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TUTORS' PERCEPTIONS OF THE PURPOSE AND SIGNIFICANCE OF FILM EDUCATION IN A LIFELONG LEARNING PROGRAMME AT A BRITISH UNIVERSITY

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ABSTRACT

This research explores film tutors' perceptions of the purpose and significance of film education in a lifelong learning programme at a British university, and brings new insights into university tutors' understanding of film and film education in a lifelong learning context. The question of what tutors aim to transmit to their students and whether adult students in turn shaped their views is also examined. Narrative inquiry and interpretative methodology were used in the case study. In-depth interviews were conducted with eight film tutors and additional data obtained through biographical and critical incident inquiry. Transcripts were analysed using thematic analysis and the emerging themes discussed to unpack tutors' outlooks and assumptions. The research highlights how tutors' life stories influenced their developing interest in film and demonstrates how the role of television in bringing film culture to households also had a significant impact. One of the main findings is the concept of the *passeur* in tutors' understanding of their role as film educators, a term used by French critic Alain Bergala to refer to passionate cinephiles who make it their responsibility to transmit their love of cinema and film culture to others. It is a role they themselves inherited from others. Indeed, passing on their love of film to the tutors, were a range of initiators and mentors, from family members, friends, film critics they read or followed on TV, professors, and film society members. Significantly, the research shows that, for the most part, tutors' film education took place outside rather than within the education system. Furthermore, none of the tutors involved in the case study chose to study film as a first degree on leaving school, but only later gained postgraduate or professional qualifications. Their personal experience and background, explain why film tutors enjoy teaching in informal settings and engage in dialogic pedagogy. Finally, implications for film education, lifelong learning and professional development are considered.

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AUTHORS DECLARATION

'I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow, or any other institution.'

Signed:

Printed name: Martine Pierquin

CHAPTER 1: SETTING THE SCENE

> Reflection and culture cannot exist without the awareness and memory of an art. These are dimensions that are in danger today. Amnesia is rapidly gaining ground even in universities and specialized cinema schools such as the one I am teaching at. I am convinced that to talk about films, to write about cinema and to teach are the last and only forms of resistance, more essential than ever.
>
> Alain Bergala, *The Cinema Hypothesis* (2016,130)

1.1 THE FOCUS

This research explores tutors' perceptions of the purpose and significance of film education, with the aim to bring new knowledge on film tutors' views on the medium of film and the purpose of film education in a lifelong learning programme at a British university. Narrative inquiry and interpretative methodology drove the case study: in-depth interviews were conducted with eight film tutors and data obtained through biographical and critical incident inquiry. Verbatim transcripts of recorded interviews helped build narrative portraits of the film tutors. Transcripts were then coded for thematic analysis which unpacked tutors' outlooks and the assumptions that shaped their understanding of film education and what they aimed to transmit to their students. In this introductory chapter, I first recall the early days of my teaching experience in a similar context and the questions that rose from teaching adult learners in a university continuing education programme. For clarity purposes, it is worth noting that throughout the dissertation, I use the terms 'lifelong learning', 'adult education' and 'continuing education' interchangeably to describe the context in which the research took place. At the end of the first chapter, I outline the different steps of the research, and the focus of individual chapters.

1.2 SITTING ON THE FENCE: STUDYING AND TEACHING FILM

My interest in this research hacks back to when I was studying for a Master's degree in film studies and working part-time as a film tutor in the lifelong learning programme at the same university. I had taken film modules as part of university degrees in France and the US but, soon after I started teaching, I felt the need to specialise further and enrolled in the university's postgraduate programme in film studies. While juggling studying and teaching film, I found it

difficult to reconcile my experience as a film tutor and the theoretical debates that took place in my postgraduate seminars.

Indeed, during my university education in France, the film courses I attended had introduced me to critical approaches drawing from, for instance, Althusser's structural Marxism, Barthes's and Metz's semiotics, Lacanian psychoanalytic interpretation and Mulvey's theory of the gaze, which, provided me with critical insights on operations of meaning in film and questions of ideology, subject formation and positioning in relation to moving image (e.g. Barthes, 1957; Mulvey, 1975; Metz, 1975). Later, in the US, I was introduced to the neo-formalist approach of David Bordwell and Kristin Thompson, who offered an alternative to the 'grand theories' on the cinema, of which they were suspicious. In response to the complex theories I had studied in France, they advocated a return to close reading, with a focus on film form and the production of meaning, born from the intricate connections between editing, camerawork and all aspects of cinematic styles and narrative (Bordwell & Thompson,1979). In the UK, where I was studying for a second Master's, a historical approach to film theory meant that philosophical questions on the ontological nature of the medium and its ambiguous relationship to reality (Bazin, 1967) were explored in the seminars, along with Soviet Montage theory and the manipulative power of cinema (Eisenstein, 1949), and the use of Brechtian distancing techniques aimed at sustaining critical viewing (Brecht, 1977). These different perspectives helped me understand cinema better while adding further questions to the puzzle that is film theory. It did not mean that I had a clear view of where I stood. Over time, critical reflection, as illustrated in the conceptual survey in Chapter 2, allowed me to appreciate the historical development and contextual nature of film theory itself. As a result, it freed me from trying to find a stable and definitive perspective on film. But when I first became a university tutor, I soon found myself wondering how these, sometimes conflicting, theories could help my teaching. In my beginners' classes, rather than reflecting on theory, we would start from my students' immediate reactions to the films and their collective response was always a rich mix of emotional, psychological and political comments, which deserved critical attention.

Students were more inclined to focus on the social realities depicted in the films' narratives and share their emotional response to characters, story lines and images. My engagement with film, as a lifelong cinema-goer, was often more in tune with my students' reactions than with my professors' theoretical discourse. In my role as a film tutor, I felt ill-equipped to help students connect with the complexity of film theories. Could the gap be bridged or were there two types of film appreciation? One for ordinary viewers and one for academic circles? Because cinema is a form of mass entertainment and a popular art form, it felt paradoxical that the study of film could reach levels of complexity that were not accessible to lay audiences, such as the adult student groups I was teaching and who were enthusiastic cinema-goers, usually with little previous knowledge of film and media studies. Furthermore, I was sometimes suspicious of critical writing that seemed to favour obscure language, as a jargon for a selected few. I understood that complex ideas need precise and nuanced expression but I was concerned that the type of byzantine expression found in some critical texts had become an obstacle to a democratic access to film education. I later discovered that, from the early days of academic film studies, some cinephiles had expressed concern about the type of academic scholarship developing in some university departments, and which "…might very well tamper with the organic rapport of audiences with movies, stunting or unnaturally twisting the development of both." (Andrew, 2009, 879). This begged the question of the purpose and significance of film education for general audiences and lifelong learning.

1.2.1 The hiatus between theory and practice

I further realised that the disconnect between theory and practice was not specific to the teaching of film but was also a challenge to all of those involved in teaching and learning. In the field of education, McIntyre (2005), and Holligan & Willson (2013) discuss the gap existing between practice and educational theory, which McIntyre denounced as 'codified research knowledge' that could do little for the 'every day craft of knowledge' needed by teachers in their classes (McIntyre 2005, 358). As a new teacher, I would have been grateful at the time for a dedicated space where to discuss film education from a

practitioner's perspective. Unfortunately, when I started teaching in the lifelong learning programme in the late 1990s, there was no in-house induction to learning and teaching and my Master's programme in Film Studies, with a heavy focus on forming researchers, did not consider questions related to teaching film. The lecturers themselves did not seem concerned with pedagogical issues and did not question the format of the seminars where the teaching followed the traditional pattern of reading assignments and out-of-class screenings, followed with class discussions, a model that I could not reproduce with my adult students taking classes out of personal interest and with little time outside class for independent study. They had jobs and families, usually came to evening classes after work, and expected a type of student experience, where most of the learning would happen in class. These two different perspectives felt disjointed and seemed to be aimed at two different categories of film audiences, the ordinary evening class folk and the budding experts.

As a result, it is not uncommon for teachers, like myself, to feel a sense of professional isolation as they spend most of their working life alone in a classroom with students. Sharing classroom experience and pedagogical concerns with peers and finding support is not straightforward, especially as the pressure of professionalism and good practice can make them feel like they should be able to cope on their own with the difficulties and uncertainties they face:

> Teaching is evidently and inevitably uncertain […] Casual observation and systematic research both indicate the importance of uncertainty to the ways teachers think and feel about their work. Uncertainty is especially troubling for novice teachers […] ranging from difficult choices about what to teach, to imperfect understandings of difficult concepts, to the fragile foundations of the academic disciplines themselves. (Floden & Clark, 1989)

In this respect, teaching film was not different from teaching other subject areas. However, whereas in more established disciplines teachers could turn to publications on educational issues in their subject areas, there was -and still is- less research available on film education for adult learners. Most publications

focus on young people in or out of school (e.g. Bergala, 2016, 2017; Buckingham, 2007; Head & Jaap, 2009, Head & Jaap,2015), including the first issue of the new *Film Education Journal* (2018), the only academic journal specifically dedicated to how educators work with film. In this context, my research provides insights more specific to film education for adult lifelong learners. I was lucky to have insightful colleagues as research participants. Indeed, I was the course organiser for a film and media subject area with a team of eight film tutors. Curious to find out about their personal response to film and understanding of the significance and purpose of film education, I decided to turn to them as a source of knowledge, experience and wisdom for my research project.

1.2.2 Building experience

To be fair, when I started working as a film tutor, I already had teaching experience in other contexts. I had been a primary school teacher in France through the 1980s, and a French graduate teaching assistant for two years in the US while studying there for my Master's degree. I had also taught French classes to adults at a French institute, two universities and a college of further education in the UK. I could therefore transfer some of my teaching skills but as a university film tutor I had to learn virtually alone, by trial and error. Looking back twenty years later, I could not help smiling at the pedagogical experiments I conducted in my first course where I improvised the unorthodox method of 'serialising' some feature films, showing them in instalments over two or three weeks. I believed in screening films in full to allow for in-depth discussions but the classrooms were not a proper space for screenings: the seats were uncomfortable, venetian blinds tended to get entangled and let the light in, and we still used rather small television sets. It was therefore a compromise, halfway between the full screening and the use of short excerpts, that allowed students to see films that were difficult to source or expensive to purchase. I would record on videocassettes then (I started teaching when the first DVD players came out and classrooms were not equipped with them yet), screening TV programmes weekly to build my collection. This came to an end when the department started renting out a small cinema where we could have quality screenings and use DVDs. The study of film is dependent on technical

development, as confirmed by tutors' life stories (Chapter 4, section 4.3). Despite fragmenting films into long episodes, I did not receive negative comments from students for my idiosyncratic approach. I believe that my newcomer's enthusiasm compensated for my inexperience. This was confirmed later, when, as a course organiser reviewing student surveys for the whole subject area and team of tutors, I could see a correlation between student satisfaction rates and the recurring mention of 'enthusiastic lecturer' on the feedback forms. The impact of teachers' love for their subject is discussed in Chapter 6 (section 6.2), as part of the general analysis of the film tutors' interviews.

1.2.3 Critical incidents: occurrences and definitions

In discussions with my students, I sometimes felt at odds with them. Not only when I found them uncritical of films that, for instance, were in my views too emotionally or ideologically manipulative, but also when they were enthusiastic towards films that I thought were bland and unoriginal.

> …films can sneakily, along with a surplus of pleasure, carry harmful values (vindicating violence, racism, sexism, etc.). I have rarely heard allusions to another danger, which might in fact cause damage that is more profound and lasting: the danger of artistic mediocrity or inanity. There is something worse than a bad film: a mediocre film. (Bergala, 2016, 30)

In class discussions, while explaining what I, the 'expert', perceived as a film's weakness, I had to be careful not to offend and discourage students from sharing their views.

On other occasions, students challenged me in my own complacency. An unexpected example was in a French cinema class, when I screened *The Rules of the Game* (Renoir, 1939). I heard myself laugh at some scenes amidst collective silence and realised that the students were not amused by the comedy scenes, based on stereotyped gender relationships of the 1930s. The students' lack of engagement showed how time could change the reception of a film (Rodowick, 1994, xi). From my perspective, laughing at sexist jokes in an old film carried with it some conscious irony and detachment as I was watching

the film through the lens of history. Critical incidents like this one made me wonder whether there was such a thing as an enlightened form of film appreciation (the expert's) versus a more naïve form of spectatorship (lay audiences)? Should I aim to 'educate' my students, prompting them to dismiss types of cinema they had so far enjoyed? Had some classic films reached their sell-by date because they conveyed political incorrectness? These were issues rising form my practice that helped shape the research questions. They also helped me decide the key theme for the conceptual part of the research (Chapter 2) as I had to narrow down the vast theoretical corpus on film to what I thought was most significant for adult education. Because in our classes the students and I were always busy debating the meaning of the films we saw, I chose to focus on meaning production and ideology, which I perceived as the critical core of film education.

Instances of pedagogical challenge and puzzlement, as described above, can become formative experiences which shape reflective practice. They are known in educational inquiry as 'critical incidents' (e.g. Flanagan, 1954; Schön, 1987; Brookfield, 1995; Butterfield et al., 2005), originally linked to Flanagan's critical incident technique (CIT) now widely used as an investigative tool across qualitative research in education (e.g. Denzin & Lincoln, 2000/ 2002; Odena & Welch, 2012; Holligan & Wilson, 2013). However, researchers and practitioners have interpreted the concept differently (Spencer-Oatey, 2013) and it is therefore important to provide a definition that applies to my research.

Like Halquist and Musanti (2010) I chose to refer to Tripp's definition, which offered a dynamic understanding of the concept, taking both the influence of the researcher and the context of inquiry into account (Tripp, 1993):

> Critical incidents are not 'things' that exist independently of an observer and are awaiting discovery like gold nuggets or desert islands, but like all data, critical incidents are created. Incidents happen, but critical incidents are produced by the way we look at a situation (Tripp, 1993, 8)

As outline by Halquist and Moranti (2010, 449), critical incidents are perceived by some qualitative researchers as everyday events that stand out (Martin, 1996) or events that are considered as significant (Brookfield, 1995) or

situations that challenge the practitioner (Schön, 1987, Holligan & Wilson, 2013). In my research, I used a flexible definition that encompasses both striking and challenging experience, whether it occurred as a singular event or as a persistent situation. I also shared the view that critical incidents are produced by the interplay between external factors and subjective perception in response to a given situation. For instance, in *The Rules of the Game's* critical incident, it was my questioning of the situation that was significant. Indeed, I did not conclude that my students lacked historical perspective but instead reflected on the interaction between film, history, audience reception and education and brought the topic to the class discussion.

1.3 Formulating the research questions

1.3.1 Critical insights

Looking for answers to questions around film education, I had come across two inspiring, yet contrasting books, Henri Giroux's *Breaking into the Movies* (2002) and Alain Bergala's *L'Hypothèse Cinéma* (2006), the English translation of which was only published ten years later. Their distinctive critical perspectives on film education, which are discussed in Chapter 2, helped shape my questions further.

I was intrigued that both writers had chosen to introduce their work with a memoir of their personal encounter with film and how it had influenced their lives. This made me curious of my colleagues' personal stories, with the assumption that it would have shaped their relationship to film and later influenced their teaching. As a result, my approach was conceptual (Chapter 2) but primarily empirical, with narrative inquiry and interpretative methodology (Chapter 3) driving the interview research (chapters 4 to 6).

