE
ALAN CROSLAND	USA	None
ALAN PARKER	UK	NONE
ALF SJOBERG	SWEDEN	Royal Dramatic Theater, Sweden
ALFONSO CUARON	MEXICO	UNAM (Philosophy), CUEC (Film)
ALFRED HITCHCOCK	UK	U o London (Non-Matriculated) - Economics, Political History Art History, Drawing, Painting
ANDREW ADAMSON	NZ	NONE
ANDRZEJ WAJDA	POLAND	Lodz Film School, Fine Arts Academy Krakow
ANG LEE	TAI	U o Illinois (Theatre), Taiwan Academy of Arts (Theatre and Film), NYU Tisch (Masters in Film Production - Award Winning Thesis Film)
ANSELMO DUARTE	BRAZIL	No Data
ANTHONY ASQUITH	UK	Oxford (Became friends with Chaplin, Pickford and Fairbanks)
ANTHONY MANN	USA	NONE
ANTHONY MINGHELLA	UK	U o Hull
APICHATPONG WEERASETHAKUL	THAI	Khon Kaen U (Architecture) & The School of the Arts Institute, Chicago (MFA Film)
ARTHUR HILLER	CANADA	U o Toronto, University College (BA)
BARRY LEVINSON	USA	American U, Washington (Broadcast Journalism), UCLA
BASIL DEARDEN	UK	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
BEEBAN KIDRON	UK	NFTS
BERNARDO BERTOLUCCI	ITALY	Rome University (DNF)
BILLE AUGUST	DENMARK	Danish Film School (Cinematography, Advanced Photography)
BILLY WILDER	POLAND	NONE
BLAKE EDWARDS	USA	NONE
BOB FOSSE	USA	American Theatre Wing, NY (Acting)
BRUCE BERESFORD	AUST	U o Sydney (BA)
BUSTER KEATON	USA	NONE
CARL THEODOR DREYER	DENMARK	NONE
CAROL REED	UK	NONE
CECIL B. DEMILLE	USA	American Academy of Dramatic Art, NY
CHARLES CRICHTON	UK	Oxford, History
CHARLES FREND	UK	Oxford (Film Critic for school magazine Isis)
CHARLIE CHAPLIN	UK	NONE
CHEN KAIGE	CHINA	Beijing Film Academy
CHRIS COLUMBUS	USA	NYU (Screenwriting)
CHRISTOPHER NOLAN	UK	UCL, English Lit
CLAUDE BERRI	FRANCE	NONE
CLAUDE LELOUCH	FRANCE	NONE
CLINT EASTWOOD	USA	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
COMPTON BENNETT	UK	NONE
COSTA-GAVRAS	GREECE	Sorbonne, IDHEC
CRISTIAN MUNGIU	ROM	U o Iasi (English Lit.)
D.W. GRIFFITH	USA	NONE
DANNY BOYLE	UK	U o Bangor
DAVID HAND	USA	Academy of Fine Arts, Chicago
DAVID LEAN	UK	NONE, Apprentice at Gaumont Studios
DAVID LYNCH	USA	Pennsylvania Academy of Fine Arts, Center for Advanced Film Studies
DAVID YATES	UK	U of Essex (Government) & Georgetown U (Politics) & NFTS
DELBERT MANN	USA	Vanderbilt U (BA)
EDMUND GOULDING	UK	NONE
EDWARD DMYTRYK	CANADA	CALTECH, 1920s
EDWARD G. ULMER	CZECH	Academy of Arts and Sciences, Vienna & Burgtheater, Vienna (Stage Design)
ELIA KAZAN	TURKEY	Williams College (Cum Laude in English), Yale (Drama - DNF)
ELIO PETRI	ITALY	U o Rome
EMIR KUSTURICA	BOSNIA	FAMU
ERIC ROHMER (CRITIC)	FRANCE	NONE, maybe Lycee?
ERIC VON STROHEIM	AUS	NONE
ERMANNOLMI	ITALY	Academia D'arte Drammatica, Milan

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
ERNST LUBITSCH	GERMANY	Sophien Gymnasium
ETHAN COEN	USA	Princeton (Philosophy)
F.W. MURNAU	GERMANY	U o Berlin (Philology), U o Heidelberg (Art History and Literature)
FEDERICO FELLINI	ITALY	U o Rome, doesn't go. Uses student status to avoid conscription
FRANCESCO ROSI	ITALY	U o Naples (Law)
FRANCIS FORD COPPOLA	USA	U o Hofstra (Drama), UCLA (MFA Film)
FRANCOIS TRUFFAUT (CRITIC)	FRANCE	Lycee Rollin, Paris
FRANK CAPRA	ITALY	Throop (Later CALTECH, Chemical Engineering)
FRANK LLOYD	UK	NONE
FRANKLIN J. SCHAFFNER	JAPAN	Columbia U (Law)
FRED NIBLO	USA	NONE
FRED ZINNEMANN	AUS	U o Vienna (Law), Technical School of Cinematography Paris
FRITZ LANG	AUS	Technische Hochschule (Engineering)
GENE KELLY	USA	Penn State U, U o Pittsburgh
STANLEY DONEN	USA	Town Theater, Columbia & U o South Carolina (Dance)
GEORGE CUKOR	USA	NONE
GEORGE LUCAS	USA	USC (Cinema)
GEORGE ROY HILL	USA	Yale (BA Music)
GEORGE SEATON	USA	No Data
GERALD THOMAS	UK	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
GORE VERBINSKI	USA	UCLA
GRIGORI CHUKHRAI	UKR	Moscow Film Institute
GUS VAN SANT	USA	Rhode Island School of Design (Painting)
GUY HAMILTON	UK	NONE
HARRY BEAUMONT	USA	No Data
HARRY BOOTH	UK	NONE
HARRY F. MILLARDE	USA	No Data
HARRY WATT	UK	Edinburgh U, DNF
HENRI COLPI	SWI	IDHEC
HENRI-GEORGES CLOUZOT	FRANCE	Ecole Navale, Brest
HENRY KING	USA	No Data
HENRY KOSTER	GERMANY	NONE
HENRY LEVIN	USA	No Data
HERBERT WILCOX	UK	NONE
HOWARD HAWKS	USA	Cornell U, NY (Mechanical Engineering)
HUGH HUDSON	UK	Eton
IMAMURA SHOHEI	JAPAN	Waseda U, Tokyo (Occidental History)
INGMAR BERGMAN	SWEDEN	Stockholm U
IRVIN KERSHNER	USA	USC (Art Center School), Temple U (Tyler School of Fine Arts)
IVAN REITMAN	CZECH	McMaster U (Music)
J. LEE THOMPSON	UK	NONE
JACK CLAYTON	UK	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
JACK CONWAY	USA	NONE
JACQUES BECKER	FRANCE	Lycee Condorcet & Schola Cantorum, Paris
JACQUES DEMY	FRANCE	Ecole des Beaux-Arts, Nantes & Ecole Techinque
		Photographic et Cinematographiques, Paris
JACQUES RIVETTE (CRITIC)	FRANCE	Lycee Corneille, Rouen
JACQUES TATI	FRANCE	Lycee de St. Germain-et-Laye (College of Arts and Engineering)
JACQUES-YVES COUSTEAU	FRANCE	Cousteau - Ecole Navale, Brest
JAMES CAMERON	CANADA	California State U Fullerton (Physics)
JAMES CRUZE	USA	No Data
JAMES FARGO	USA	No Data
JAMES IVORY	USA	U o Oregon (BFA), USC (MA Film)
JAMES L. BROOKS	USA	NYU (Film)
JANE CAMPION	NZ	Victoria U o Wellington (BA Structural Arts & Anthropology), Chelsea School of Arts finished at Sydney College of Arts (BA Painting), Australian School of Film and TV
JEAN COCTEAU	FRANCE	Lycee Condorcet & Fenelon, Paris
JEAN RENOIR	FRANCE	U o Aix-Provence - Baccalaureate Maths & Philosophy
JEAN VIGO	FRANCE	NONE
JEAN-PIERRE	BELGIUM	Institut des Artes de Diffusion - Dramatic Art
LUC DARDENNE	BELGIUM	Institut des Artes de Diffusion - Philosophy
JEANNOT SZWARC	FRANCE	Harvard
JERRY SCHATZBERG	USA	U o Miami (Photography)
JERRY ZUCKER	USA	U o Wisconsin (Education) - also taught high school on graduation)
JOE WRIGHT	UK	Central St. Martins (Fine Art and Film)
JOEL COEN	USA	NYU (Film), Post Grad a U o Texas (DNF)
JOEL SCHUMACHER	USA	Fashion Institute of Technology, Parsons School of Design

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
JOHN FORD	USA	U o Maine (DNF)
JOHN G. AVILDSSEN	USA	NYU (Film)
JOHN GLEN	UK	NONE
JOHN M. STAHL	USA	NONE
JOHN MADDEN	UK	NONE
JOHN SCHLESINGER	UK	Oxford
JOHN WOO	CHINA	NONE
JONATHAN DEMME	USA	U o Florida (Vet Medicine, DNF)
JOSEF VON STERNBERG	AUS	None
JOSEPH L. MANKIEWICZ	USA	Columbia U
JOSEPH LOSEY	USA	Dartmouth College, New Hampshire (BA)
KATHRYN BIGELOW	USA	San Fran Art Inst (Art), Columbia (Film - Studied under Milos Forman)
KEN ANNAKIN	UK	None
KEN LOACH	UK	Oxford (Law)
KENJI MIZOGUCHI	JAPAN	NONE
KEVIN COSTNER	USA	California State U Fullerton (Marketing)
KING VIDOR	USA	NONE
LARS VON TRIER	DENMARK	Danish Film School & U o Copenhagen (Film Science)
LAURENCE OLIVIER	UK	Central School of Speech Training and Dramatic Art
LAURENT CANTET	FRANCE	IDHEC
LEE TAMAHORI	NZ	NONE
LEE UNKRICH	USA	USC

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
LEO MCCAREY	USA	USC (Law)
LESLIE ARLISS	UK	NONE
LESLIE HOWARD	UK	Dulwich College (Trad. English Fashion)
LEWIS GILBERT	UK	NONE
LEWIS MILESTONE	RUSSIA	U o Ghent & Mitweide Engineering College, Germany
LINDSAY ANDERSON	UK	Oxford (English Lit.)
LLOYD BACON	USA	Santa Clara College
LOUIS MALLE	FRANCE	College des Carmes, Sorbonne (Institut d'etudes politiques), IDHEC
LUCHINO VISCONTI	ITALY	NONE
LUIS BUNUEL	SPAIN	U o Madrid & Residencia de Estudiantes
MARC FORSTER	GERMANY	NYU (Film)
MARCEL CAMUS	FRANCE	No Data
MARCEL CARNE	FRANCE	NONE
MARCEL VARNEL	FRANCE	French Conservatoire of the Dramatic Arts
MARIO ZAMPI	ITALY	NONE
MARK ROBSON	CANADA	NONE
MARTIN CAMPBELL	NZ	NONE
MARTIN SCORSESE	USA	NYU (Film)
MAURICE PIALAT	FRANCE	Ecole des Arts Decoratifs (Art) and Ecole des Beaux-Arts, Paris
MAURICE TOURNEUR	FRANCE	Lycee Condorcet
MAX OPHULS	GERMANY	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
MEL GIBSON	AUST	National Institute of Drama Sydney
MERIAN C. COOPER	USA	NONE
ERNEST B. SCHOEDSACK	USA	NONE
MICHAEL ANDERSON	UK	NONE
MICHAEL BAY	USA	Wesleyan U, Pasadena's Art Center College of Design
MICHAEL CATON-JONES	UK	NFTS
MICHAEL CIMINO	USA	Yale (BA and MFA)
MICHAEL CURTIZ	HUNG	Markoszy U & Royal Academy of Theatre and Art, Budapest
MICHAEL HANEKE	GERMANY	U o Vienna (Psychology, Philosophy, Drama)
MICHAEL MOORE	USA	U o Michigan
MICHAEL POWELL	UK	NONE
MICHAELANGELO ANTONIONI	ITALY	U o Bologna Tech. Institute (Business, Economics, Maths and Commerce)
MIKE LEIGH	UK	RADA, Camberwell Art School, Central School of Arts, LFS
MIKE NEWELL	UK	Cambridge, (Director Training at Granada Studios)
MIKE NICHOLS	GERMANY	U o Chicago
MIKHAIL KALATOZOV	RUSSIA	NONE
MILOS FORMAN	CZECH	FAMU & Laterna Magika (Directing)
MOHAMMED LAKHDAR-HAMINA	ALGERIA	FAMU
MORTON DACOSTA	USA	Temple U (Drama)
NANNI MORETTI	ITALY	NONE
NEIL JORDAN	IRELAND	University College, Dublin (History & Lit.)