Since the research aimed to bring to the fore the determining factors that shaped tutors' perceptions of film education, it made sense to proceed chronologically and first investigate the critical incidents that made film a significant element in their lives. The overall guiding research question were therefore formulated as follows: what are tutors' perceptions of the purpose and significance of film education in a lifelong learning context? The general question was then broken down into three more specific questions:

1. What is the participating film tutors' personal relationship to film?
2. How do they understand film education?
3. What do they aim to transmit about film to their students?

Question 1 is explored in Chapter 5, while questions 2 and 3, because they are closely related, are addressed together in Chapter 6. It is in this context that the film tutors' perceptions on film education was researched, with the aim to bring new knowledge to the teaching of film in a lifelong learning context. As such, the research hopes to bring to the fore an overall sense of community of thought and experience, while highlighting individual variations.

1.3.2 Research approach and participants

During the interviews, it became evident that a core ethical element of my research project was to give participants the voice they deserved for bringing their insights to the field of film education, and it was one of the reasons why I composed portraits for each of them, which are introduced in Chapter 4. Furthermore, to get authentic contributions from them it was important to establish a relationship of trust and examine my position as an insider / outsider researcher who was both a teaching colleague and their line manager. This is discussed in Chapter 3.

Among the eight tutors I interviewed, two were retired high school teachers in their late 60s with university qualifications in disciplines other than film, but with professional development in film and media studies. Three tutors had PhDs in film, with one of them a professional filmmaker. Two other tutors had worked as film journalists and one was a freelance film critic who published articles in film magazines and journals. Most tutors were engaged in film criticism and journalism and wrote for a variety of specialist outlets, such as online websites and academic film journals.

There were only two female tutors in the team. I do not think that this was a result of gender inequality in recruitment or career development. Previous female film tutors had left for academic lectureships at other universities. Only the other female tutor and I had stayed locally for personal and family reasons. I believe that most film tutors in the team, male or female, were settled locally

and accepted the compromise of sometimes juggling several jobs, because teaching film was where their heart was. Indeed, as film tutors they were then on part-time, hours-to-be-notified contracts. The gender imbalance meant that attention had to be given to the curriculum, to make sure that gender-sensitive approaches and topics were represented within the programme (Trbvoc & Hofman, 2013).

1.4 Presenting the research

1.4.1 Mapping the process

The research process is not a linear one and, as can be expected, the analytical pathway involved back and forth rumination between theoretical readings and data analysis and interpretation. Figure 1.1 is a visual presentation of the interconnectedness between the theoretical and empirical dimensions. Rather than artificially sketching a logical path from A to B to C, I illustrated how all phases overlapped and wove together as the analytical pathway and overarching argument were emerging.

1.4.2 Paving the way

My aim in this study was to investigate tutors' perceptions on the purpose and significance of film education in a continuing education programme within a university setting. I was seeking to establish how the film tutors I interviewed understood film education and what they aimed to transmit to their students, which explained why narrative inquiry stood out as the most meaningful methodology for my study.

Once I had identified the general area of interest for the research, I designed semi-structured interviews with open questions that focused on tutors' introduction to film, and how their interest developed around critical incidents and influential people in their lives. Focusing on their past, which I did not know about, allowed me to establish a new distance between me and the tutors. After years of working together, that approach helped counterbalance the ambiguities of my positionality as insider-researcher. Composing narrative portraits also worked as a distancing technique (Chapter 4, section 4.3) as I used verbatim quotes from the interviews, rather than writing in my own words from observation, thus avoiding influence from the previous knowledge I had of them.

The portraits helped me organise their contributions, and code them into themes and analytical categories (Chapter 3, section 3.6). From there, interpretation followed. Some findings were expected and others were surprises, as discussed in Chapters 5 and 6. Insights gained and potential implications for tutor development and film education are examined in the conclusion (Chapter 7).

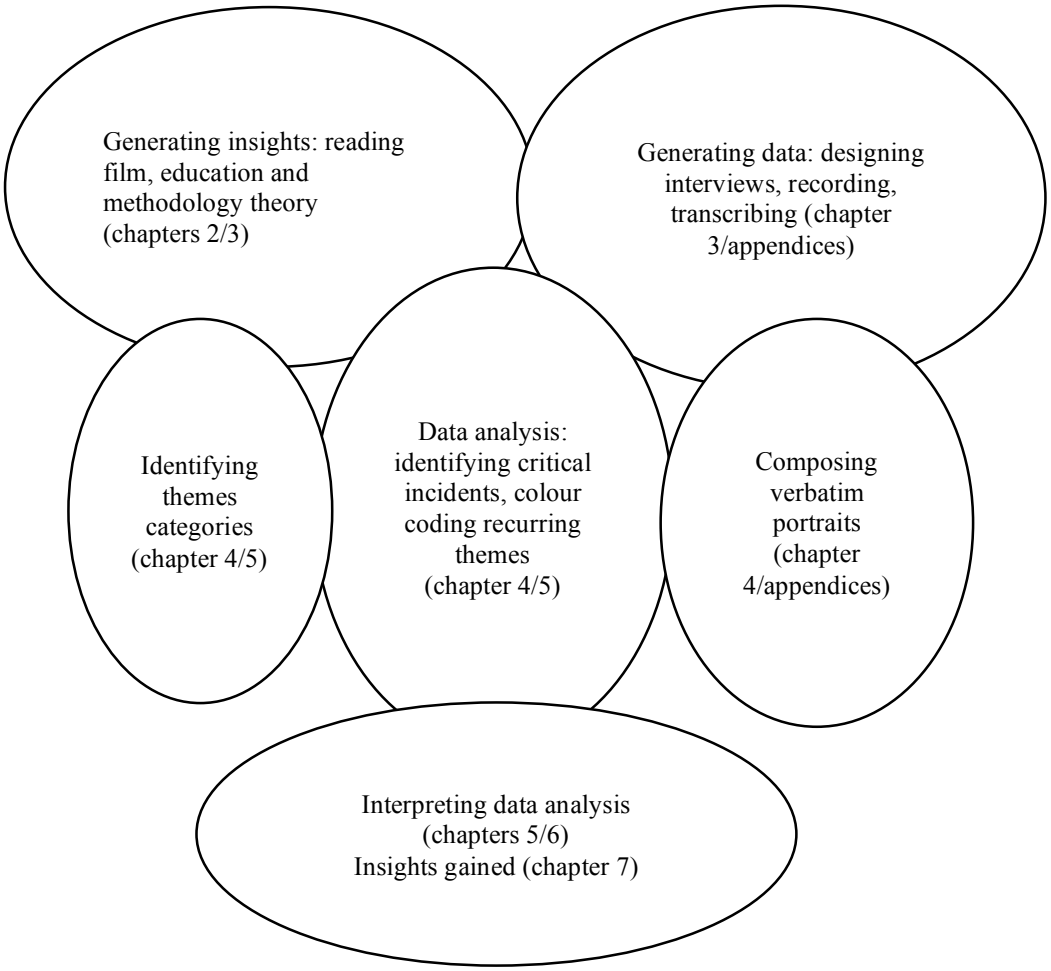

Figure 1.1:data generation and analysis

1.4.3 Structure of the dissertation

In Chapter 2 I survey the conceptual frameworks for the research from two perspectives: first I look at critical perspectives on film and at film as public pedagogy. I then open the discussion by looking at existing projects in film education in Scotland and in France, highlighting the theoretical premises on which they were based. In the light of these projects, I define and discuss

Bergala's concept of the *passeur* of film culture, a concept which became key to understanding the tutors' perceptions on their teaching.

In Chapter 3, I outline the methodology for the study, discussing why interview-based narrative inquiry was the elected method for the research project. To this effect, I provide an overview of key aspects of narrative inquiry, from the epistemological premise to ethical concerns. Finally, I explain how interviews were organised, transcribed and coded for analysis and interpretative purposes.

In Chapter 4, I offer a portrait of the local, institutional and educational contexts in which the research took place and present narrative portraits of the participants. The participants' portraits were composed using verbatim excerpts from the interviews. This stylistic choice was made to foreground the participants' voice and highlight their central role as active contributors to the research.

In Chapters 5 and 6, I analyse the interview research findings, organising them in two main themes, linked to the research questions. In Chapter 5, I focus on the film tutors' formative years, how they discovered cinema and how they pursued their interest in film over time. In Chapter 6, I examine their views on film and the teaching of film in their lifelong learning context.

In the final chapter I summarise research findings and outline implications for context-specific practice and research in film education, and revisit my position as researcher and film educator, noting the transformative effect of practitioner research.

CHAPTER 2: CRITICAL PERSPECTIVES ON FILM EDUCATION

> In my own film-cultural utopia, sophisticated attention to representation and ideology would work in conjunction with a sophisticated attention to film form and style. The cinema of the future, for me, will equally provide pleasure *and* play a role in changing consciousness: helping—in however modest a fashion—to make the world a better place. (Shambu, 2018, para. 12)

2.1 INTRODUCTION

If my academic path took me from French to American and British universities, where I was introduced to different theoretical angles, it was only when I started teaching that I felt the necessity to reflect on these theories from a practitioner's perspective. In this chapter, I examine the critical perspectives that inspired and framed my research into the significance of film education. I first discuss the question of film and ideology, principally looking at Henry Giroux's writings on film as public pedagogy (2002, 2011) and David Rodowick's (1994) analysis of the place of ideology in film theory. I then examine Alain Bergala's (2016) defence of film as an art form and film education as an integral part of general art education, contrasting his perspective with the argument made by Giroux (2002) that aesthetic approaches are not sufficient to counteract the cultural and ideological formatting of Hollywood and other film products aimed at mass consumption.

Looking at popular film and television, I counter-balance negative views of popular media as vehicles for hegemonic ideology, with examples of empowering narratives that challenge the status quo (Dow, 1997; Owen, 1999, Sandler & al., 2011). Finally, returning to the question of cinema, I offer a critical appraisal of Bergala's approach of the film educator as *passeur* of film culture (2016).

2.2 GIROUX AND CRITICAL THEORY

With Paulo Freire, Giroux is one of the major founders of Critical Pedagogy, an educational form of resistance against neoliberal indoctrination. For Giroux, and other adepts of critical pedagogy, the foundation of education, in any context, is to facilitate civic participation by challenging the social status quo on class, gender, race and exploitative subordination, with the aim to create a fairer society (e.g. Giroux, 2006, 2012). Giroux's views on education sit within the Frankfurt School's Critical Theory paradigm, which, applying neo-Marxist principles to the socio-cultural domain, produced new insights into the complex workings of contemporary society, culture and ideology (Bohman, 2016). This includes the seminal work of Theodor Adorno and Max Horkheimer, and their distrust of film's capacity for propaganda and mass deception (Adorno & Horkheimer, 1997), as well as Walter Benjamin's more optimistic stance on the emancipatory potential of the medium (D'Olimpio, 2014), which both shaped Giroux' s ideas on film education and the necessity for public engagement and intervention beyond the university walls.

2.2.1 Critical pedagogy as public intervention

From the perspective of higher education, Giroux and other academic voices have complained that, with universities adopting market-driven strategies and a business-like approach to education, the focus on skills and employability has increased (Brown, 2011,2015), to the detriment of critical scholarship (Giroux, 2006, 2012; Langan, 2014). Throughout his work on education, Giroux maintains that academics' duty is to relentlessly resist the neoliberal trend and act as transformative intellectuals (Giroux & McLaren, 1986, 2014), with the goal to develop their students into critical thinkers, and foster a lifelong interest in participative citizenship (Giroux, 2000, 2002, 2006, 2012). Indeed, when sites of education are 'under siege' (Giroux, 2012), it is the responsibility of academics to embrace forms of pedagogy that invite resistance to normative social and cultural practices. Furthermore, as public intellectuals, academics should be vocal in defending democratic values that are under attack out with their universities (Langan, 2014). Public engagement thus becomes an opportunity for pedagogical intervention, against oppressive structures and imposed social identities.

> In this capacity, educators need to develop a language of possibility for both raising critical questions about the aim of schooling and the purpose and meaning of what and how educators teach. (Giroux, 2004,41)

Not only critical pedagogy '…must address real social needs, be imbued by a passion for democracy, and provide the conditions for expanding democratic forms of political and social agency.' (Giroux, 2004, 36) but pedagogy itself needs to be constantly scrutinised and educators should adopt a self-reflective attitude throughout their professional life (e.g. Brookfield, 1995, Giroux, 2004, 2012).

2.2.2 Giroux's perspective on film education

It is within this paradigm that Giroux developed his critique of Hollywood as a model of mass consumption, to the detriment of the social good (Giroux, 2002, 2011). To use Marxist terminology (Althusser, 1970), Giroux describes how Hollywood operates as a formidable ideological apparatus:

> The potency and power of the movie industry can be seen in its powerful influence upon the popular imagination and public consciousness. Unlike ordinary consumer items, film produces images, ideas and ideologies that shape both individual and national identities. (Giroux, 2011, 689)

A cultural analyst of North American youth, Giroux cites the example of the Disney corporation and its inherent contradictions between films that teach a romanticized vision of childhood, yet equate childhood happiness to consumerism (Giroux, 2011). Expanding his invective to Disney productions aimed at adult audiences, Giroux denounces Disney's conservative ideological bias, as seen for instance in *Pretty Woman* (1990), a contemporary Cinderella/ Pygmalion story that conveys the worn-out stereotype of women needing to be rescued, preferably by handsome and wealthy bachelors. Although *Pretty Woman* is not a recent film, it is still popular on streaming platforms and TV channels (typically on Valentine Day), keeping Giroux's critiques current. The film has also produced numerous Hollywood offspring such as *Maid in Manhattan* (2002) and other 'chick flicks' perpetrating similar reactionary views on women.

It is worth noting that not all cultural analysts agree with the demonization of big studio companies such as Disney, and Giroux's analysis, which may seem

oversimplified (Buckingham, 2007; Decoster & Vansieleghem,2014). For instance, Buckingham argues that child and adult audiences are actively selective in their viewing and negotiate their way through such films:

> In fact, what our research and Drotner's show is that audiences read selectively, taking aspects of the text that seem to them to confirm a positive self-image or cultural identity, and setting that against other aspects of the text that they perceive as problematic or undesirable. And it is these later aspects that they often seem to define as 'American' – as plastic, fake, kitschy, or indeed ideologically suspect. (Buckingham, 2007, 49)

Rather than reducing Disney and commercial Hollywood films to cultural propaganda, Buckingham advises to critically engage with them as 'confused liberal texts' that express contradictions inherent to US society and ideological values.

2.3 Ideology, film aesthetics and elitism

For Giroux, deconstructing popular films from an ideological perspective and in the wider context of popular culture should be at the forefront of critical reflection:

> Engaging movies as a form of public pedagogy in my work (Giroux, 1996, 1997, 2000), I have not been particularly interested in defending film as an art form. Aside from the residue of nostalgia and elitism that guides this position, it is a view that seems particularly out of date, if not irrelevant, given the important role that popular culture, including film, now plays pedagogically and politically… (Giroux, 2011, 691)

Giroux's assessment of aesthetic approaches as 'out of date' and holding some 'residue of nostalgia and elitism' is, to say the least, disconcerting and calls for a closer examination of the relationship between film aesthetics, ideology, and the notion of elitism.

2.3.1 Against elitism(s)

For Giroux, the rise and omnipresence of digital visual forms challenged the relevance of film as a key reference in popular culture. Historically, film had been elevated from popular entertainment to artistic status, with universities' acceptance that the medium was worthy of serious study. Yet, says Giroux, in the context of expanding new media, it seemed obsolete and elitist to confine

the study of film to aesthetic concerns. In his opinion, what mattered most for 21rst century film educators was to teach how visual media in general, film being only one of them, influenced our ways of thinking and shaped our social identities, values and practices (Giroux, 2011, 691).