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
NICHOLAS RAY	USA	U o Chicago (Architecture and Theatre)
NICK PARK & STEVE BOX	UK	SB - None
NORMAN JEWISON	CANADA	Malvern Collegiate Institute and Victoria College U o Toronto
NORMAN Z. MCLEOD	USA	U o Washington (BSc Psychology, MSc Zoology) & U of California at Berkeley (School of Military Aeronautics)
OLIVER STONE	USA	Yale (DNF) and NYU (Film)
ORSON WELLES	USA	Chicago Art Instiute (DNF) and Todd School, NY
OTTO PREMINGER	UKR	U o Vienna
PAUL HAGGIS	CANADA	Fanshawe College (Cinematography)
PEN TENNYSON	UK	NONE
PETER CATTANEO	UK	RCA (Film)
PETER COLLINSON	UK	NONE
PETER HOWITT	UK	Drama Studio London
PETER JACKSON	NZ	NONE
PETER LORD	UK	U o York (English)
NICK PARK	UK	Sheffield Hallam U (BA Communication Arts) & NFTS (Animation)
PETER WEIR	AUST	U o Sydney (Arts and Law)
PHYLLIDA LLOYD	UK	U o Birmingham (English and Drama)
QUENTIN TARANTINO	USA	NONE
RALPH THOMAS	UK	NONE
RANDAL KLEISER	USA	USC (Cinema)
RAOUL WALSH	USA	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
RENATO CASTELLANI	ITALY	U o Milan (Architecture)
RENE CLAIR	FRANCE	Lycee Montaigne & Lycee Louis Le Grand, Paris
RENE CLEMENT	FRANCE	Ecole des Beaux-Arts, Paris (Architecture)
REX INGRAM	USA	Saint Columbia's College, Dublin & Yale (Sculpture)
RICHARD ATTENBOROUGH	UK	RADA
RICHARD BROOKS	USA	NONE
RICHARD CURTIS	NZ	Oxford
RICHARD DONNER	USA	NONE
RICHARD FLEISCHER	USA	Brown U (Medicine) & Yale (Drama)
RICHARD LESTER	USA	U o Pennsylvania (Clinical Psychology)
RIDLEY SCOTT	UK	RCA (Film)
ROB MARSHALL	USA	Carnegie Mellon U (Drama)
ROBERT ALDRICH	USA	U o Virginia (Law and Economics)
ROBERT ALTMAN	USA	U o Missouri & Columbia
ROBERT BENTON	USA	U o Texas (BA)
ROBERT BRESSON	FRANCE	Lycee Lakanal a Sceaux, Paris
ROBERT FLAHERTY	USA	Michigan College of Mines
ROBERT REDFORD	USA	U o Colorado (DNF), Pratt Institute, American Academy of Dramatic Arts
ROBERT ROSSEN	USA	NYU
ROBERT STEVENSON	UK	Cambridge (Mechanical Science and Psychology)
ROBERT WISE	USA	Franklin College (Journalism)
ROBERT Z. LEONARD	USA	No Data
ROBERT ZEMECKIS	USA	USC (Film)

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
ROGER ALLERS	USA	RA - U o Arizona (Fine Arts) & Harvard (Animation)
ROB MINKOFF	USA	Calarts
ROGER LEENHARDT	FRANCE	No Data
ROGER MICHELL	SA	Cambridge
ROLAND EMMERICH	GERMANY	Munich Film School (Production Design)
ROLAND JOFFE	UK	Lycee Francaise, Carmel College, U of Manchester
ROMAN POLANSKI	POLAND	Krakov Art School and Lodz Film School
RON HOWARD	USA	USC (Film)
RONALD NEAME	UK	NONE
SAM MENDES	UK	Cambridge (English)
SAM RAIMI	USA	Michigan State U
SAMUEL FULLER	USA	NONE
SERGEI EISENSTEIN	RUSSIA	Riga Gymnasium & Institute of Civil Engineering, St. Petersburg (Architecture)
SERIF GOREN	GREECE	YG - Ankara U (Law)
YILMAZ GUNAY	TURKEY	Istanbul U (Economics)
SHARON MAGUIRE	UK	U o Wales Aberystwyth (English and Drama)
SIDNEY J. FURIE	CANADA	Carnegie Institute of Theatre
STANLEY KUBRICK	USA	NONE
STEPHEN FREARS	UK	Cambridge (BA, Law)
STEVEN SODERBERGH	USA	NONE
STEVEN SPIELBERG	USA	California State College at Long Beach (BA English)
SYNDEY POLLACK	USA	Neighbourhood Playhouse (Acting)
TEINOSUKE KINUGASA	JAPAN	NONE

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
TERENCE YOUNG	UK	Cambridge
TERRENCE MALICK	USA	Harvard (BA), Oxford (Rhodes Scholar), AFI Center for Advanced Film Studies
TERRY JONES	UK	Oxford (English)
THEO ANGELOPOULOS	GREECE	Law School (DNF), Sorbonne (Literature, Filmology, Anthropology), IDHEC (DNF), Le Musee de L'Homme
THORNTON FREELAND	USA	NONE
TIM BURTON	USA	CALARTS (Disney Fellowship, Animation)
TOM HOOPER	UK	Oxford (English)
TONY RICHARDSON	UK	Oxford (BA Eng. Lit)
TONY SCOTT	UK	Leeds College of Art & RCA (Film)
VAL GUEST	UK	NONE
VICTOR FLEMING	USA	NONE
VINCENTE MINNELLI	USA	Art Institute of Chicago
VITTORIO TAVIANI	ITALY	U o Pisa - Law
PAOLO TAVIANI	ITALY	U o Pisa - Liberal Arts
VITTORIO DE SICA	ITALY	U o Rome, Institut Superier de Commerce
VOLKER SCHLONDORFF	GERMANY	IDHEC, U Paris (Political Science)
WESLEY RUGGLES	USA	NONE
WILLIAM A. WELLMAN	USA	NONE
WILLIAM DIETERLE	GERMANY	No Data
WILLIAM FRIEDKIN	USA	NONE
WILLIAM WYLER	GERMANY	Ecole Superieure De Commerce, Lausanne

DIRECTOR	NATIONALITY	HIGHER EDUCATION OF DIRECTOR
WIM WENDERS	GERMANY	Hochschule Fernesten (Medicine and Philosophy) & Munich Film
WOODY ALLEN	USA	NYU (DNF)
YASUJIRO OZU	JAPAN	NONE

DIR.	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
Aki	Cinema of Abbas Kiarostami (Alberto Elena)	UN	A TASTE OF CHERRY
AG	DIC2	UN	N/A
Aku	Interviews (Ed. Cardullo)	N	RASHOMON, SEVEN SAMURAI, KAGEMUSHA
AR	DIC2	F	N/A
AB	EBF	N	THE HIRELING
Acr	hollywood.com	N	THE JAZZ SINGER
AP	DIC2	N	THE COMMITMENTS
AS	DIC2	A	MISS JULIE
Acu	Senses of Cinema (Issue 49, Great Directors)	UNF	HARRY POTTER AND THE PRISONER OF AZKABAN
AH	Hitchcock Past and Futur (Ed. Allen and Gonzales)	UND	REBECCA, VERTIGO, N/A
AA	http://www.listener.co.nz/uncategorized/ andrew-adamson-interview/	N	SHREK 2
AW	MPA	AFS	CZLOWIEK Z ZELAZA
AL	The Cinema of Ang Lee (Whitney Crothers Dilley)	AFFUN	SENSE AND SENSIBILITY, BROKEBACK MOUNTAIN
AD		I	O PAGADOR DE PROMESSAS
Aas	Anthony Asquith (Tom Ryall)	UN	PYGMALION
AM	DIC2	N	N/A
Ami	BFD	UN	THE ENGLISH PATIENT
Awe	ucca.org	AFFUN	UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES
AH	utoronto.ca	UN	LOVE STORY
BL	DIC2	UN	RAIN MAN
BD	DBIC	N	THE BLUE LAMP