According to Shambu (2018), the type of elitism condemned by Giroux can be partly explained by the historical dominance, in film theory and criticism, of a Western auteurist evaluation of film, and its focus on formal-aesthetic criteria. Because the canon of film auteurs and proponents of the author theory have been primarily male - for instance, the New Wave filmmakers and *Cahiers du Cinéma* critics in France, and Andrew Sarris in the US, Shambu argues that it is difficult for films centred on narrative about social and ethnic minorities to get a voice in film festivals and film criticism circles:

> There is nothing self-evident about centring formal innovation when evaluating films; it is merely one possible yardstick of judgment, privileging a way of watching and valuing films. One might easily imagine otherwise: for instance, a system of values in which cinema is prized, above all, as an instrument of deep curiosity about the world and a critical engagement with it… This does not mean that formal, medium-specific inventiveness is not important: merely that it would not be the overriding criterion of value in assessing films. (Shambu, 2018, para.12)

In that sense, auteurist film studies, by praising the artistic vision of individual filmmakers, are at odds with the sociological approach characteristics of Giroux's work in the field of cultural studies. This explains Giroux's choice of title for his book *Breaking into the Movies* (2002) as if forcing its way into a guarded fortress… or ivory tower. Conversely, Shambu, rather than opposing film studies to cultural studies, writes in favour of opening the field and multiplying the points of entry into film appreciation and criticism.

Although an auteurist from the *Cahiers du Cinema*, Alain Bergala acknowledges the view that forms of elitism exist in cinephile circles:

> The love for cinema can be very elitist indeed. Such is the case in micro-communities of cinephiles where one tends to talk about cinema only to those who already share a passion for cinema and the same films. Cinephilia sometimes is this 'oratory' for those in the know, who are

> envious [sic] with their treasures, while those whom I call *passeurs* have always had a passion to share their taste and the films they loved. (Bergala, 2016,131)

Such elitism contradicts the fact that cinema first developed as a form of popular entertainment. To counter elitist approaches, Bergala suggests a democratic form of engagement based on the idea of sharing rather than excluding. Central to his theory is the figure of the *passeur*.

2.3.2 *Passeur* of cinema and/or film educator?

Bergala advocates a form of return to basics, where film education happens in and outside schools and in which film educators take on the role of *passeur*, sharing the films they love, rather than keeping the conversation between those 'in the know'.

First and foremost, a *passeur* should engage in the dissemination of the films themselves, sharing their appraisal of why these films matter with diverse audiences. Bergala cites the example of André Bazin, founder of French magazine *Cahiers du Cinéma*, who, between the two world wars, travelled around France and organised film screenings in universities and factories alike, making no distinction between the two settings. Bazin had run cine-clubs during the Nazi occupation and, from 1945 to 1950, worked for the Communist outreach organization *Travail et Culture* (Andrew, 2011). To him, showing films and discussing them with popular audiences was as important as the development of film criticism. François Truffaut used to accompany Bazin:

> During the first days of our friendship - it was about 1947 - I had the chance of accompanying him to his film presentations and observing him when he projected two of Chaplin's short films - first in a Dominican monastery and two days later to the workers in a metal factory in the short break between their lunch and their return to their workbenches. On both occasions, he managed to inspire his audience and to draw everybody into the discussion. (Truffaut, 2004,18)

The concept of the *passeur* is examined further in Chapter 6, in relation to key findings in tutors' interviews and in contrast to Giroux's ideas on film education. Whereas Bergala, just like Bazin, sees the public debate around films as a political act in itself, for Giroux, the focus is primarily on educating audiences on how to read films politically:

> I emphasize in my classes that I interpret films as a serious object of social, political and cultural analysis; moreover, as part of an attempt to read films politically, I make it clear that I bring a certain set of assumptions, experiences and ideas to my engagement with films. (Giroux, 2011, 692)

Giroux pursues his argument by explaining that, in his classes, he chooses to show films that are widely accessible, therefore often coming from the mainstream and Hollywood, and that deal with social issues. While they both denounce forms of elitism, Giroux' s focus on politics and ideological impact of mainstream cinema stands in contrast with Bazin's activism as a *passeur*, and Bergala's philosophy. In *L'Hypothèse Cinéma* (2006, 2016), Bergala postulates that film education should engage students with films that made an impact on the development of film as an art form and approach theoretical questions and dilemma via the close study of film excerpts and the practice of filmmaking (Bergala, 2016). The matter to consider now is why these approaches should be opposed, since questions of ideology are not absent from aesthetic debates and questions of meaning production are at the centre of filmmakers decision-making processes.

2.3.3 the production of meaning in film

A survey of some significant developments in theoretical debates around the production of meaning in film demonstrate how meaning and interpretation are intrinsically linked to ideology. For Rodowick (1994), like for Giroux (2011), meaning lies at the crossroads between the film product, and its reception by particular audiences. Not only do context and audiences matter but time can also change the significance of films (Rodowick, 1994, xi), as seen in Chapter 1 with my students' reaction to *La Règle du Jeu*, showing that social and gender representations, for instance, can take new, and problematic, dimensions over time. Thus, meaning is never an essence, hidden in the film text itself, but a social construct. This understanding of the production of meaning is essential to Giroux's views that films should not be considered as closed-off objects (Giroux, 2011, 691). In a similar line, Rodowick further acknowledges the limits of theories of aesthetics, as already highlighted by Giroux:

> …intransigent blindspots were created around questions of ideology, cultural identity and spectatorship, (Rodowick, 1994, xii)

To probe those limitations, Rodowick formulates a simple question that is inherent to the wider debate on film and ideology: *what is a political film?* To him, any meaningful answer cannot ignore the specificity of film and must examine the construction of cinematic images, the editing of sound and image together and all other aspects of film style (Rodowick 1994, xiii). In contrast, in his essays on cinema, Giroux (2002, 2011) does not engage in detailed analysis of film form, a step that, for Rodowick and Bergala, is pivotal to understanding the production of meaning in film, and how ideological discourse is constructed. A brief historical survey of film and ideology is also helpful to contextualise critical discourse about film.

2.3.4 Politics of representation and representations of politics

In the post-68 years, radical film critics (e.g. Comolli & Narboni, 1971; Wollen, 1972) rejected Hollywood cinema because of its deceptive transparency of form, based on narrative unity, continuity and closure (Bordwell, Thompson & Smith, 2013). For them, Hollywood films, and other national commercial film productions, were distracting from the materiality of film and therefore occulting its manufactured nature. Because of Hollywood cinema's smooth camerawork and subtle editing, audiences were manipulated into confusing cinematic representations with a truthful portraying of reality. In fact, as argued by Giroux and others, the bulk of Hollywood productions convey embedded ideological values that support "dominant ways of seeing and understanding" and the social status quo (Rodowick, 1994, xiv). To counteract this approach, some filmmakers and critics advocated various strategies, such as the use of 'distanciation' techniques, that would bring reflexivity into a film and encourage audiences to think critically. For instance, various stylistic devices would break the narrative continuity, thus re-establishing critical distance, as Brecht did in his theatre (Brecht, 1977).

Some critics and filmmakers therefore turned to forms of experimental cinema that deconstructed traditional forms of film narratives, a move described as new 'politics of representation' (Rodowick, 1994, xi). These counter-Hollywood practices were seen by some as sufficient to challenge Hollywood's audience manipulation, thus 'locating issues of spectatorship within the form of film

itself' (idem, 1994, xi). Misguidingly, argues Rodowick, by focusing on form only, some counter-cinema theories followed a system of binary values that replaced the illusion of reality on film with a series of formal opposites: reflexivity against transparency, materialism versus illusion, and a rejection of narrative cinema as a whole. In a logical move, the key characteristics of narrative cinema (illusion of depth, plot linearity and continuity) were declared ideologically tainted and stuck in conventional forms of storytelling, harking back to the 19th century novel. For radical filmmakers, non-narrative cinema became the most, or even only, meaningful form of subversive cinema (Rodowick,1994, xvi).

In this context, critical theorists like Giroux, by moving away from formalist approaches, seem to open a more fruitful framework for the study of film, recommending that films are critically examined in relation to 'other cultural texts, discourses and institutional formations' (Giroux, 2011, 692). Yet, says Rodowick, it remains essential for critics to engage with film theory if they want to understand how moving images produce meaning, which aspects of film form promote spectators' identification and illusion of reality, and which break the identification process (Rodowick, 1994, xv). Critical theorists, in privileging narrative over form, engage in a reflection on 'the representation of politics', while neglecting 'the politics of representation' as articulated by counter-cinema (Rodowick, 1994, xx). They understand cinema as an 'ideological apparatus', countering Hollywood by investigating new subjectivities, such as gender issues, and representation of minorities, which were, and still are, generally excluded from mainstream cinema (Rodowick, 1994: XX). This focus on new subjectivities is in agreement with Giroux's interests in the representation of race, class and gender in film (2011, 690).

These theoretical debates have a direct connection with film education as tutors need frameworks to address questions of meaning and the ideological power of cinema. If film educators, when faced with the complexities of film theory, are unsure of their own position, they can take comfort in the realisation that theoretical debates evolve over time and that there is no

immutable approach to film. For teachers, it is also reassuring that they do not need to speak from a unique, overarching critical framework in their classes:

> The lack of a master theory of cinema, is not to the detriment of film theory. Knowledge springs from debate. (Rushton & Bettinson, 2010,1)

Indeed, the gaps and clashes between theories can reveal themselves as a fertile terrain for theoretical bricolage and hypotheses, and the emergence of new perspectives.

2.4 Films as teaching machines and public pedagogy

In settings where discussions on film theory feel irrelevant, glimpses into the complex machinery of film are still paramount. Films impact on public consciousness and shape audiences' behaviour. For Giroux, Hollywood cinema is pernicious and needs to be challenged as it works like:

> … a visual technology that functions as a powerful teaching machine that intentionally tries to influence the production of meaning, subject positions, identities and experience. (Giroux, 2001,587)

Film audiences make intellectual and emotional connections between films and their lived reality and onscreen narratives can be absorbed as unexamined blueprints for real life. It is in that sense that films can be described as 'teaching machines' and educators should therefore show audiences how the films themselves teach us. Giroux notes that education also happens outside the classroom, in a wider culture that shapes people's values, behaviour and emotions:

> We live at a time in which the educational influence of the larger culture has become the major force in producing subjectivities, desires and modes of identification necessary for the legitimation and functioning of a neoliberal society. (Giroux 2011, 686)

General media education is therefore essential to the understanding of the ideological power of cinema. In agreement with Gray (1995), Giroux denounces Hollywood's façade as entertainment, while operating as a site of cultural politics which is "… a different, but no less important site in the contemporary technological and post-industrial society where political struggles take place' (Gray, 1995, 6). Educators should then reflect on wider cultural outlets, such as

film and other media, and offer the public opportunities to assess and analyse their role in the functioning of society. In this context, Giroux insists that film is a particularly powerful medium that plays out and transmits society's cultural heritage and values, and argues that specific forms of literacy are necessary to understand how films convey models of social practice, images and values that shape people's lives and identities. Acknowledging his students' response to film, and with similar observations to the ones I drew from discussing film with my students (Chapter 1, section 1.2), Giroux sees film as an opportunity for educational and civic intervention:

> … many students see in the public issues addressed by film culture a connection to public life that revitalizes their sense of agency and resonates well with their sense of the importance of the cultural terrain as a valuable source of both knowledge and critical dialogue (Giroux, 2011, 690)

Giroux argues that because of the response films elicit, they operate as instruments of public pedagogy, shaping our views on society, its unresolved conflicts and the role to which individuals are expected to conform.

2.4.1 Public pedagogy as a field of cultural and ideological struggles

Focusing on contemporary US society and mainstream Hollywood cinema, Giroux warns against the insidious power of mainstream cinema production, how Hollywood films operate as *teaching machines*, conveying dominant values and consolidating the social status quo. In that sense, says Giroux, Hollywood cinema plays an active pedagogical role in American society and narrows down the scope of individual agency (Giroux, 2011). Mainstream Hollywood products are dangerously insidious as they package themselves as benign entertainment, thus leaving movie audiences unprepared for critical viewing and unarmed for intellectual resistance. As a result, spectators tend to passively absorb the values expressed in Hollywood products, and accept these values as a template for social and individual behaviour onto the real world. To Giroux, all educators should therefore instigate educational initiatives involving film. It is their mission, as public intellectuals, to enhance literacy and enable critical interpretation. To this effect, he urges them to examine films as cultural products rather than closed-off artefacts, and with students' participation, to deconstruct how films work, taking into account questions of power, agency and social transformation (2011, 690).

Yet, while many films endorse the status quo in the social roles to which individuals are expected to conform, others offer opportunities for social critique and emancipatory education as they challenge the viewer to reflect on the political dimension of representation.

> … they also bridge the gap between private and public discourses, play an important role in putting particular ideologies and values into public conversation, and offer a pedagogical space for addressing how a society views itself and the public world of power, events, politics and institutions. (Giroux, 2011, 691)

Giroux thus acknowledges that social identity can be shaped by film in two ways: if some films appeal to a desire to conform by portraying traditional social roles in a positive light, others, on the contrary, expose social tensions, encourage spectators to engage in social critique, and reconsider their place or that of others in society. In either case, and problematically, Giroux continues to equate film analysis to a critique of narrative, and does not explicitly call for a critical approach specific to the medium, that would, for instance, include closer examination of the formal elements that inflect meaning, such as *mise-en-scène*, camerawork and montage. Indeed, the way the camera moves and frames a subject, and how space is negotiated, as well as the juxtaposition of shots at the editing stage, all contribute to the production of meaning in film. By justly refusing to see films as closed-off objects, Giroux may yet be focusing too much on the context, as if meaning was constructed solely from the outside, rather than in the interaction between the key elements that constitute the cinematic experience: the film text, its contexts and audiences.

2.4.2 Empowering models

If Hollywood cinema is a powerful example of how popular culture operates as an instrument of public pedagogy, it does not mean that all productions, should be denounced as a source of ideological brainwashing and alienation. As underlined by Savage (2010), public pedagogy scholarship should not content itself with a reductive analysis of popular culture but '… recognize the powerful role everyday cultural texts and discourses can play as dynamic, dialectic, and political vehicles of resistance' (Savage, 2010,109). What is this concept of

public pedagogy and what does it mean? Sandlin et al. (2011) comment on the ambiguous and 'undertheorized' nature of the concept of 'public pedagogy' and insist that researchers in the field should delineate their research area more clearly (Sandlin et al., 2011, 356). In its wider sense, public pedagogy refers to the educational force of popular culture (Giroux, 2002). In response to oppressive factors at play in society, there is a need for education and for forms of literacy that allow for the 'possibility of interpretation as intervention' (Giroux, 2011). Critical theorists (Brookfield (1986), Mezirow (1995, 2000), Giroux (2002, 2006, 2011, 2012), Higgins (2011), and Sandlin, O'Malley and Burdick (2011), all voice the necessity to counter dominant cultural politics. Brookfield calls it 'ideological detoxification', a process of critical thinking through which adults…:

> ... realize that the representations of political realities presented on television and in the press often are culture specific, influenced by vested interests, and reflect an unchallenged ideological orthodoxy. (Brookfield, 1986)

In sites of adult education, time should therefore be spent with students reassessing personal assumptions about themselves and the world around them. To that effect, public pedagogy scholars (Gray, 1995; Savage, 2010; Sandlin et al., 2011) urge educators to further expand students' horizons and go beyond a denunciation of 'capitalist brainwashing' by introducing students to sites of resistance in popular media:

> … television viewing can have tremendous potential for stimulating critical commentary and raising awareness of a wide range of issues. (Sandlin et al., 2011, 9)

For instance, in the research interviews, female viewers of the TV series *The Avengers* (1961-1969), recalled that, at the time, the female action hero (Diana Rigg's Emma Peel) at the centre of the narrative had a big impact on them and 'changed the direction of their lives by incorporating the character's traits into their own identities' (Sandlin et al., 2011, 13). One can see here that, in contrast to the mere denunciation of films as vehicles for conservative ideology, film and television can also offer a critical space in which to reflect on societal issues such as gender and social identity. Closer in time, Jane Campion's television series *Top of the Lake* (2013) portrayed female characters as central to the stories. Typical of the new millennium's feminist tropes, the female

police officer leading the investigation (Elizabeth Moss's Robin Griffin), is portrayed as both courageous and fragile, as she deals with her mental health issues while obsessively seeking revenge on the men who raped her as a teenager. Fifty years after *The Avengers*, a feminist protagonist can display her flaws, as the myth of the superwoman has waned and women can let go of self-blame for their imperfection.

2.4.3 'Movies make us think'

In the light of the critical debate around public pedagogy, can film theory have a place in that discourse? As noted by Rushton and Bettinson:'… film theory endures for a simple reason: movies make us think' (2010, 2). From a public pedagogy perspective, it would thus be a mistake to leave audiences out of the equation, as audience reception is a precious indicator of the evolution of taste and, at a deeper level, of cultural and societal shifts. Furthermore, the active conversation between theory, film practice, audience reception and education is constantly fed by technical innovations, which in turn challenge existing theoretical views on cinema and so forth. Cinema is an art and an industry and films are not made with the theorists in mind. Nevertheless, it is the role of the educator to provide some theoretical tools to understand how films operate as 'teaching machines' and help people find their way through the mediocrity of most commercial output and discover forms of cinema that are less talked about but have more political and artistic ambition. In critically analysing film, the film educator should keep in mind that meaning is always co-constructed and lies in the interaction between the film and particular audiences. In that respect, Giroux argues that shortcomings of academic film studies lie in the tendency to examine films as singular objects, the meaning of which would solely reside in the films' internal components and how they combine and work together:

> Meaning should not be sutured into a text, closed off from the myriad of contexts in which it is produced, circulated and renegotiated. (Giroux, 2011, 692)

However, I hope to have demonstrated that this view of film theory and academic film studies is restrictive. The field encompasses so many different approaches that objecting to them as a unified bloc is risking oversimplification.

Nevertheless, situating his university teaching outside the aesthetics paradigm, Giroux favours a cultural studies approach that sees films as texts belonging to the wider corpus of all cultural and political discourses within a given context. To him, that context is paramount to meaningful critical analysis as it opens the field of interpretation.

Yet, as demonstrated by Rodowick (1994), the study of film aesthetics is an essential part of the process. For instance, choosing from the classic examples taught in introductions to film studies, studying the editing of the 'Odessa Steps' scene in Sergei Eisenstein's *Battleship Potemkin* (1925) shows how a visual montage is constructed to impress on the viewer the idea of brutal military repression. Via editing techniques, a controlled process of identification with the repression's onscreen victims, incites feelings of solidarity with the people of Odessa. Similarly, the technique of montage used by Hitchcock in *Psycho* (1960) for the famous 'shower scene', to express a brutal stabbing and death, is an exercise in film style that show students how the juxtaposition of sound and images is used to manipulate the audience and trigger an emotional response, in this case, shock and horror. Another classic example of such manipulation is the controversial tracking shot in Gillo Pontecorvo's Holocaust film *Kapo* (1960): when a concentration camp prisoner collapses at the foot of an electric fence, the camera tracks forward and ends in a close-up of her face as she dies. The shot was famously denounced by French director and critic Jacques Rivette as an 'abject' camera movement that turned spectators into voyeurs as they were forced to watch a Holocaust victim's agony magnified on screen, from the comfort of their cinema seats (Daney, 1992). Later, Godard also referred to Rivette's comment when he declared that 'un traveling est une affaire de morale' - a tracking shot is an ethical issue (my translation); to him, the voyeuristic shot exemplified cinema's regular failure to fictionalise the Holocaust (Kretzchman, 2004). From a pedagogical perspective, these examples show how the study of particular scenes and stylistic devices, teach students that style and ideology work together and that form inflects meaning, no matter the filmmaker's intentionality. Having examined issues of film and ideology in different theoretical frameworks, and their implications for film education, how do these positions translate into existing educational projects?

2.5 Film education in practice

Whereas Giroux's essays on films and public pedagogy were concomitant with his experience of teaching American college students, film education projects also came into existence in other cultural and national contexts. In this section, the focus is on two of them, the Scottish 'Reel to Real' which was aimed at young people aged 16–19 years, and the French initiative 'Cinéma, Cent Ans de Jeunesse', led by Bergala and which, since 1995, has been opened to young people between the ages of 6 and 18. Bergala's film education programme 'Le Cinéma, Cent Ans de Jeunesse', initially aimed at French primary and secondary schools, spread internationally. Meanwhile, in Scotland, the Moving Image Education's project 'Reel to Real' (Head & Jaap, 2015), supported by the Scottish Executive policy, *More Choices, More Chances*, was primarily developed for local young people who were not in education, employment or training (NEET) and was therefore deployed in informal settings.

2.5.1 The Scottish model

The Scottish project stemmed from the assumption that pedagogical actions based on young people's agenda, rather than the academic curriculum, would be more successful in engaging disenfranchised youth. The project was therefore based on voluntary participation and encouraged a return to education or employment by fostering moving image literacy, and derived life skills outcomes such as the building of self-confidence (Head & Jaap, 2015,160). At the core of the project was the creation of short films that would be screened at local cinemas. In preparation to making a short film, participants would be introduced not only to film making skills but to film appreciation and critical analysis. Echoing research findings from Gray (1995), Savage (2010), Sandlin (2013) and others who, as discussed earlier, emphasized the positive effect of television programmes such as *Buffy the Vampire* or *The Avengers* in the construction of confident (female) identities, the thinking behind 'Reel to Real' was to emphasize the positive qualities found in film and media culture and practices, thus debunking the idea that new media have a negative impact on young people:

> … namely, that the media, and television and the internet, have served to liberate and empower children and young people, including those who have turbulent life experiences. (Buckingham, 2007, in Head & Jaap, 2015,167).

As examples of empowerment, Buckingham quotes freedom of unsupervised access to online material, decision-making in gaming, and freedom of expression on chosen topics via interactive online networks; for instance, arguing that young people can become autonomous decision-makers in the face of online advertising. In contrast to the usual concern that young people are now more at risk of falling prey to advertising companies, this position challenges the common claims that technological development is 'bad' and 'dangerous'. With a similar positive outlook, 'Reel to Real', followed the principle that creative opportunities have positive educational outcomes and develop new skills and knowledge. As such, it stood in contrast to remedial pedagogy found in the school system, that focused on academic deficit and thus reinforced negative identities (Head, 2007, Jackson, 2011).

Interestingly, Bergala (2016), Giroux (2011) and Head & Jaar (2015), all underline that an important asset of moving image education is that it can take place outside sites of formal learning and challenge dominant cultural and educational practices. Also in agreement with Bergala, Head and Jaap support the argument that projects in film and media education happening in schools, can disrupt conventional modes of learning and challenge the status quo. Thus, whether within or outside institutional sites of education, they all believe in the potential of film education to allow participants not only to acquire new skills and but also to rethink their place in the world and redefine their sense of identity.

The French and Scottish projects also had in common an element of practice - with the making of short films for 'Reel to Real', and guided filming exercises for Bergala-, where learning in action is facilitated and complemented by film discussion and analysis. Talking about filmmaking, Head & Jaap, place it at the centre of the project:

> Crucially, in the Reel to Real project, learning was a function of the activity rather than something that had to take place before young people were able to participate (Head & Jaap, 2015, 168).

However, while the Scottish project was aimed at school leavers and had the ambition, beyond film education, to fight social inequality of chances and lead them on a path towards education or employment, the French scheme addressed all children in compulsory education and had more general, yet no less ambitious, objectives.

2.5.2 The French model

Historically, the French project was born within the state school system from the highest ranks of Education Nationale in the early 1980s.At the time, the French Minister of Cultural affairs, Jack Lang, entered a series of conversations with Alain Bergala, former editor of *Cahiers du Cinéma*, filmmaker and educator. The discussions centred around a national film education scheme that would make sure that all state school children had access to cinema and the opportunity to engage in a critical and creative process.

A key feature of the film education project was its choice of teaching staff. Rather than relying on film experts to endorse the responsibility of teaching film to young people, the project was organised with any in-house teaching staff volunteering to participate. The decision assumed that enthusiasm for the subject was more important than academic knowledge and technical expertise. At the root of the decision was the belief that the pedagogical use of film in schools had to go beyond the idea of film as a tool for learning (for instance film adaptations in the literature class or historical period dramas in the history class) and become part of art education, which included an introduction to filmmaking while still focusing on film analysis, screenings and discussions (Bergala, 2016).

It is worth noting that this aesthetic approach to film has been embedded in French culture since the early 20th century. In France, cinema is traditionally considered on a par with architecture, sculpture, painting, dance, music and poetry and known as the 7th art. The term was introduced by Italian film

theorist Ricciotto Canudo with the publication of the *Manifesto of the Seven Arts* in 1911. Canudo, who lived in France, also set up the first ciné-club, 'Friends of the Seventh Art' which brought artists together in support of the film as art. Canudo defended the idea of cinema as a total art form, bringing all other arts together: '…that Art of total synthesis which is the cinema. This fabulous progeny of the Machine and Feeling…' (Canudo,1975, 253). While recognising that cinema is an industry run by 'shopkeepers', Canudo considered that an art form was emerging from the mediocrity of their commercial outputs and that it is the responsibility of artists and critics to 'speed up its blossoming, seize its intelligence and multiply its dreams' (idem, 253). Incidentally, in French culture, television and the comic book will later be hailed as the 8th and 9th arts in a move that obliterates a hierarchy of between classical and popular modes of creative expression.

2.5.3 the *passeur*: anti-establishment concept or elitism?

Also a fervent supporter of film as an art form and based on his practice as a filmmaker and film critic, Bergala developed an approach to film education that was inspired by his lifelong reflection on the transmission of film culture, adapted to the school context and its young audience. From the start, Bergala, was aware of the challenge of introducing cinema within the national school system. Indeed, he was aware of the use of film as a pedagogical tool to illustrate the school curriculum with literary adaptations of great classics, historical and social films and so forth. For Bergala, the focus of film education is the specific mode of expression of cinema as an art form.

> The obsession with meaning and a film's ideological content, prevented people from seeing that cinema belongs in the realm of the senses in the same way that a painting or a piece of music does. (Bergala, 2017, BFI lecture, para.10)

The aim was to initiate film experiences that children would carry with them in later life. Still, the uniqueness of Bergala's approach resides in his strong belief that art cannot be fully appreciated and understood without 'doing art'. To him, film studies would always be incomplete without the experience, no matter how modest, of making films.

Overall, critics were supportive of the approach, which launched a successful programme of filmmaking for young people, but film schools and filmmakers in France first expressed disappointment when Bergala and his pedagogical team advised to allocate the teaching of filmmaking in schools to teachers of any discipline, rather than turning to technical experts (Dubois, 2002). The rationale behind this decision can be found in Bergala's manifesto, *The Cinema Hypothesis* (2016): according to Bergala, a passionate teacher has a better chance to pass on a love for cinema than a skilled technician. He also warned that teaching elements of filmmaking and film appreciation should not generate the teaching of a rigid and normative film grammar. Instead, teachers should become *passeurs* of cinema.

In French, *passeur* has two meanings, the first meaning designates someone whose job is to take people in a small boat to the other side of a river. The second meaning who translate as smuggler in English. It refers to someone who smuggles people or goods through any kind of border (as between the Free zone and the German zone during the French Occupation, for instance). Alain Bergala borrows the metaphor of *passeur* of cinema from French critic Serge Daney who liked to define himself as such:

> I like this small word: *passeur*. (…) The *passeurs* are strange: they need borders but only to challenge them. They don't want to be alone with their treasures and at the same time, they don't really care about those to whom they pass something. And since 'feelings are always reciprocal', we don't really care about them either, we don't pass anything to them and we often empty their pockets". (Kretzchmar, 2004, endnote 2)

P*asseurs* are the film critics, teachers, or self-taught cinephiles, who share their enthusiasm for the films they love and guide others in the direction of films that are not be talked about elsewhere. In schools, teachers should then transcend their school teacher's status and reach the new symbolic status of *passeur*, seen as indispensable to the task:

> … his [sic] own symbolic status changes, he abandons for a moment his role as an educator, as that role has been defined and delimited by the institution, in order to take up a way of speaking and interacting with his students … where the 'I' that can be so harmful in the role of the teacher

> becomes practically indispensable to a good initiation (Bergala, 2016: 38–9).

Beyond the vague idealism of the definition, Bergala's idea of a good initiation includes 'doing art' via a guided introduction to filmmaking, in which teachers and students engage together. The international programme, which has been running in its current form since 1997, has a yearly cycle where young people work on a theme with their teachers, for instance the long take, colour, point-of-view or camera movement. In an approach that Bergala describes as a 'pedagogy of fragments' (2016, 65-72), students are introduced to selected film excerpts, that introduce them to the chosen theme and offers an opportunity to reflect on the creative act of filming a shot or a film sequence and the decision-making process that is part of it.

> Paying specific attention to one detail of cinematic craft, such as those mentioned above, and being mindful of the interplay of the other elements of cinema with which it comes in to contact, we invite the participants to enlarge their approach to cinema. After viewing films in cinemas and having analysed pre-prepared clips on the topic the participants perform individual filmmaking exercises. (Le Cinéma,100 ans de Jeunesse webpage, para.4)

The making of the collective film, also based on an imposed but flexible storyline, comes after the completion of a series of filmmaking exercises. The films are shown at the Cinémathèque Française in Paris at the end of the school year, where young people are invited to introduce and discuss their films.

2.6 Summary of chapter 2

In this chapter I have surveyed questions of education, ideology and film, looking at cinema as an ideological apparatus (Rodowick, 1994, Giroux, 2002, 2011) and the necessity to educate audiences to read films ideologically. I contrasted this approach with Bergala's notion of cinema as an art form and of the film educator as a *passeur* of cinema. I have shown that different critical approaches in turn influence different pedagogical approaches. With Bergala, a theoretical framework focusing on film aesthetics leads to a 'pedagogy of fragments' where close attention to formal details then translates into filming exercises where students learn to reflect in action on the interaction between the camera and the world, in order to negotiate space, express an emotion or

an idea. In the Scottish project, a more socially oriented and ideological understanding of cinema led to a programme aimed at giving a voice to marginalised groups and develop life skills that go beyond the practice of making and discussing films. It is important to stress that these different theoretical and pedagogical approaches are not antagonistic and, together, offer participants in educational film projects the best of both worlds:

> The cinema of the future, for me, will equally provide pleasure *and* play a role in changing consciousness: helping—in however modest a fashion—to make the world a better place. (Shambu, 2018, para.12).