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
BK	nftsfilm-tv.ac.uk	F	BRIDGET JONES: THE EDGE OF REASON
BB	MPA	UND	THE LAST EMPEROR
BA	MPA	F	PELLE ERBOBREREN, DEN GODA, VILJAN
BW	Interviews (Ed. Horton)	N	THE LOST WEEKEND, THE APARTMENT
BE	DBIC	N	THE RETURN OF THE PINK PANTHER, THE REVENGE OF THE PINK PANTHER
BF	DIC2	A	CABARET, ALL THAT JAZZ
BrB	MPA	UN	DRIVING MISS DAISY
Bke	DIC2	N	THE GENERAL
CTD	The Films of Carl Theodor Dreyer. (David Bordwell)	N	THE PASSION OF JOAN OF ARC
CR	Carol Reed (Peter William Evans)	N	THE THIRD MAN, OLIVER!
CBD	DIC2	A	THE TEN COMMANDMENTS, SAMSON AND DELILAH, THE GREATEST SHOW ON EARTH, THE TEN COMMANDMENTS
CC	BFD	UN	A FISH CALLED WANDA
CF	DBIC	UN	THE CRUEL SEA
CCh	Interviews. (Ed. Hayes)	N	THE GOLD RUSH, CITY LIGHTS, MODERN TIMES
CK	DIC2	F	BAWANG BIEJI
Cco	MPA	F	HOME ALONE 2: LOST IN NEW YORK, HARRY POTTER AND THE PHILOSOPHER'S STONE, HARRY POTTER AND THE CHAMBER OF SECRETS
CN	CBID	UN	THE DARK KNIGHT, INCEPTION
CB	MPA	N	JEAN DE FLORETTE
CL	DIC2	N	A MAN AND A WOMAN
CE	MPA	N	UNFORGIVEN, MILLION DOLLAR BABY

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
CoB	DBIC	N	THE SEVENTH VEIL
C-G	DIC2	UNF	MISSING
CM	mubi.com	UN	4 MONTHS, 3 WEEKS AND 2 DAYS
DWG	DIC2	N	INTOLERANCE, WAY DOWN EAST
DB	Interviews (Ed. Dunham)	UN	SLUMDOG MILLIONAIRE
DH	DBIC	A	SNOW WHITE AND THE SEVEN DWARFS
DL	Interviews. (Ed. Organ)	N	THIS HAPPY BREED, BRIEF ENCOUNTER, THE SOUND BARRIER, THE BRIDGE ON THE RIVER KWAI, LAWRENCE OF ARABIA, DOCTOR ZHIVAGO
Dly	MPA	AF	THE ELEPHANT MAN, WILD AT HEART
DY	alumni.essex.ac.uk, moviemaker.com, nftsfilm-tv.ac.uk	UNF	HARRY POTTER AND THE ORDER OF THE PHOENIX, AND THE HALF-BLOOD PRINCE, AND THE DEATHLY HALLOWS PART I, PART II
DM	vanderbilt.edu	UN	MARTY
EG	DIC2	N	GRAND HOTEL
ED	DIC2	UN	THE CARPETBAGGERS
EGU	DIC2	A	N/A
EK	DIC2	UN	THE GENTLEMAN'S AGREEMENT, ON THE WATERFRONT
EP	DIC2	UN	THE WORKING CLASS GOES TO HEAVEN
EkU	MPA	F	OTAC NA SLUZBENOM PUTU, UNDERGROUND
ER	DIC2	N	N/A
EVS	DIC2	N	GREED
EO	DIC2	A	L'ALBERO DEGLI ZOCCOLI

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
EL	DIC2	UN	N/A
EC	Interviews (Ed. Allen)	UN	
FWM	DIC2	UN	SUNRISE
FF	Interviews. (Ed. Cardullo)	UND	LA STRADA, LA DOLCE VITA, 8 1/2
FR	DIC2	UN	THE MATTEI AFFAIR
FFC	MPA	UNF	THE GODFATHER, PT II, THE CONVERSATION, APOCALYPSE NOW
FT	DIC2	UN	DAY FOR NIGHT
FC	Interviews (Ed. Poague & DIC2)	UN	IT HAPPENED ONE NIGHT, YOU CAN'T TAKE IT WITH YOU
FL	franklloydfilms.com	N	CAVALCADE, MUTINY ON THE BOUNTY
FJS	DIC2	UN	PATTON
FN	DIC2	N	BEN-HUR: A TALE OF THE CHRIST
FZ	Interviews (Ed. Miller)	UNF	FROM HERE TO ETERNITY, A MAN FOR ALL SEASONS, JULIA
Fla	DIC2	UN	N/A
GK	DIC1	UN	SINGIN' IN THE RAIN
StD	DIC2	UN	
GC	George Cukor (Gene D Phillips)	N	MY FAIR LADY
GL	MPA	F	STAR WARS EPISODES IV, I, III
GRH	yale.edu	UN	BUTCH CASSIDY AND THE SUNDANCE KID, THE STING
GS		I	AIRPORT
GT	BFD	N	CARRY ON NURSE

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
GV	ucla.edu	F	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST
GC	telegraph.co.uk	F	BALLAD OF A SOLDIER
GVS	MPA	A	ELEPHANT
GH	BFD	N	GOLDFINGER, BATTLE OF BRITAIN, DIAMONDS ARE FOREVER, LIVE AND LET DIE, THE MAN WITH THE GOLDEN GUN
HB		I	THE BROADWAY MELODY
Hbo	DBIC	N	ON THE BUSES
HFM		I	OVER THE HILL TO THE POORHOUSE
HW	DBIC	UND	WHERE NO VULTURES FLY
HC	guardian.co.uk	F	UNE AUSSI LONGUE ABSENCE
HGC	DIC2	UN	THE WAGES OF FEAR
HK		I	DAVID AND BATHSHEBA
Hko	DBIC	N	THE ROBE
HL		I	JOLSON SINGS AGAIN
HW	BFD	N	THE COURTNEYS OF CURZON STREET, SPRING IN PARK LANE
HH	DIC2	UN	N/A
Hhu	MPA	UN	CHARIOTS OF FIRE
IS	DIC2	UN	NARAYAMA-BUSHI-KO, UNAGI
IB	DIC2	UN	WILD STRAWBERRIES, PERSONA
IK	MPA	A	STAR WARS EPISODE V, NEVER SAY NEVER AGAIN
IR	mcmaster.ca	UN	GHOSTBUSTERS
JLT	J. Lee Thompson (Steve Chibnall)	N	THE GUNS OF NAVARONE
JC	DIC2	N	ROOM AT THE TOP