Finally, it is my experience that, in practice, most film educators do not imprison themselves in closed-off theoretical frameworks and tend to address both the ideological and formal aspects of film, which they understand as not dissociable. The debate between aesthetic and ideological approaches is further explore in relation to film tutors' interviews (Chapter 6, section 6.4). Significantly, the possibility of adding filmmaking exercises to their courses to enhance students' understanding of film was not mentioned, except by the only filmmaker in the group who taught practical courses (section 6.5). The two projects discussed here were addressed to young people who are more familiar with moving image technology and prone to learn by doing than the adult lifelong learners who attended the research participants' courses. This is discussed further in Chapter 7 along with other implications of the research.

CHAPTER 3: METHODOLOGY

3.1 INTRODUCTION

In this chapter I discuss the nature and validity of interview-based narrative inquiry, the choice of an interpretative approach to analysing interview data, and my positionality as an insider- researcher. In doing so, I stress the relevance and significance of context in interview-based research and emphasize participants' contribution to the co-construction of knowledge. I also provide detailed information on the systematic approach I adopted throughout the interview process, from choosing participants to the presentation of interview data and analysis.

3.1.1 The research questions

Moving back and forth between interview themes, theoretical readings and interviews analysis and interpretation, I was led to rephrase the research questions as my familiarity with the research topic progressed. After Henry Giroux's text on film as public pedagogy directed me to revisit questions I had encountered in my own teaching practice, I decided to turn to my film colleagues and ask them for their views on cinema and film education. As mentioned in Chapter 1, from the overarching question on the purpose and significance of film education, three specific questions emerged that were linked to the place of cinema in research participants' life story and how they perceived their role as film tutors:

1. What is the participating film tutors' personal relationship to film?
2. How do they understand film education?
3. What do they aim to transmit about film to their students?

3.1.2 Interviewing tutors

A focus on individual perceptions and beliefs justifies the choice of an empirical qualitative methodology (Silverman, 2005) and I developed a combination of methods that best fitted my research questions, namely, research interviewing (Kvale,1996, 2007; Kvale & Brinkmann, 2009), critical incident charting techniques (Holligan & Wilson, 2013; Odena & Welch 2009), life story research (Bell, 2002; Goodson, 2006), and portraiture (Lawrence-Lightfoot, 1983, 1997,

2005). Key to my investigative approach were one-to-one semi-structured, in-depth interviews, that aimed to unveil critical incidents, thoughts and emotions in the tutors' life stories, from their nascent interest in film up until their teaching days. To help make connections between individual interviews, I planned and conducted the whole series of eight interviews over a six-week period. The aim was to capture a snapshot of film tutors' perspectives at a given time and place, and long intervals between interviews would not have brought the same level of authenticity to the research findings.

3.2 RESEARCHER POSITIONALITY IN QUALITATIVE INQUIRY

3.2.1 Understanding positionality

Because research participants had been my work colleagues for over fifteen years, I led the project from an insider's perspective and initially saw my familiarity with the research context as an uncontested asset:

> This insider role status frequently allows researchers more rapid and more complete acceptance by their participants. Therefore, participants are typically more open with researchers so that there may be a greater depth to the data gathered. (Dwyer & Buckle, 2009, 58)

Certainly, these were my expectations and they seemed to be confirmed by the perceived ease and spontaneity in the participants' response to the interview situation. Yet, scholarship on researcher positionality (Kanuha, 2000; Hellawell, 2006; Chavez, 2008; Dwyer & Buckle, 2009; Holmes, 2014) required that I critically examined my personal assumptions and prior knowledge of the field, as it may affect my perceptiveness and influence the research process. Indeed, if I understood the context and the participants better than an outsider, I was perhaps 'too close to the project and may be too similar to those being studied' (Kanuha, 2000, 444).

These questions went beyond the traditional positivist idea that outsiders display greater objectivity (Hellawell, 2006). Indeed, current philosophy was that researchers, whether insiders or outsiders, were always already in the world and brought their previous knowledge, values and assumptions to the field. As such, the research field was never a virgin territory but '...an already

interpreted world by the actors, undermining the notion of objective reality' (Cohen, Manion et al., 2011, 225). For social sciences especially, claims of objectivity could not be made without ignoring the prism through which researchers see the world, design projects, collect data, interpret findings and reach conclusions.

3.2.2 Defining my positionality

Discussions on positionality have shown that the insider-outsider spectrum in qualitative research is not a clear-cut scale but an ambiguous and multi-dimensional field:

> We are, in effect, not talking about one continuum but about a multiple series of parallel ones. There may be some elements of insiderness on some dimensions of your research and some elements of outsiderness on other dimensions. (Hellawell, 2006, 490)

On that sliding scale, researcher's positionality could even shift within the course of a single interview.

As a qualitative researcher, I had to develop awareness of the existing tensions within my own positionality. For instance, I was an insider to the group of interviewees because we all taught the same discipline to the same groups of students, and we shared a lifelong passion for the cinema. But as the researcher leading the interviews, I was an outsider who needed to win their trust. There was also a significant professional element that made me an outsider to the group of tutors: the fact that I was their line manager introduced a power dynamic that could not be ignored, even in an otherwise collegial relationship. I had known my film colleagues for about fifteen years and I was confident that we had built a relationship of trust.

It had been my assumption that the hierarchical component was tempered by the fact that tutors did not teach enough hours to qualify for formal annual reviews. They also had other jobs outside the university and were not completely financially dependent on the institution. The student feedback had more influence on their professional progression within the department. Yet, it did not mean that my perception of them had no professional incidence. For instance, I could recommend them for professional development and additional

teaching. In summary, the hierarchic relationship raised questions of objectivity (my own and the participants'), reflexivity (was I too close to tutors for critical distance?), and authenticity (were interviewees' contributions genuine enough given my ambiguous relationship to them as colleague, researcher and line manager?) (Kanuha, 2000). Overall, it meant that I had to be critically aware of my positionality at every stage of the research process as "… insiders must expect that their advantage may shift in the sands of social reality". (Chavez, 2008, 478).

3.2.3 Influence of positionality on the research process

In my own professional reality, what were the tutors' perception of me as a colleague/line manager/researcher? I could not know for sure if they had practiced self-censorship during the interviews. As for me, I had decided to research the significance of film in their lives, rather than scrutinise their teaching practice. In hindsight, making the tutors' personal relationship to film a focal point of the study, I had, partly unintentionally, tried to diffuse the power relationship between us. Doing so, I had tried to approach them as a film lover rather than their line manager to facilitate the conversation. It could be argued that, by modulating my positionality to fit individual interviews, I also unconsciously exploited aspects of my identity that I had in common with individual tutors, to consolidate their trust. Like some, I was an outsider, an EU national, a non-native speaker of English, a woman and a university alumna and could lean on these common characteristics. Importantly, like all, I was a teacher with ideas on the significance of film education and as a result, was, indirectly, the subject of my own inquiry:

> ... the native researcher is grounded implicitly and situated at all moments in the dual and mutual status of subject-object; she is both the subject of her study and the participant object of her study. (Kanuha, 2000, 441)

I had enough in common with the research participants to identify with them and explore our shared experience, encouraging individual voices and perceptions to emerge:

> Adopting an emic perspective allows for “multiple” realities depending on the role and/ or perspective of the individual in the community … Moreover, the validity of an emic construct is based on the native informant's or community member's views, not on the external social scientist's views. Emic perceptions are shared views of cultural knowledge from the insider's “normative” perspective. (Fetterman, 2012, n.p.)

Overall, I felt that my research interests were more on the insider side of the spectrum and that interviewing film colleagues would position me more clearly as a member of the community (emic perspective), than if I had chosen to interview people outside my department or university. Observing their teaching would also have resulted in tutors perceiving me as the line manager and positioned me as an outsider to the teaching team.

3.2.4 Making the familiar unfamiliar: distancing strategies

Nevertheless, because I was partly ‘one of them’ and partly not, my recourse for authentic research was to seek distancing strategies (Hellawell, 2006). I started with making the decision not to include my own contributions to the interview questions, as it would have had an element of artifice. Since I was the research designer, I would not have been under the same conditions as the other participants, who had to reflect on the spot with no preparation before responding to questions.

How else could I position myself if I wished to re-discover the tutors and my research context from a fresh angle? In Chapters 1 and 2, I showed how key texts on film education had already helped me articulate what I considered as central issues on film and film education. By providing me with theoretical insights, these readings helped establish a critical distance from the immediacy of the workplace (Dwyer & Buckler, 2009, 60). Thanks to this element of theoretical distance, I could listen to tutors’ stories from a refreshed perspective. Insights on positionality fostered reflexivity and showed me that for authentic and valid research:

> ‘… the core ingredient is not insider or outsider status but an ability to be open, authentic, honest, deeply interested in the experience of one’s

> research participants, and committed to accurately and adequately representing their experience.' (Hellawell, 2006, 492)

3.3 WHY NARRATIVE INQUIRY?

Initially, I thought my research would draw from observing tutors' and my own practice and reflecting with them on knowledge transmission, pedagogical aims and teaching methods. But I wanted to go beyond a discussion of teaching techniques and back in time with them, enquiring about their first steps at the cinema. As I was curious about tutors' personal views on cinema, my interest quickly turned to the concept of 'becoming' (a film tutor) and the paths that led them to where they were professionally at the time of the interview.

I realised that although our teaching approach held similarities, which were an indicator of shared beliefs but also of shared institutional realities, we did not necessarily agree on what constituted a 'good' film and had distinct tastes in film. Some of us preferred realist trends while others liked fantasy, and some were passionate about a film genre such as the Western or the melodrama. I did not want to dismiss our differences as enigmatic expressions of personal taste, without further investigation and, drawing from Bourdieu's social critique on the judgment of taste (Bourdieu, 1984), I wanted to test the hypothesis that tutors' understanding of cinema may have been shaped by their social and cultural environment, or in Bourdieu's terms, their habitus (Bourdieu, 1984, 1993, 2000).

In the interviews, I prompted them to retrace their individual stories with film and investigate whether their individual paths may or may not have led to different forms of film appreciation. Narrative inquiry, with its focus on critical incidents, emerged as the method that would allow insights into the lived experience of these university film tutors and, by extension, bring some new insights into the wider field of film education. Indeed, research findings in case studies like this one were not merely anecdotal and restricted to a narrow field:

> "detailed studies of the lives of individuals will reveal new perspectives on the culture as a whole which are not accessible when one remains on the formal cross sectional plane of observation" (Dollard, 1949, in Goodson & Gill, 2011,20).

Rather, by embracing narrative inquiry, social researchers seek new ways of

knowing that resonate with human truth, away from the abstract and decontextualized type of information that emerge from dry statistical data (Pilkinghorne, 1992). This epistemological shift in social science is known as the narrative turn.

3.3.1 The narrative turn

Across cultures, narratives are the recognised form through which we, as humans, tend to make meaning of our lives and construct our sense of self (Bruner, 1986; Lightfoot & Davis, 1997; Bell, 2002; Goodson 2006; Stauffer, 2014). Narratives are all around us and form and inform our sense of reality. Narrative inquiry is based on the epistemological premise that knowledge is shaped by human experience and is always changing with it. From an ontological perspective, it claims that learning about the world can only be done through a lens that connects perceptions, context and experience. As such, it emphasizes "the socially constructed nature of reality" (Denzin & Lincoln, 2000, 8).

It is on these premises that social scientists are interested in collecting and studying narratives that may range from public documents to confidential interviews of individuals relevant to their research field. As stated by Goodson and Gill (2011) narrative inquiry was born from the great debate of 20th century philosophy centred on a critique of the positivist approach, perceived as problematic as it does not consider the impact of human mediation in understanding reality.

> Indeed, the narrative turn has emerged in the context of a new wave of philosophical discussion on the relationships between self, other, community, social, political and historical dynamics. It also includes questioning and challenging the positivist approach to examining the social world and understanding human experience. (Goodson and Gill, 2011, 18)

This narrative turn is very much linked to the critique of the scientific claim to a neutral and objective position when observing phenomena:

> Positivist research tends to place the observer or 'researcher of social phenomena' outside the social reality, independent from the very social and historical fabric of which they are a part, and thereby posing problems in understanding that reality. (Goodson and Gill, 2011, 18)

Since Bourdieu's seminal work on social, cultural and symbolic forms of capital

(Bourdieu, 1984, 1993, 2000), it has been established that our social, cultural and historical environment and upbringing, that is to say, in Bourdieusian's terminology, our 'habitus', determines how we experience the world and that we perceive social reality through a lens that can never be neutral. Similarly, when reporting experience, we are bound by our own personal and social make-up and cannot extract ourselves from our history and habitus. Consequently, our discourse cannot be free from our personal biases.

3.3.2 Listening for a story

In turn, once acknowledged that neutral observation is an illusion, and that discourse is always inflected by our subjective experience of the world, there is an obvious need to interrogate and define researchers' subjectivity and its impact on data collection and interpretation. A striking feature of Sara Lawrence-Lightfoot's 'portraiture' method (Lawrence-Lightfoot & Davis, 1997) is the full recognition that we, as researchers, seek out stories to investigate our environment and never just passively listen *to* someone's story but, rather, listen *for* a story (English, 2000, 22). Inevitably, we bring our subjectivity and socio-cultural background to the interview with us. Lawrence-Lightfoot had come across the expression in American writer Eudora Welty's reflective writing on her fiction and adopted it to counter the naturalist belief, among traditionalist ethnographers, that stories simply existed out there, waiting to be recorded without interference from a supposedly neutral researcher (Lawrence-Lightfoot, 2005, 10).

Furthermore, as argued by Matthias and Petchauer (2012) in their discussion of Lawrence-Lightfoot's portraiture method, the way we listen to and for life stories is intricately linked to our beliefs and understanding of identity formation. To illustrate ontological variations in life story research, they refer to Smith and Sparkes's typological framework of identity conceptions. The framework charts different conceptions of identity on a spectrum, going from an emphasis on the individual psychological characteristics of identity on the 'thin' side, to a 'thick', performative perspective that gives more weight to the impact of society on identity (Matthias and Petchauer, 2012, 401). Of course, in the vast and rich field of narrative inquiry, researchers' approaches to the concept of identity are rarely of one block and most inquirers use a variety of

angles, ranging from the psychological study of individual behaviour to the sociological, and all shades in between. Because researchers' predominant viewpoints reflect '…the ontological, epistemological, and political leanings and assumptions they bring to the task as well as their situational requirements, biases, and prejudices.' (Smith and Sparkes (2008, 29), they bring their own conception of narrative inquiry with them. It therefore becomes an essential mark of integrity for researchers to be transparent and demonstrate critical awareness of their assumptions (Claudinin and Murphy, 2009; Stauffer, 2014). Examining my own assumptions about Smith and Sparkes' thick and thin oppositions, and in agreement with Bourdieu's concept of habitus, I positioned myself on the performative perspective side of the spectrum, with a view that sociological factors weigh more in shaping identity than individual variations.

These insights into the researcher's attitude to life stories and critical awareness of one's assumptions are closely related to the debates around the validity of narrative research.

3.3.3 Validity of narrative research

Narrative inquiry is still occasionally considered as not 'scientific' enough in the sense that it does not deal with quantifiable data. As discussed above, this type of criticism is not an issue for narrative enquirers as they argue that their research methods are precisely meant to bring out a different type of knowledge, that cannot be reached via quantitative research and derive from the very idea that the concept of 'objective' data needs to be put into question.

> Natural and social science have their own fundamentally different dimension: natural sciences have not contributed to the reflexive analysis and discussion of values and interest that are necessary for political and cultural development in society (Flybjerg, 2001,3)

Rather, for all the narrative researchers cited so far (Stauffer, Kvale, Lawrence-Lightfoot, Claudinin and Murphy, Matthias and Petchauer), the validity of research depends on the individual qualities that researchers bring to the study. For Stauffer (2014), it is the ethical factors of respect, responsibility, resilience and rigor that bring validation to a narrative case study. Indeed, when interviewing participants and dealing with narrative data, researchers need to act responsibly and be mindful of their participants and professional

community. This includes anonymising data to protect their research participants, an ethical issue that requires all parameters of each individual project to be taken into account (see section 3.4.2). Resilience is another essential attribute that the narrative researcher must exercise. By this, Stauffer means the ability to persevere with challenging questions, trying new ways to tackle them and generally keeping an open mind throughout the research. Rigorous approach is evidenced through the researcher's detailed discussion of the chosen methodological steps, as exemplified in this chapter. If respect, responsibility, rigor and resilience are key elements in the ethical validation of narrative inquiries, researchers need to bring another layer of scientific rigor to their work by conducting a close examination of the context in which their inquiry takes place (Chapter 4).

The final element I retained from Lawrence-Lightfoot's methodology is that validity of research lies also in its intended outcomes, a dimension I examine alongside the research implications in the concluding chapter. To Lawrence-Lightfoot, publishing research accessible to non-academic audiences is an integral part of her work's purpose and significance:

> Many of us are wanting to expand our audiences and welcome more voices into the public dialogue about education and schooling. If we want to broaden the audience for our work, then we must begin to speak in a language that is understandable, not exclusive and esoteric… (Lightfoot, 2005, 8)

Such aspiration towards accessible language, stripped from esoteric jargon, echoes the unease and challenges I have experienced in my teaching practice when discussing elements of film theory in class (Chapter 1). It was therefore encouraging to find that, the expressive component mattered to high-profile researchers, and was recognised as a key element in the validity of the final product. It is indeed the crafts of synthesis and expressivity, which Lawrence-Lightfoot qualifies as the 'aesthetic whole', that bring the research together and open possibilities for lay audiences to join the conversation. Personally, as an academic working in an adult learning department that claims to promote open access to knowledge and education, I agree with the desire to share scholarly research with a wider audience by avoiding jargon and abstruse language. Only then, research becomes inclusive and consistent with the idea of

public pedagogy discussed in Chapter 2. It is hoped that, by making the discussion accessible, new voices will impact on the type of research academics choose to conduct (Lawrence-Lightfoot, 2005, 8). This reciprocity of influence is reflected in my interview questions, where I asked tutors whether responses from their students had shaped their views on teaching and film (Appendix E, 152 and Chapter 6). But before examining the interview data, critical insights on interview research and the use of trial studies are required.

3.4 Interview as research

3.4.1 Epistemological perspective

Interview research has its origins in journalism and therapeutic practice and does not belong to any predefined theory (Kvale, 2009, 20). In a critical survey of interview methods and their importance in the field of education, Dilley (2004) reiterates that qualitative interviewing positions itself outside the positivist paradigm. Indeed, qualitative inquiry is defined by the boundaries of the research context, and does not aim at universality. Similarly, for Kvale (1996) the process itself is alien to the positivist paradigm as it does not follow a predefined set of rules. Rather, the interview process relies on the judgment and experience of the researcher. Consequently, Kvale sees interviewing as a rigorous yet flexible method, an 'art' where the craft of the interviewer is key: "There is no common procedure for interview research. Interview research [...] if well carried out, can become an art." (Kvale, 1996, 13). Peredaryenko & Krauss (2013) emphasize the importance of empathy in the craft:

> The interview is a crucial moment in the research process. It is the moment when you are so close to the subject of study—you are so close to the reality that you are trying to understand. How sensitive you are as an instrument determines how close you can get to that reality. (Peredaryenko & Krauss, 2013, 14)

Yet, the fact that interview outcomes also depend on the subjective qualities of the interviewer, does not mean that there is no validity in the method and its findings.

To explain the epistemological premise supporting interview research, Kvale (2007) uses the contrasting metaphors of the interviewer-traveller and that of the miner. Contrasting the traveller to a miner, Kvale highlights the interactive element in knowledge production that narrative inquiry offers. Rather than

'mining' for knowledge that is already there, the researcher-traveller meets interviewees as if they were inhabitants of foreign lands, and then brings their stories home. Once home, these stories still need interpreting for the home audience (Kvale, 2009, 19-20). Knowledge is therefore socially construed rather than found. Breaking away from positivism, a postmodern approach to interview research therefore defines the interview process as a relationship and a "construction site of knowledge":

> In a postmodern epistemology, the certainty of our knowledge is less a matter of interaction with a non-human reality than a matter of conversation between people" (Kvale, 2009, 21)

Knowledge, rather than found or discovered, is inter-relational, in correlation with a reality that has become a matter of perspectives and interpretation, rather than an unchallenged given state of affairs (idem, 2009).

3.4.2 The trial study: design, data collection, analysis, outcomes

Because interview research is not enshrined in any predefined theory (Kvale, 2009, 20), practice takes precedent over any common set of rules. As a result, reflective critique drives methodological improvement. In this logic, a requirement in the research methods module for the Doctorate of Education was to design and conduct a trial study and learn from it before tackling the interviews for our dissertation topic. I therefore designed a small project as an introduction to narrative inquiry, interview practice, and for critical reflection purposes. The research context was the creative writing programme at my department of continuing education and I chose to investigate adult learners' motivation to take creative writing classes.

I interviewed six mature students from various backgrounds, and the selection of participants was made via the creative writing tutors who asked for volunteers on my behalf. Six volunteers came forward and I interviewed all of them over the course of two weeks. Within that two-week interval, I set the interview schedule on their availability, usually meeting them before or after their class. Interviews took place on campus, apart from an interview session with a student with mobility issues who invited me to her home instead. On-campus interviews were conducted in a small meeting room, or in the students' own classroom. As such, interview locations were already familiar to the

students and appropriately welcoming and reassuring. I chose to conduct individual interviews as I was investigating personal motivation to write and anticipated that confidential matters could arise that students might have felt uncomfortable to share in a focus group. Also, I did not want them to influence each other in explaining why they were drawn to writing. I used a small, non-intrusive digital recorder that I think most interviewees managed to forget after a while. We would preferably sit at an angle rather than face to face with the recorder on the table between us. Sound quality was very good and I gathered enough information to address significant aspects of the research question.

When conducting the interviews, I discovered much more than expected and was often enthralled by the participants' life stories. Indeed, listening to creative writing students, I realised the richness of people's life experiences and how attraction to an art form or creative activity emerged from their individual stories. I was taken by the personal and insightful stories the students shared with me about their interest in writing and the complex and indirect routes that had led them to engage in writing memoirs, fiction or poetry.

I heard the importance of family and school in childhood in building confidence, the critical incidents and the significant people they met along the way. I heard the importance of lifelong learning in people's well-being and personal development. These were the themes that emerged from the interviews and that deepened my interest in interview research and narrative inquiry.

What I learnt from the trial study, added to some insights gleaned from Bergala's and Giroux's autobiographical introductions to their respective books on film education (Chapter 3, section 3.3), showed the need for deeper understanding of the importance of cinema in film tutors' lives. Ethical reflection on how to distance myself and, as a researcher, challenge the preconceptions I had regarding my film colleagues' views on the cinema also led me to ask questions on aspects of their life experience I knew little about. As mentioned earlier, I therefore chose to inject some 'outsiderness' into my position as a researcher, and 'seek the unfamiliar' (section 3.2.4) by focusing on

the significance of cinema in tutors' earlier life, rather than just investigate their teaching practice.

For the trial study, we did not have to transcribe the interviews in full as it would have taken too much of the time imparted to complete the assignment. However, although I had taken extensive notes during the interviews, it was clear that reviewing interviews to identify emerging themes was only possible without full transcripts because of the small scale of the trial study and its condensed time-span. I therefore made a note to find a reliable transcriber as I knew it would be challenging for me to complete all film tutors interviews on my own.

Further outcomes of the trial study that shaped the main research project spanned from interview techniques to coding transcripts, selecting themes and conceptual categories. (see sections 3.6.1 to 3.6.4). For instance, in terms of interview skills, I realised that I should take less notes during the interview and sustain eye contact with the participants and help establish a trusting relationship. Coding, analysing and interpreting deserve detailed attention and are fully discussed next in this chapter.

In conclusion, the trial study comforted me in my desire to conduct interview research and I gleaned useful insights on how to improve the methods used. I felt more confident when planning the film tutors' interviews, a process which started with seeking ethical research approval. Similarly, obtaining ethical approval was made easier by having already gone through the same process for the trial study.

3.4.3 The ethical approval process

To gain ethical approval from Glasgow university I had to submit an application (Appendix A) that described the project and provided specific additional documents. Generic requirements consisted in consent forms signed by participants prior to their interview and a list of the interview themes (Appendices C, D, E). I submitted the research approval request to the University of Glasgow's College of Social Science Ethics Committee for non-

clinical research involving human subjects in November 2014 and was granted permission for a research period spanning from January to December 2015. As mentioned before, the time span for running the interviews was only six weeks. I confirmed that data would be anonymised and kept securely in a personal computer (BECA, 2018, 25). The only amendment I was asked to make before being granted approval, was about seeking authorisation from my work place as the research took place in a different university (Appendix B) and the Ethics Committee at the University of Glasgow decided that my department should agree to the interviews.The documents granting me ethical authorisation can be checked in the appendices along with the interview schedule, participants' consent forms, plain language statement, as well as a samples interview transcript. Individual interview questions (Appendix E) did not need ethical approval, which is consistent with the flexible interview process typical of narrative inquiry, where researchers can decide to follow interviewees' digressions to open new perspectives.

3.4.4 Ethical perspectives on interviewing people

> Ethical issues go through the entire process of an interview investigation, and potential ethical concerns should be taken into consideration from the very start of an investigation and up to the final report.
> (Kvale, 2009, 24)

The ethical risks involved in this project were limited, given the nature of the topic and chosen approach to data collection.Indeed, unlike narrative inquiries on stigma or other sensitive topics that involve reporting confidential stories from vulnerable people, the significance of film education was a subject that could realistically be considered as a safe topic to engage with.

However, practitioner research means that research is conducted in the work place where hierachical and power relationships define the structure of the institution, thus requiring that research participants feel safe in confiding their stories. The dilemna I was faced with was that, even if I hid the name of the institution and the context that could make it recognisable, my department was sponsoring my doctoral studies and was aware that my research involved the team of film tutors as participants. It was consequently impossible to fully disguise the participants without manipulating essential data related to their

background. This highlights the importance of carefully explaining the purpose and aim of the research to participants. The Consent Form (Appendix C) and Plain Language Statement (Appendix D) really mattered to gain participants' trust. In Chapter 4, the discussion on the importance of context in undertanding stories demonstrates that manipulating context would have distorted the analysis and research outcome.

After discussing the issues at different stages of the research with supervisors, I decided to remove the names of the university and of the city from the main text, references and appendices, knowing that some people would still recognise them if they were familiar enough with the place. Still, it had the advantage of making the context more generic in its description since there are several cities in the world and in the UK with festivals and universities. In downplaying the local character of the study, I could also highlight potential similarities with other adult education contexts and make the reseach relevant to readers from other backgrounds.

Regarding anonymity within the workplace, I came to the conclusion, after due consideration, that it was impossible to truly hide participants' identity more than under a pseudonym as they were well known in our small department. Some colleagues could recognise them by reading their views on cinema, which they shared in formal and informal conversations within and outside the university! I decided that, under the circumstances, I could best protect them where necessary by witholding some personal views from the interviews, that did not contribute to the research questions. It was also agreed that data identifying other colleagues or students would be removed or disguised, with the exception of renown public figures such as film scholars or critics.

In the end, very little information had to be kept outside this research and elements which were not disclosed were not essential to the critical analysis of the data gleaned from interviews. I used pseudonyms to protect tutors' confidentiality and invited them to choose the first name of a filmmaker they liked. In our initial conversations, my supervisor had mentioned that for anonymity purposes researchers sometimes opted to agglomerate Interviewees'

background and occasionally change individuals' gender too. However, in this case study, it would have impoverished the findings and subsequent discussions as I realised when analysing interviews that the tutors' background carried significance in understanding their experience of film education. As examined in Chapter 5, growing up in a big city or on a small island means that one is not exposed to the same film culture and does not receive the same film education. I also felt that changing the gender of some of the tutors would have presented a deceptive image of the teaching team which was markedly male-dominated. Knowing that the social treatment of gender identity can influence people's career choice and professional life, I could not ignore the fact that among ten tutors there were only two women teaching film studies in the programme and that it may have an impact on the film canon we passed on to students and the critical approaches we favoured. Age and formal education could also be influential factors in tutors' perceptions of the significance of film education. For instance, studying history in the 1960s/70s at university and teaching media studies in high school as a second subject, or doing a PhD in film studies in the 1990s and going straight to university teaching could also shape how one understands film education and prepare differently to teaching film. In the end, I decided that, although I should use pseudonyms to assure tutors with an ethical level of confidentiality, blurring their social and cultural background or gender identity would have compromised the validation of my research findings.

3.5 The Interviews

In the interviews, a loose structure was chosen to facilitate free expression and critical reflection. For this reason, the tutor interviews are semi-structured with sub-questions that follow the interviewee's train of thoughts while providing a guiding thread via critical incident inquiry. Audio-recordings were saved and made available to supervisors and a sample interview transcript was added to the appendix.

At the start of the interviews, I explained to tutors that the primary focus of the research was their experience with film and film education and that their contribution was the base material for the research. As part of the approved ethical framework and although, as discussed above, the nature of the research

did not demand a high level of confidentiality, names have therefore been changed mainly to protect tutors' anonymity outside the university and sensitive information disguised or kept out of the interview data used in the research depending on relevance. This guaranteed that tutors could safely share thoughts and ideas without the worry that they might be made accountable. Still, I felt that, if the relationship I had established with tutors over the years, was one of trust and professional friendship, it was important to remember that as the interviewer, I was still the course organiser for the subject area and, as such, their line manager.

3.5.1 Choosing participants

I emailed the whole team of film tutors in the department and asked for volunteers. I was lucky enough that all tutors volunteered for the interviews and I had therefore a good range of individuals from different age groups and a variety of backgrounds.

Tutor's pseudonym	Background before coming into university teaching	Teaching experience in lifelong learning
Alain (Resnais)	Film critic for a film magazine	Over 10 years
Albert (Maysles)	PhD, Documentary filmmaker	Over 5 years
Erich (Von Stroheim)	High school teacher	Over 15 years
Federico (Fellini)	PhD in film studies	Over 10 years
Luchino (Visconti)	EFL teacher and film journalist	Over 10 years
Nicolas (Roeg)	Freelance film critic	Over 10 years
Penelope (Spheeris)	PhD in film studies	Over 5 years
Sam (Peckinpah)	High school teacher	Over 10 years

Table 3.5.1: Participating tutors

Tutors enjoyed choosing their pseudonyms. ‘Albert’, who taught documentary film studies, did not suggest one and I named him in reference to Albert and David Maysles’ renowned documentary work. For the others, it was an opportunity for them to choose their ‘nom de cinéma’, based on the filmmakers they admired. Here are their choice and pseudonyms in the research: Alain Resnais (French film director); Albert Maysles (US documentary filmmaker); Erich von Stroheim (Austrian-American director); Federico Fellini (Italian director); Lutino Visconti (Italian director); Nicolas Roe (British film director); Penelope Spheris (US filmmaker); Sam Peckinpah (US film director). Throughout the dissertation and as part of the anonymising process, they are referred to by their pseudonyms.