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
Jco	DBIC	N	A YANK AT OXFORD
JB	DIC2	UN	N/A
JD	DIC2	AF	THE UMBRELLAS OF CHERBOURG
JR	DIC2	UN	N/A
JT	DIC2	UN	N/A
JYC	notablebiographies.com	UN	LA MONDE DU SILENCE
JC	MPA & DIC2	UN	TERMINATOR 2, TITANIC, AVATAR
JCr		I	THE COVERED WAGON
JF		I	EVERY WHICH WAY BUT LOOSE
JI	MPA	UNF	A ROOM WITH A VIEW, HOWARD'S END
JLB	MPA	F	TERMS OF ENDEARMENT
Jcamp	MPA	UNF	THE PIANO
JeCo	DIC2	UN	N/A
Jre	Interviews (Ed. Cardullo)	UN	LA REGLE DU JEU
JV	DIC2	N	L'ATALANTE
JPD	Cineuropa.prg	UN	ROSETTA, L'ENFANT
LucD	Cineuropa.prg	UN	
JS	Wikipedia	UN	SANTA CLAUS - THE MOVIE
JSc	jerryschatzberg.com	UN	SCARECROW
JZ	wisc.edu	UN	GHOST
JW	csm.arts.ac.uk	AF	ATONEMENT
JoelC	MPA	F	BARTON FINK, NO COUNTRY FOR OLD MEN
JoelS	DIC2	A	BATMAN FOREVER

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
Jfo	Interviews (Ed. Peary)	UND	HOW GREEN WAS MY VALLEY, THE SEARCHERS
JGA	MPA	F	ROCKY
JG	DBIC	N	OCTOPUSSY, A VIEW TO A KILL, THE LIVING DAYLIGHTS
JMS	DIC2	N	LEAVE HER TO HEAVEN
JM	CBID	N	SHAKESPEARE IN LOVE
JohnS	DIC2	UN	MIDNIGHT COWBOY, SUNDAY BLOODY SUNDAY
Jwo	Interviews (Ed. Elder)	N	MISSION: IMPOSSIBLE 2
JoDe	MPA	UND	THE SILENCE OF THE LAMBS
JVS	tcm.com	N	N/A
JLM	DIC2	UN	ALL ABOUT EVE, GUYS AND DOLLS, CLEOPATRA
JL	DIC2	UN	THE GO-BETWEEN
KB	MPA	AF	THE HURT LOCKER
KA	guardian.co.uk	N	THE SWISS FAMILY ROBINSON
KL	MPA	UN	THE WIND THAT SHAKES THE BARLEY
KM	Mizoguchi And Japan (Mark Le Fanu)	N	UGETSU MONOGATARI
KC	MPA	UN	DANCES WITH WOLVES
KV	DIC2	N	THE BIG PARADE
LVT	DIC2	F	DANCER IN THE DARK
LO	DIC1	A	HAMLET, RICHARD III
LC	cinofil.com, talking movies	F	THE CLASS
LT	CNAF	N	DIE ANOTHER DAY
LU	editorsguild.com	F	TOY STORY 3

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
LM	DIC2	UN	THE KID FROM SPAIN, GOING MY WAY, THE BELLS OF ST. MARY'S
LA	DBIC	N	THE WICKED LADY
LH	DBIC	UN	THE FIRST OF THE FEW
LG	BFD	N	REACH FOR THE SKY, YOU ONLY LIVE TWICE, THE SPY WHO LOVED ME, MOONRAKER, EDUCATING RITA
Lmi	DIC2	UN	ALL QUIET ON THE WESTERN FRONT
Lan	Lindsay Anderson, Maverick Filmmaker (Erik Hedling)	UN	IF...
LB	DIC2	UN	THE SINGING FOOL
Lma	DIC2	UNF	LACOMBE LUCIEN
LV	Luchino Visconti (Claretta Tonetti)	N	LA TERRA TREMA, THE LEOPARD
Lbu	DIC2	UN	VIRIDIANA
MF	CNAF	F	QUANTUM OF SOLACE
MC		I	BLACK ORPHEUS
Mcarne	DIC2	N	LE JOUR SE LEVE
MV	BFD	A	GOOD MORNING BOYS
MZ	DBIC	N	LAUGHTER IN PARADISE
MR	DBIC	N	PEYTON PLACE
MartinC	DBIC	N	GOLDENEYE, CASINO ROYALE
MS	MPA	F	ALICE DOESN'T LIVE HERE ANYMORE, TAXI DRIVER, RAGING BULL, GOODFELLAS, THE AVIATOR, THE DEPARTED
MP	DIC2	A	SOUS LE SOLEIL DE SATAN
MT	DIC2	UN	ALOMA OF THE SOUTH SEAS
MO	DIC2	N	LA RONDE

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
MG	MPA	A	BRAVEHEART, THE PASSION OF THE CHRIST
MCC	Jacksonville Historical Society	N	KING KONG
EBS	DIC2	N	
MA	DBIC	N	THE DAM BUSTERS, AROUND THE WORLD IN 80 DAYS
MB	MPA	UN	TRANSFORMERS: REVENGE OF THE FALLEN, TRANSFORMERS: DARK OF THE MOON
MCJ	DBIC	F	SCANDAL, MEMPHIS BELLE
Mci	MPA	UN	THE DEER HUNTER
Mcu	DIC2	A	CASABLANCA, WHITE CHRISTMAS
MH	Michael Haneke's Cinema; The Ethic of the Image (Catherine Wheatley)	UN	THE WHITE RIBBON
MM	MPA	UN	FAHRENHEIT 9/11
Mpo	Interviews (Ed. Lazar)	N	49TH PARALLEL
Mant	Interviews (Ed. Cardullo)	UN	L'AVVENTURA, BLOW UP
ML	MPA	AF	SECRETS AND LIES
MN	MPA	UN	FOUR WEDDINGS AND A FUNERAL, HARRY POTTER AND THE GOBLET OF FIRE
Mni	MPA	UN	WHO'S AFRAID OF VIRGINIA WOOLF?, THE GRADUATE
MK	russianfilm.blogspot.com	N	THE CRANES ARE FLYING
	MPA & DIC2	F	ONE FLEW OVER THE CUCKOO'S NEST, AMADEUS
MLH	Dictionary of African Filmmakers	F	CHRONIQUES DES ANNEES DE BRAISE
MD	nytimes.com	UN	AUNTIE MAME
NM	Cinema of Nanni Moretti (Mazierska)	N	THE SON'S ROOM
NJ	DIC2	UN	THE CRYING GAME