3.5.2 Conducting interviews

I interviewed eight film tutors and each interview lasted around an hour or longer with the most talkative ones. I offered tutors a choice of location for their interview. They could choose a small meeting room at the department or the cinema office next to our educational cinema room at our local arthouse cinema. The reason behind those options were practical as some tutors teach in the department and others teach at the arthouse cinema. My other motivation for providing them the choice was that I didn’t want to make the interview look like a work meeting with their course organiser and line manager and I therefore offered them the option of a place with less institutional connotations. As we’ll see later in the interview analysis, the choice of place was to some extent symbolic of their relationship with the institution and how they defined themselves and lived their teacher identity.

3.5.3 Transcribing interviews

The task of transcribing interview raised the issue of the reliability and integrity of the transcriber. In effect, it is about listening to a recorded piece and writing everything down in a verbatim written version of the interview. Here the expression ‘lost in translation’ takes a particular meaning as, from the oral form to the written word, a number of key elements are lost in the process: intonation and silence, hesitation, the general speed of language, its messiness. There is no such thing as a perfect verbatim transcript; for instance, there is a limit to what punctuation can do to express different pauses or changes in the

conversation flow. Already, the recorded trace of the interview event is missing key elements of body language, eye contact and facial expression. Because of the lengthy process, it is often a task that is outsourced and for the transcript to be as faithful as possible to the original, the researcher needs to proofread the text carefully.

I worked on the verbatim transcription of three interviews but realised that I would not be able to transcribe them all by myself without spending considerable time in the process. I asked a trusted acquaintance and colleague for help as I knew she could type fast, could use computer software that slows down speech, and had a postgraduate degree, which I trusted would help her understand the research process, confidentiality requirements and interview content, even if she was not in film studies but an archaeologist. She provided excellent verbatim drafts that I still had to check for accuracy while listening to the recordings. Indeed, after this first draft transcription I had a detailed but incomplete transcript and there were blanks or mistakes where tutors referred to films, filmmakers, film theorists or concepts and question marks in the margins indicate where the transcriber was unsure of names or specialist words and expressions and considerations that were not immediately understandable to non-specialists. In retrospect, having the rough transcription done by someone else saved me time but more importantly, allowed me to establish some critical distance from the interviews themselves. Indeed, thanks to the time interval that passed before I received the transcripts and because of the transition from speech to the written word, I could read the transcripts afresh, with less emotional involvement and more critical distance. Yes, details of the tutor interviews may have been lost in translation but it felt like a minor loss in comparison to the usefulness of having a written version of the factual, intellectual and emotional content of the interviews.

3.5.4 Tutors' validation of transcripts

The critical incidents analysed in Chapters 5 and 6 emerged from listening and transcribing interviews and analysing data, as well as composing tutors' narrative portraits (Chapter 4, section 4.2). I took care of the first transcriptions, but decided to ask a work acquaintance who did not know the

tutors and was leaving the university to transcribe the remaining interviews, using transcription software. She also reviewed my own transcriptions for verbatim accuracy. After proofreading the resulting scripts, I sent them to tutors for fact checking, asking them to edit if, for example, a name had been misunderstood or misspelt or if there had been blatant errors of understanding, such as confusion due to sound quality, accented English, or muttered statements. Tutors also added helpful comments in the margins of their interviews. I was therefore confident that, from the tutors' perspective, the final scripts reflected their stories.

Of course, all tutors had signed a consent form before their interviews (Appendix C) but no one had second thoughts, when reading the transcripts (Appendix F), about their interview content being used for research purposes and only one tutor asked to be reminded of the intended use of data, 'out of curiosity'. He was satisfied with my explanation that I would extract quotes to illustrate my argument and include at least one full transcript in the appendix. Another tutor asked for further anonymization of some people mentioned in the interview (Appendix G). This was done, in line with the ethical approval for the research.

3.5.5 Presentation and analysis of interview data

> When the traveller returns home with tales about encounters in the distant land, he or she may discover that local listeners react rather differently to these stories. (Kvale, 2009, 129)

In *Doing Interviews* (2009) Kvale examines the difficulties one may encounter when reporting interview findings and while reflecting on presentation of data analysis, I wondered how to make the interviews available to the reader in a condensed manner that would still feel authentic. A research workshop on the narrative portrait in social science brought me the answer (Rodriguez-Sanchez, 2017). In that workshop, the researcher demonstrated the impact of the narrative portrait by asking an actor to read aloud a portrait he had previously composed for a research study on people living with HIV. While the narrative portrait was a translation from raw material into a more composed form, it allowed for the voice of the research participant to be heard. Composing a narrative portrait requires the artful and ethical effort to remain faithful to the

data, while linking interview segments with the aim to retain as much as possible of the initial tone. I therefore decided to order the data from my subjects into chronological biographies, yet keeping their verbatim contribution and only adding or changing a word here and there for readability. When reading the portraits again later, I felt touched by the stories in the same way as when doing the face to face interviews. I decided to compose portraits of the film tutors and give them a central place in the thesis as I didn't want my interviewees to disappear in the margins of the appendix or become a series of fragmented quotes in an abstract discussion of their life-rich contributions. I am aware of the element of fictionalisation in re-ordering data according to a chronological line. In reference to the earlier discussion on understanding the world and the self through narrative, I however felt that this was the best way to render an overview of an individual's personal and academic development. Thanks to the composition of narrative portraits, I hope I have contributed an element of answer to Kvale's comments on potential pitfalls in interview reports:

> Through the analysis, the subjects' originally exciting stories have been butchered into fragmented collections of long, obtuse, verbatim interview passages, with some scattered researcher comments. (Kvale, 2009, 130)

This is contrasted with more successful attempts, often found in medical case studies adopting a free and reflective approach to reporting. A famous example being Freud's artistic and engaging presentation and discussion of his own case studies (Kvale, 2009, 133).

Writing narrative portraits as a form of interview reporting thus also becomes both a communication exercise and a method of inquiry per se. It emphasizes the need for narrative inquirers situating themselves within the postmodern paradigm, to conduct their research through creative forms of expression that honour the voice of the participants and their contribution in the co-construction of knowledge (Richardson & St Pierre, 2005).

3.6 Composing the portraits

3.6.1 Tutors' portraits as interview analysis

While analysing interviews, I was drawn to writing narrative portraits for each of the tutors (Chapter 4, section 4.2). These portraits are in shaded boxes to highlight them and show that they are made of verbatim speech from the interviews and co-composed with tutors' direct speech selected from the full transcripts. Where I had to add a word or short phrase to link interview excerpts, or edit the text to facilitate understanding, I chose to signal it using brackets or suspension points. For authenticity purposes, a sample interview transcript is provided (Appendix F).

Building individual portraits was an efficient way to introduce the participants in the thesis in a holistic manner, rather than through snippets of quotations sprinkled through the argument. It was also a significant step in interview analysis as it helped me deal with the rich messiness of the interview material and retain three main themes: first, the determining events and influential people in the tutors' discovery of cinema; second, tutors' insights and personal take on the nature of cinema and its role and function as an art form and industry; third, their knowledge, experience and personal assumptions on film education for adult learners. I was also curious to explore whether one could establish a cause/effect relationship between tutors' formative experiences and their personal views on film and education and looked for related themes in their interviews.

Because they were in-depth interviews of 60 to 90 minutes, it would not have been possible to write portraits condensing complete interviews, without losing meaningful detail, so I chose to focus primarily on how tutors became enthused with cinema. I also organised incidents and insights related to perspectives on film education under relevant categories of analysis.

Following a qualitative research approach, I built categories of analysis by identifying and colour coding emerging themes while reading the transcripts several times, focusing on one colour code at a time. Once I had compiled a list of themes, I was able to name the categories that were relevant to the research.

Taking inspiration from Bukor (2013), I later returned interviews to the participants who made minor revisions for accuracy purposes.

In the analysis, interview quotes were used with a concern for context (Kvale, 2009, 132). To this effect, the interview question would also be provided if it didn't feel redundant with what was already mentioned in the discussion itself. There were no major linguistic challenges as all tutors used standard English and were either native speakers or of near-native ability. The transcriber found that only two speakers' accents were sometimes difficult to follow, mainly because of the sound recordings which were not always of the highest quality. Where there were blanks or confusion, I referred to my notes. For one interviewee (Albert), some data was lost because of poor sound quality, incomplete notes and the researcher's unreliable memory.

As I engaged in the research and started writing, the methodological and ethical dimensions of the dissertation took a new turn and it became clear that giving interviewees a voice was for me a core element of an ethical approach to their personal stories. I started researching scholarship on narrative portraits and a key discovery was Sarah Lightfoot's *The Art and Science of Portraiture*. Lightfoot's rich descriptive writing consolidated my belief as a researcher that narratives were not only an object for research but also a source of inspiration for communicating the research. During the portraiture workshop I had previously attended, the portrait and its performance didn't feel decorative or superfluous. I appreciated how, rather than being merely anecdotal, such portraits acknowledged the emotional and intellectual engagement of narrative inquiry participants whose stories constitute an essential part of the research data. The choice of the first-person narrative had both aesthetic and ethical dimensions.

After the workshop, it made sense to me to incorporate narrative portraits in my own work and thus bring an additional dimension to the interview analysis. In doing so, I aimed to recover part of the live interviews, now buried under the transcriptions. Portraiture aimed at providing a rich context in which to situate the research and included portraits of teachers and students but also educational units such as a school or a classroom and their complex dynamics (Lawrence-Lightfoot, 1983).

The portraits that were necessary to my own research were a context analysis and a presentation of verbatim tutor portraits and how they were used to find emerging themes. By (re) composing a chronological story I could draw a portrait of being and becoming that would show their identity developed and how the cinema came to occupy a central place in their lives.
Why a chronological order? As seen in the methodology chapter, narrative methodology, if we summarise it, can be defined as a way of thinking about experience (Clandinin, 2006). We live storied lives and shape the world and our understanding of self and others through stories:

> Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of the phenomenon. (Connelly & Clandinin, 2006, 479)

I concluded that a temporal framework would help me visualise the tutors' paths and understand them better. Composing the portraits guided my first steps to data analysis as I started gathering notes on events and critical incidents from the transcripts and placed them on a narrative timeline. Progressing from childhood, to teenage and adult years, I coded critical incidents and emotions expressed by the tellers, until I reached satisfactorily self-contained, evocative stories.

At that point, I wondered if by re-ordering data, I was not guilty of manipulating information as the chronological portraits re-enforced the coherence of interviewees' individual stories, a formal quality that could be perceived as forced onto the data rather than emerging from it. Narrative inquiry had already been subject to such criticism and its detractors were precisely pointing at that issue:

> It is notable that much of the narrative interview research has been critiqued for being too representational and producing too transparent accounts of people's selves (e.g. Atkinson & Delamore 2006). (Georgakopoulou, 2014, 10)

But because they had helped the research on several levels (expressivity, analysis, ethics), I realised that the portraits were not problematic end-products but valuable interim/ derivative field texts with a clear purpose in the research.

As I was drafting the portraits, I was working on the interview transcripts, in a back and forth manner, that I called stage one of the data analysis, looking for the most significant incidents and people in the interviewees' lives, and colour coding the transcripts accordingly. I looked for the following traits in the stories:

Characters (significant people)	Significant event	Time and location	emotions	Rationalisation	
blue	pink	green	yellow	grey	

Table 3.6: stage one, colour coding (as in sample transcript, appendix F)

In the coding activity, the chosen categories loosely referred to David Herman' s basic elements of narrative (Herman, 2009): situated-ness and event sequencing (green), world making / world disruption (pink), and 'what it's like' (yellow for emotions and grey for rationalisation).

3.6.1 Situated-ness

Situated-ness was to be found in the established, overall theoretical framework for the research and the framing for each interview. Time-sequencing was the backbone of the portraits and the motivation for them as it allowed me to 'draw inferences about 'a structured time-course of particularized events', as expressed by Herman (Herman, 2009, 0). Right from the interview stage, I was looking for critical incidents that defined tutors' stories and in doing so I was aware that I was inducing causal relationships into the unfolding of their individual stories. Would participants have told a different story if not prompted with a critical incident approach? Postmodern narrative theorists object to formal construction of narratives that seize and order experience and apply a causal continuum to the construction of identity English, 2000). However, others do not view cause-effect relationships as an artificial construct as they identify humans are a storied species that makes sense of the world precisely by researching causal links between events (Clandinin, 2006). This is the framework we use to understand the world and our lives. The danger is not in narrative itself but in generalisation that exclude different narratives. No narrative will tell 'the' ultimate truth but they allow us to tell a truth, defined

by context and individual position and perspective. It does not mean either that everyone is right, whatever their narrative. Indeed, narratives like any other human form of expression, is subject to a code of ethics that should respect others and allow them a voice in the story. I therefore used the tools I had to understand others, and one was a causal relationship in their life story:

> In a fractured age, when cynicism is god, here is a possible heresy: we live by stories, we also live in them. One way or another we are living the stories planted in us early or along the way, or we are also living the stories we planted – knowingly or unknowingly – in ourselves. We live stories that either give our lives meaning or negate it with meaninglessness. If we change the stories we live by, quite possibly we change our lives. (Okri, 1997, in King, 2003, 153).

3.6.2 World making and world disruption

I approached these two notions as the two sides of the same coin. As seen in the methodology chapter, I grouped them under the generic name of critical incidents and coded them in the same colour (pink).

Within this category, I decided I would also include 'small stories', **which** have acquired a precise definition in narrative inquiry (Ochs and Capps, 2001; Georgakopoulou, 2014). Small stories are defined as counter-stories that disrupt and contradict the central narrative. As such, small stories are perceived as a postmodern challenge to the notion of a slick, coherent life story and stable concept of identity. They depart from the format of 'an active teller, highly tellable account, relatively detached from surrounding talk and activity, linear temporal and causal organization, and certain, constant moral stance' (Ochs & Capps 2001, 20). Here, I use the term to refer to critical events within tutors' stories that go against my hypothesis that there is a causal link in their development as cinephiles and becoming university film tutors in lifelong learning. Two examples discussed in the following chapters are Albert's story on how he made the random choice of an internship in documentary production and Nicolas' sense of identity as a writer rather than a teacher (Chapter 6).

Although I introduced a linear temporal organisation in the narrative portraits, and saw a chronological logic in tutors' life stories, which tutors recognised too (Chapter 5), I tried to stay away from hasty deterministic inferences in understanding tutors' path to teaching film. I have already stressed the

importance of context and I am aware that interview narratives do not hold an intrinsic truth (sections 3.3.1 to 3.3.3). Rather, the truthfulness lies in the here and now of the moment and tutors' desire to make sense of their story through what they perceived as critical incidents. Yet, I looked out for stories that went against the grain of the bigger narrative and acknowledged for the '… "messiness", performativity, incompleteness and fragmentation of people's identities' (Georgakopoulou, 2014, 8), and a safe-guard against a simplistic representation of identity (Atkinson & Delamore 2006).

Interestingly, when discussing narrative, Herman noted that the story world of a narrator was not one-dimensional. It could be 'actual or fictional, realistic or fantastic, remembered or dreamed, etc.'. This was particularly useful for a research on film tutors' perceptions of their relationship to film and teaching film as I already knew from personal experience and from peers' stories that, for people highly receptive to the cinema, the film world could have a significant impact on their lives.

3.6.3 What it is like: emotions and rationalisation

The last category referred to the interviewee's description of what it was like to experience the critical incidents in their life. This was spread over two categories; emotions (yellow) on one side, and rationalisation (grey) on the other. The grey category involved concepts like challenge, resolution, theorising and film. It was a mixed bag but I intended to organise it in the second stage of the coding activity.