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
NR	DIC2	UN	N/A
SB	awm.com	N	WALLACE AND GROMIT: THE CURSE OF THE WERE-RABBIT
Nje	DIC2	UN	IN THE HEAT OF THE NIGHT
NZM	collections.oscars.org	UN	ROAD TO RIO
OS	MPA	UNDF	PLATOON
OW	Interviews (Ed. Estrin) & DIC2	UN	CITIZEN KANE, THE MAGNIFICENT AMBERSONS, OTHELLO
OP	DIC2	UN	N/A
PH	fanshawec.ca	UF	CRASH
PT	BFD	N	CONVOY
PC	CBID	AF	THE FULL MONTY
Pco	DBIC	N	UP THE JUNCTION
PH	dramastudiolondon.co.uk	A	SLIDING DOORS
PJ	Peter Jackson: A Filmmaker's Journey (Brian Sibley)	N	THE LORD OF THE RINGS: THE 2 TOWERS, THE LORD OF THE RINGS: RETURN OF THE KING
PL	york.ac.uk	UN	CHICKEN RUN
NP	BFD	UNF	
PW	DIC2	UN	DEAD POET'S SOCIETY
PL	bham.ac.uk	UN	MAMMA MIA
QT	CNAF	N	PULP FICTION
RT	BFD	N	DOCTOR IN THE HOUSE, AT LARGE, IN LOVE
RK	MPA	F	GREASE
RW	DIC2	N	N/A

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
RC	DIC2	UN	TWO CENTS WORTH OF HOPE
RCI	DIC2	UN	THE GHOST GOES WEST
Rcle	DIC2	UN	JEUX INTERDITS, GERVAISE
RI	DIC2	UN	THE FOUR HORSEMEN OF THE APOCALYPSE
RA	MPA	A	GHANDI
RB	DBIC	N	N/A
Rcu	DBIC	UN	LOVE ACTUALLY
RD	MPA	N	SUPERMAN
RF	guardian.co.uk	UN	N/A
RL	DIC2	UN	THE KNACK...AND HOW TO GET IT, HELP!, SUPERMAN II
RS	MPA	AF	GLADIATOR
RM	cmu.edu	UN	CHICAGO
Ral	DIC2	UN	THE DIRTY DOZEN
Ralt	DIC2	UN	M*A*S*H
Rbe	MPA	UN	KRAMER VS. KRAMER
RBr	DIC2	UN	N/A
RJF	DIC2	UN	LOUISIANA STORY
RR	MPA	UNDA	ORDINARY PEOPLE
Rro	DIC2	UN	ALL THE KING'S MEN
RSt	DBIC	UN	THE ABSENT-MINDED PROFESSOR, MARY POPPINS, THE LOVE BUG
Rwi	DIC2	UN	WEST SIDE STORY, THE SOUND OF MUSIC
RZL		I	THE GREAT ZIEGFELD
RZ	Cinema of Robert Zemeckis (Norman Kagan)	F	BACK TO THE FUTURE, WHO FRAMED ROGER RABBIT, FORREST GUMP

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
Rall	Who's who in Animated Cartoons?	UF	THE LION KING
Rmi	calarts.edu	F	
Rle		I	N/A
Rmic	CBID	UN	NOTTING HILL
RE	MPA	F	INDEPENDENCE DAY
RJ	MPA	UN	THE KILLING FIELDS, THE MISSON
RP	MPA	AF	THE PIANIST
RH	MPA	F	A BEAUTIFUL MIND
RN	BFID	N	THE POSEIDON ADVENTURE
SM	pet.cam.ac.uk	UN	AMERICAN BEAUTY
SR	MPA	UN	SPIDER-MAN, SPIDER-MAN 2
SF	DIC2	N	N/A
SE	DIC2	UN	BATTLESHIP POTEMKIN, IVAN THE TERRIBLE
SG	mubi.com	UN	YOL
YG	mubi.com	UN	
SM	bbc.co.uk/wales/mid/halloffame/alumni	UN	BRIDGET JONES'S DIARY
SJF	BFD	A	THE YOUNG ONES
	Interviews (Ed. Phillips)	N	SPARTACUS, DR. STRANGELOVE, 2001: A SPACE ODYSSEY
SF	MPA	UN	THE QUEEN
SS	Interviews (Ed. Kaufman)	N	SEX, LIES & VIDEOTAPE
SSp	DIC2	UN	JAWS, RAIDERS OF THE LOST ARK, E.T., JURASSIC PARK, SCHINDLER'S LIST, THE LOST WORLD
Spo	MPA	A	OUT OF AFRICA
TK	DIC2	N	GATE OF HELL

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
TY	BFD	UN	FROM RUSSIA WITH LOVE, THUNDERBALL
TM	MPA & DIC2	UNF	THE TREE OF LIFE
TJ	CBID	UN	MONTY PYTHON'S LIFE OF BRIAN
TA	Interviews (Ed. Fairam)	UN	MIA EONIOTITA KE MIA MERA
TF	DBIC	N	WHOOPEE
TB	MPA	UF	BATMAN, CHARLIE AND THE CHOCOLATE FACTORY
TH	mubi.com	UN	THE KING'S SPEECH
TR	The Cinema of Tony Richardson (Ed. Welsh and Tibbetts)	UN	TOM JONES
TS	CBID	AAF	TOP GUN, BEVERLY HILLS COP II
VG	BFD	N	CONFESSIONS OF A WINDOW CLEANER
VF	DIC2	N	GONE WITH THE WIND
VM	DIC2	A	AN AMERICAN IN PARIS, GIGI
VT	DIC2	UN	PADRE PADRONE
PaTav	DIC2	UN	
VDS	DIC2	UN	THE BICYCLE THIEVES, MIRACLE IN MILAN
VS	MPA	UNF	DIE BLECHTROMMEL
WR	DBIC	N	CIMARRON
WAW	DIC2	N	WINGS
WD		I	THE LIFE OF EMILE ZOLA
WF	DIC2	N	THE FRENCH CONNECTION
WW	Interviews (Ed. Miller)	UN	MRS MINIVER, THE BEST YEARS OF OUR LIVES, FRIENDLY PERSUASION, BEN-HUR

	SOURCE(S)	ED. CODE	FILMS (IF APPLICABLE)
WM	DIC2	UNF	PARIS, TEXAS
WA	MPA	FD	ANNIE HALL, MANHATTAN, THE PURPLE ROSE OF CAIRO
YO	Ozu His Life and Films (Donald Richie)	N	TOKYO STORY

DIR.	YEAR OF FILMS	CRITERIA	CATEGORY	YOB
Aki	1997	P	Cr	1940
AG	N/A	C	Cr	1889
Aku	1950, 1954, 1980	S4, S5, P	Cr	1910
AR	N/A	M	Cr	1922
AB	1973	P	Cr	1927
Acr	1927	B1	Co	1894
AP	1991	UK, BA	M	1944
AS	1951	P	Cr	1903
Acu	2004	B3	Co	1961
AH	1940, 1958, N/A	O, S4, SA, C	M	1899
AA	2004	B2	Co	1966
AW	1981	P	Cr	1926
AL	1996, 2005	UK, BA	M	1954
AD	1962	P	Cr	1920
Aas	1939	UK	Co	1902
AM	N/A	C	Cr	1906
Ami	1996	O, BA	M	1954
Awe	2010	P	Cr	1970
AH	1971	US	Co	1923
BL	1988	O	M	1942
BD	1950	UK	Co	1911

	YEAR OF FILMS	CRITERIA		YOB
BK	2004	B3	Co	1961
BB	1987	O, BA	M	1940
BA	1988, 1992	P	Cr	1948
BW	1945, 1960	O & O, BA	M	1906
BE	1976, 1978	UK	Co	1922
BF	1973, 1980	BA, P	M	1927
BrB	1989	O	M	1940
Bke	1926	S3, SA	Cr	1895
CTD	1928	S1	Cr	1889
CR	1949, 1968	UK & UK, O	M	1906
CBD	1923, 1950, 1952,	B1, US, O &	M	1881
	1957	US, US		
CC	1988	UK	Co	1910
CF	1953	UK	Co	1909
CCh	1925, 1931, 1935	S1 & B1, S1,	M	1889
		S5, SA		
CK	1993	P	Cr	1952
Cco	1992, 2001. 2002	US, B3, B3	Co	1958
CN	2008, 2010	B2 & B3, B3	Co	1970
CB	1988	BA	M	1934
CL	1966	P	Cr	1937
CE	1992, 2004	O	M	1930

	YEAR OF FILMS	CRITERIA		YOB
CoB	1945	UK	Co	1900
C-G	1982	P	Cr	1933
CM	2007	P	Cr	1968
DWG	1916, 1920	S1, B1, SA	M	1875
DB	2008	O, BA, B3	M	1956
DH	1937	US	Co	1900
DL	1944, 1945, 1953, 1958, 1962, 1966	UK, S1, BA, US & BA & O, BA & O, US	M	1908
Dly	1980, 1990	BA, P	M	1946
DY	2007, 2009, 2010, 2011	B3, B3, B3, B2	Co	1963
DM	1955	O, P	M	1920
EG	1932	O	M	1891
ED	1964	US	Co	1908
EGU	N/A	C	Cr	1904
EK	1947, 1954	O	M	1909
EP	1972	P	Cr	1929
EkU	1985, 1995	P	Cr	1954
ER	N/A	C	Cr	1920
EVS	1924	S1	Cr	1885
EO	1978	P	Cr	1931

	YEAR OF FILMS	CRITERIA		YOB
EL	N/A	SA	Cr	1892
EC			M	1957
FWM	1927	S6, SA	Cr	1888
FF	1954, 1960, 1963	S5, P, S3	Cr	1920
FR	1972	P	Cr	1922
FFC	1972, 1974, 1974,	S5 & O & US,	M	1939
	1979	S5 & O, P, P		
FT	1974	BA, C	M	1932
FC	1934, 1938	O & US, O	M	1897
FL	1933, 1935	O, O & US	M	1886
FJS	1970	O	M	1920
FN	1925	B1	Co	1874
FZ	1953, 1966, 1979	O, O & BA,	M	1907
		BA		
Fla	N/A	SA	Cr	1890
GK	1952	S4	Cr	1912
StD			Cr	1924
GC	1964	O, BA	M	1899
GL	1977, 1999, 2005	B2 & US, B2	Co	1944
		& US, B2		
GRH	1969, 1973	BA, O & US	M	1921
GS	1970	US	Co	1911
GT	1959	UK	Co	1920

	YEAR OF FILMS	CRITERIA		YOB
GV	2006	B2	Co	1964
GC	1962	BA	M	1921
GVS	2003	P	Cr	1952
GH	1964, 1970, 1972, 1973, 1975	UK	Co	1922
HB	1929	O	M	1888
Hbo	1971	UK	Co	N/A
HFM	1920	B1	Co	1885
HW	1952	UK	Co	1906
HC	1961	P	Cr	1921
HGC	1953	BA, P	M	1907
HK	1951	US	Co	1886
Hko	1953	US	Co	1905
HL	1949	US	Co	1909
HW	1947, 1948	UK	Co	1890
HH		C, M, SA	Cr	1896
Hhu	1981	UK, BA, O	M	1936
IS	1983, 1997	P	Cr	1926
IB	1957, 1966	S3	Cr	1918
IK	1980, 1984	US, UK	Co	1923
IR	1983	US	Co	1946
JLT	1961	US	Co	1914
JC	1959	BA	M	1921

	YEAR OF FILMS	CRITERIA		YOB
Jco	1938	UK	Co	1887
JB	N/A	C	Cr	1906
JD	1964	P	Cr	1931
JR	N/A	C	Cr	1928
JT	N/A	C	Cr	1907
JYC	1956	P	Cr	1910
JC	1991, 1997, 2009	US, O & US & B2, B2	M	1954
JCr	1923	B1	Co	1884
JF	1979	US	Co	1938
Jl	1987, 1992	BA, BA & UK	M	1928
JLB	1983	O	M	1940
Jcamp	1993	P	Cr	1954
JeCo	N/A	C	Cr	1889
Jre	1939	S1, C, SA	Cr	1894
JV	1934	S2	Cr	1905
JPD	1999, 2005	P	Cr	1951
LucD			Cr	1954
JS	1986	UK	Co	1939
JSc	1973	P	Cr	1927
JZ	1990	US	Co	1950
JW	2007	BA	M	1972
JoelC	1991, 2007	P, O	M	1954
JoelS	1995	US	Co	1939

	YEAR OF FILMS	CRITERIA		YOB
Jfo	1941, 1956	O, S4, SA	M	1894
JGA	1976	O	M	1935
JG	1983, 1985, 1987	UK	Co	1932
JMS	1945	US	Co	1886
JM	1998	O, BA	M	1949
JohnS	1969, 1972	O & BA, BA	M	1926
Jwo	2000	US	Co	1946
JoDe	1991	O	M	1944
JVS	N/A	SA	Cr	1894
JLM	1950, 1956, 1963	O & BA, US, US	M	1909
JL	1971	P, C	Cr	1909
KB	2009	O & BA	M	1951
KA	1961	UK	Co	1914
KL	2006	P	Cr	1936
KM	1953	S2	Cr	1898
KC	1990	O	M	1955
KV	1925	B1	Co	1894
LVT	2000	P	Cr	1956
LO	1948, 1956	O & BA, BA	M	1907
LC	2008	P	Cr	1961
LT	2002	B3	Co	1950
LU	2010	B2	Co	1967

	YEAR OF FILMS	CRITERIA		YOB
LM	1932, 1944, 1946	US, US & O, US	M	1896
LA	1946	UK	Co	1901
LH	1942	UK	Co	1893
LG	1956, 1967, 1977, 1979, 1984	UK, UK, UK, UK, BA	M	1920
Lmi	1930	O	M	1895
Lan	1969	P	Cr	1923
LB	1928	B1	Co	1889
Lma	1975	BA	M	1932
LV	1948, 1963	S2, P	Cr	1906
Lbu	1961	P, M	Cr	1900
MF	2008	B3	Co	1969
MC	1959	P	Cr	1912
Mcarne	1939	S1	Cr	1906
MV	1937	UK	Co	1894
MZ	1951	UK	Co	1903
MR	1958	US	Co	1913
MartinC	1995, 2006	UK, B3	Co	1943
MS	1974, 1976, 1980, 1990, 2004, 2006	BA, P, S5, BA, BA, O	M	1942
MP	1987	P	Cr	1925
MT	1926	B1	Co	1873
MO	1952	BA, C, SA	M	1902

	YEAR OF FILMS	CRITERIA		YOB
MG	1995, 2004	O, B2	M	1956
MCC	1933	US	Co	1893
EBS			Co	1893
MA	1955, 1956	UK, O	M	1920
MB	2009, 2011	B2	Co	1965
MCJ	1989, 1990	UK	Co	1957
Mci	1978	O	M	1939
Mcu	1942, 1954	O, US	M	1886
MH	2009	P	Cr	1942
MM	2004	P	Cr	1954
Mpo	1941	UK	Co	1905
Mant	1960, 1967	S2, P	Cr	1912
ML	1996	P	Cr	1943
MN	1994, 2005	UK & BA, B3	M	1942
Mni	1966, 1968	BA, BA & US	M	1931
MK	1958	P	Cr	1903
	1975, 1984	O & BA & US, O	M	1932
MLH	1975	P	Cr	1934
MD	1959	US	Co	1914
NM	2001	P	Cr	1953
NJ	1993	UK	Co	1950

	YEAR OF FILMS	CRITERIA		YOB
NR	N/A	C	Cr	1911
SB	2005	B3	Co	1967
Nje	1967	O	M	1926
NZM	1948	US	Co	1898
OS	1986	O	M	1946
OW	1941, 1942, 1952	S1, S2, P, SA	Cr	1915
OP	N/A	M	Cr	1905
PH	2005	O	M	1953
PT	1940	UK	Co	1912
PC	1997	UK, B3, BA	M	1964
Pco	1968	UK	Co	1936
PH	1998	UK	Co	1957
PJ	2002, 2003	B2, B2 & BA & O	M	1961
PL	2000	UK	Co	1953
NP			Co	1958
PW	1990	BA	M	1944
PL	2008	B3	Co	1957
QT	1994	P	Cr	1963
RT	1954, 1957, 1960	UK	Co	1915
RK	1978	US	Co	1946
RW	N/A	M	Cr	1887

	YEAR OF FILMS	CRITERIA		YOB
RC	1952	P	Cr	1913
RCI	1936	UK	Co	1898
Rcle	1954, 1957	BA	M	1913
RI	1921	B1	Co	1895
RA	1982	O, BA	M	1923
RB	N/A	C	Cr	1912
Rcu	2003	B3	Co	1956
RD	1979	US	Co	1930
RF	N/A	C	Cr	1916
RL	1965, 1965, 1981	P, UK, UK	M	1932
RS	2000	O & BA	M	1937
RM	2002	O	M	1960
Ral	1967	US, C	M	1918
Ralt	1970	P	Cr	1925
Rbe	1979	O	M	1932
RBr	N/A	C	Cr	1901
RJF	1948	S1, SA	Cr	1884
RR	1980	O	M	1936
Rro	1949	O	M	1908
RSt	1961, 1965, 1969	US	Cr	1905
Rwi	1961, 1965	O	M	1914
RZL	1936	O	M	1889
RZ	1985, 1988, 1994	US, US, O	M	1951

	YEAR OF FILMS	CRITERIA		YOB
Rall	1994	US, B2	Co	1949
Rmi			Co	1962
Rle	N/A	C	Cr	1903
Rmic	1999	UK	Co	1956
RE	1996	US	Co	1955
RJ	1985, 1986	BA, P	M	1945
RP	2002	P, BA	M	1933
RH	2001	O	M	1954
RN	1973	US	Co	1911
SM	1999	O, BA	M	1965
SR	2002, 2004	B2	Co	1959
SF	N/A	C	Cr	1912
SE	1925, 1944	S1, S2	Cr	1898
SG	1982	P	Cr	1944
YG				1937
SM	2001	B3	Co	1960
SJF	1962	UK	Co	1933
	1962, 1965, 1968	US, BA, S6	M	1928
SF	2005	BA	M	1941
SS	1989	P	Cr	1963
SSp	1975, 1981, 1982, 1993, 1993, 1997	US, B1 & US, B2 & US, B2 & US, O & BA, US	M	1946
Spo	1985	O	M	1934
TK	1954	P	Cr	1896

	YEAR OF FILMS	CRITERIA		YOB
TY	1963, 1966	UK, US & UK	Co	1915
TM	2011	P	Cr	1943
TJ	1980	UK	Co	1942
TA	1998	P	Cr	1935
TF	1930	US	Co	1898
TB	1989, 2005	US, B3	Co	1958
TH	2010	O, BA	M	1972
TR	1963	O, BA	M	1928
TS	1986, 1987	US	Co	1944
VG	1974	UK	Co	1911
VF	1939	O, US	M	1889
VM	1951, 1958	O, O, M	M	1903
VT	1977	P	Cr	1929
PaTav			Cr	1931
VDS	1948, 1951	BA & S1, P	M	1901
VS	1979	P	Cr	1939
WR	1931	US & O	M	1889
WAW	1928	O, B1	M	1896
WD	1937	O	M	1893
WF	1971	O	M	1935
WW	1941, 1946, 1957,	O & US, O & BA & US, P, O & BA & US	M	1902
	1960			

	YEAR OF FILMS	CRITERIA		YOB
WM	1984	P	Cr	1945
WA	1977, 1978, 1986	O & BA, BA	M	1935
YO	1953	S6	Cr	1903