Surprisingly, characters were not included in Herman's basic elements of narrative and I added it. In the coding, 'characters'(blue) point at influential people in the life of the interviewees. I considered characterisation, highlighting the people mentioned and the role they played in the life stories. The most obvious character was of course the teller and to emphasize their centrality I decided to keep the portraits in the first-person narrative, as they appeared in the interviews. I also paid attention to how they represented themselves, for instance, as members of particular groups and as individuals with their habits, emotions and beliefs (Georgakopoulou, 2014, 5). The first-person narrative also

foregrounded the subjectivity of experience (Herman's 'what it's like') within their specific biographies. In doing so I hoped to trace the story of their passion for film and involvement in university adult education and let the voice of the interviewee resonate throughout the stories they tell.

3.6.4 Visualising categories

Once I had colour-coded interviews I summarised the data in tables. Significant themes emerged from the work of listening to interviews and my methodological approach: coding the transcripts (stage one, Table 3.6), charting critical incidents for individual tutors (stage two, Appendix G, Penelope) and mapping selected incidents in the tutors' journey in a comparative table (stage three, Table 3.6.4, below). The table helped me visualise the data collected from all tutors for comparative purposes: where they grew up, and selected memories of film viewing and cinema outings in their youth, mapped their path from childhood to young adulthood in a succinct but helpful format.

Tutors	**Where they grew up; urban / remote location/small town**	**Childhood incidents**	**Teenage incidents**	**Film tutors personal / professional engagement with film**
Federico	British Isles (urban location)	Television film programmes Classic films on TV with dad	enjoyed in person event at film festival	Film Studies tutor; film critic, journalist
Penelope	Europe (urban location)	Cinema with family; cartoons on television;	Cinema expensive; 'smuggled' Video-cassettes	organises film events Film tutor

Erich	British Isles (urban location)	Saturday night movies with whole family. Distressed by *Wizard of Oz*;	False memory of *The Searchers*	Film society; high school film club Film tutor
Sam	British Isles (urban location)	ABC Minors: screenings for children booing villains and cheering heroes	Cinema was to take girls out; nightmares about war film	Film society; high school film club; film tutor
Nicolas	British Isles (remote location)	Videocassettes; Television film programmes; distressed by *Alice in Wonderland*	Film and media course after school	film critic and journalist; film tutor
Albert	Southwestern Pacific (remote location)	No cinema in childhood town	Videocassettes; documentary film festival	Documentary filmmaker Lecturer; film tutor
Luchino	North America (small town)	gothic TV series for young people; watch TV in secret at night	Avid cinema goer	Film critic and journalist; film tutor
Alain	Europe (urban location)	Smuggled into cinema by mum for *Gone with the Wind*	Avid cinema goer	Film critic and journalist; film tutor

Table 3.6.4 Mapping participants' critical incidents

In the table, I entered some background information that research participants consented to disclose, such as where they grew up and what film or teaching related jobs they had before. For instance, I gave a general idea of the part of the world where they grew up. I also added selected incidents that tutors had identified during the interview as critical in their relationship to film, following the critical incident charting method I had chosen (Denicolo & Pope, 1990; Odena & Welch, 2007), Using the table, I could at a glance bring up the interview data relevant to the emerging themes I aimed to discuss and I was able to compare individual paths and experiences that tutors had with film. I could then delve into a detailed discussion of each emerging theme, with

selected interview excerpts illustrating the argument. In Chapter 5, I examine the film tutors' personal relationship to film, with particular attention to the influence of the socio-cultural environment, the place of cinema, the educational role of television, and how tutors theorised the critical incidents in their lives. In Chapter 6, I discuss how tutors present themselves as passionate about cinema, and describe their engagement with film as personal as well as professional. I show how they understand film education as a dialogic practice and the sense of urgency they bring to the transmission of film culture and literacy to wider audiences, and how their common approach to cinema and film education is consistent with Bergala's concept of the *passeur* as discussed in Chapter 2.

Before engaging in interview analysis and interpretation, it is necessary to situate the study in its context. An overview of the city and university context is provided in Chapter 4, with an introduction to the importance of context in narrative inquiry. I also provide insights into the ethical and methodological reasons for composing a series of portraits that introduce each one of the participants and allow the reader to hear their voice, with as little interference as it was possible to achieve.

CHAPTER 4 PORTRAYING THE CONTEXT AND PARTICIPATING TUTORS

> Life stories are only constructed in specific historical circumstances and cultural conditions—these have to be brought into our methodological grasp.' (Goodson, 2006, 15)

4.1 IMPORTANCE OF CONTEXT IN NARRATIVE INQUIRY

Narrative inquiry implies a rigorous process where fieldwork and theory are cemented together in the recognition of the importance of context: 'Life stories are only constructed in specific historical circumstances and cultural conditions—these have to be brought into our methodological grasp.' (Goodson, 2006, 15). Similarly, Lawrence-Lightfoot's 'Portraiture' method advocates detailed descriptions, or portraits, of the institutions in which research is conducted (Lawrence-Lightfoot and Davis, 1997) from its people and buildings to its wider context in order to render the cultural conditions of the object of the research. Culture is the wider context in which a research project takes place and its permeating influence explains why scholars have stressed how storytelling itself and our personal narratives are marked by our cultural heritage, its set of shared values and the place granted to the individual in society (Bourdieu, 1984, 1993, 2000; Andrews 1991; Goodson 2006).

4.1.1 Cultural ways of understanding

Cultural heritage has an impact on how stories are formed and understood. For instance, In Western societies, the way individuals understand and tell their stories is influenced by the notion of individual agency (Goodson, 2006). In narrative inquiry, it is therefore no surprise that interviewees can display a tendency to inject their life story with a very strong sense of agency. In doing so, they reinforce the cause-effect relationship in the unfolding of events in their life, culturally inclined to minimise their accidental nature. They can also underestimate the influence of external factors and power struggles that set limits to their individual freedom. Because stories are both a reflection and an expression of the values linked to our habitus (Bourdieu, 1984; Andrews 1991; Goodson 2006)), context is needed to counterbalance this vision of life.

In an educational context, these values can have significant impact on teachers' understanding of their world and personal path, good or bad. Such moral and philosophical views can also have a damaging effect, as teachers sometimes blame themselves for outcomes that were mostly determined by external factors outside their control.

> Masking the limits of individualism, such accounts often present "isolation, estrangement, and loneliness ... as autonomy, independence and self-reliance" (Andrews, 1991,13).

Harking back to literary criticism, Bell (2002) further reminds us that we do not create stories out of nothing, but that a limited number of narrative patterns are culturally available to us and that our stories are drawn from a limited corpus of templates:

> Narrative inquiry rests on the epistemological assumption that we as human beings make sense of random experience by the imposition of story structures. That is, we select those elements of experience to which we will attend, and we pattern those chosen elements in ways that reflect the stories available to us. (Bell, 2002, 207)

The cause-effect relationship that drives narrative plots in most Western story-telling, literature and film is culturally marked. General discourse is also, from a Structuralist perspective, an expression of our cultural values and the meta-narratives that are part of that culture. For instance, in Western societies, our stories, whether about the world or the self, generally take the shape of a causal narrative, and we apply a Cartesian framework to understand the world through that filter of cause-effect relationships. This may not always apply in other cultures. Nigerian novelist Ben Okri explained in a press interview why he found rationalism and realism inadequate and preferred a 'dream-logic narrative' in his work:

> "I grew up in a tradition where there are simply more dimensions to reality: legends and myths and ancestors and spirits and death," he says. "You can't use Jane Austen to speak about African reality […]"I'm fascinated by the mysterious element that runs through our lives. Everyone is looking out of the world through their emotion and history. Nobody has an absolute reality. (Okri in *The National*, 2011)

4.1.2 Cultural realities and storytelling

To illustrate Okri's perspective with another example, drawn from film, in the cinema of Thai director Apichatpong Weerasethakul, characters' lives are inhabited by magical elements linked to nature. For instance, in *Tropical Malady* (2004), set in contemporary Thailand, trees talk to the main protagonist. Such narrative devices may feel disorientating to a Western audience, while, in a Thai context, animistic deities and spirits can be perceived as able to communicate with humans. This stands in stark contrast with most Western films where a move from realism to the spiritual is more unlikely. Instead, Western and Western-influenced cinemas generally operate in clearly culturally defined genres: in film, as much as in literature, with the well-known exception of Latin-American Magic Realism, realism tends to be its own genre while the supernatural belongs to fantasy genres. Another example are the novels of Japanese author Haruki Murakami where modern time stories are populated with ghosts and supernatural events reflecting different layers of reality. In story-telling, as Westerners, we therefore primarily expect a causal relationship, to connect past, present and future events and, in fiction, to move the plot forward. We apply the same cultural patterns to make sense of our lives and to our epistemological approach to knowledge.

4.1.3 Context, voice and relationship

Still, it has been observed that, across cultures, humans seek to make sense of their journey by giving it the shape of a story, and look for a narrative arch with a beginning, a development and an end. Similarly, human knowledge can be described as a narrative account of phenomena and all inquiry is inflected by the researcher's values. To ensure that researchers' values are part of the context, Lawrence-Lightfoot and Davis stipulate the need for an account of the researcher's place in the inquiry and a critical awareness of the notion of voice. I applied these recommendations earlier when defining my positionality (section 3.2) and will further examine the impact of voice and my relationship with the research participants in Chapter 4 (section 4.3) in portraying them. In Portraiture, it is important to bring to the fore the fact that the voice of the researcher inevitably permeates the whole research, from the start of the process to data interpretation:

> For the portraitist, then, there is a crucial dynamic between documenting and creating the narrative, between receiving and shaping, reflecting and imposing, mirroring and improvising…a string of paradoxes. The effort to reach coherence must both flow organically from the data and from the interpretive witness of the portraitist. (Lawrence-Lightfoot, 2005,9)

For this reason, the auto-ethnographic elements in my introduction (Chapter 1) served as both voice and context and provided insights into my perceived professional identity, the motivations for the research and the relationships built with the film tutors over time. This contributed an ethical and methodological measure of transparency that owned up to the "uses of the self as the primary research instrument for documenting [and] interpreting the perspectives and experiences of the people and the cultures studied." (Lawrence-Lightfoot and Davis, 1997,13). Lawrence-Lightfoot's definition of Portraiture encompasses the researcher's and research participants' stories and perceptions, as well as the relationships they entertain. Together with context and voice, the relationship between researcher and the subjects contribute to the narrative and built the portrait.

4.2 Portraying the context

As discussed in Chapter 3, contextualising narrative research is essential to rigorous inquiry and to provide the reader with an understanding of the distinctive features that are specific to the research questions. The challenge for narrative inquiries in social science is to simultaneously take great care to protect their subjects' identity and establish a safe space for open expression and a feeling of trust (Chapter 3, section 3.4.4).

4.2.1 Ethical considerations

These ethical considerations were the premise for my research, as evidenced by the university ethical approval process my project had to go through and the need for signed letters of consent from the participants (Appendices A, B, C). Still, after transcribing and analysing interviews I was unsure whether they contained sensitive data regarding the university that demanded to hide the university's identity behind a pseudonym. There seemed to be nothing in the study of my work place that could be considered controversial or disloyal and put the tutors or myself in unwanted challenging situations. Therefore, rather

than disguising information that could reveal the university's identity and thus distorting important aspects of the context, I decided not to name it and refer to it under the generic appellation of 'the university' as there are several universities in the city where the research could have taken place. Similarly, I disclosed the city's characteristics that mattered for the research topic but changed the names of some recognizable locations and just referred to it as 'the city'. Indeed, it was not possible to omit from the description the city's cultural environment, its multiplexes, arthouse cinemas and film festivals, as all meant that it is a place that promotes and nurtures film culture in all its forms, offering multiple opportunities for film discovery and education, and all these characteristics were of significance for the research topic.

After reading other educational research that dealt with more sensitive data than mine but named their university (e.g. Cavani, 2017), I had been tempted to disclose my research location and institution but I was reminded by my supervisors of the need to balance contextualisation of the research against the ethical agreement that had been approved on the basis that "Any data potentially identifying colleagues will be removed or disguised in the final thesis" (Ethical application, Appendix A). In hindsight, I decided that I could not lift the cover of anonymity regarding the local context. A direct consequence of this decision was that the sources from which I drew to describe the City and the University had to be anonymised too.

4.2.2 The City and its film culture

From a demographic perspective, thanks to its large student community and job opportunities (70% adults are in employment), the City has a wide base of young people, with over 23% aged between 16 and 29, and the rest of the population is made of 29% of 30-49, 17% of 50-64 and 8% of 65-74 and 7% of over 75 (Anonymised, 2017). These are the target audiences for local adult education provisions including the university's lifelong learning department that caters for people over 16.

The City has a thriving film culture, and is host to a wide variety of annual film festivals. With a dozen of cinemas, most of them multi-screen, some

independent arthouse and community film venues, the city caters for all tastes and social groups. In terms of film education, several institutions of higher or further education offer film qualifications, and organisations such as the local Council and some community-based organisations offer courses in community filmmaking and formal and informal film-related activities. There are also private structures such as art galleries and numerous social groups for film lovers. In short, cinema-goers are spoilt for choice. Some of the cinemas, community centres and festivals are active partners of the University, joining forces with various departments on a regular basis for the curation of short programmes and film introductions by university lecturers.

4.2.3 The University and its lifelong learning provision

The University includes a provision of continuing education short courses, which has changed names on several occasions, along with the introduction of new governmental policies for wider access, from extra-mural to lifelong learning. All in all, looking back to when I first started teaching in the continuing education programme, it is fair to say that the model is still very much recognisable and the type of courses offered, as well as the people they attract have remained stable, with some of the same students from fifteen years ago still regularly enrolling for more classes. In this research, I refer to my work place, which is also my organisational context, as a site of lifelong learning, continuing education or adult education, using the terms indifferently to qualify a university unit that offers courses open to all.

The lifelong learning programmes include credit-bearing courses and a part-time access course to undergraduate studies, and an International Summer School. There is also a flexible programme of non-credit courses that anyone over sixteen can take for personal interest. Film courses are taught across all programmes. If the film tutors interviewed in this research have experience of teaching in credit programmes, some now prefer to teach in the non-credit provision where part-time adult students enrol for personal interest only.

To get a better portrait of the student cohorts, information on age, postcode and gender was collected by the marketing team in my department. It highlighted that the student uptake for academic short courses concentrated on

two age groups at opposite ends of the spectrum: 21-30 (22%) and 56-65 (23%) (Anonymised, 2017). This leaves a dip that covers almost a generation, which is of no surprise as most people in the 30-55 age group are usually busy bringing up a family and/or holding full-time jobs.

4.2.4 The Students

The department's lifelong learning students have a large group of 56 to 70-year-old, enrolling for courses in a wide range of academic disciplines. A gender gap was confirmed, with 64% women and 36 % men on average for the student cohorts between 2012 and 2015 (Anonymised, 2017).This means that on average, in the film courses taught by the tutors who were interviewed, classes would normally be composed of at least one third of students in the 56-70 range, another third in their twenties, and the remaining students will be between 30 to 55, while female students will make up two-third of the group. Based on my experience, this is an accurate portrait of a standard film course. Students in their 20s tend to be attracted by credit courses that can lead to higher qualifications, while non-credit courses are overall attended by educated professionals and retirees.

In the survey, 87% students had local postcodes, with 11% only from local areas popular with students and younger working people. The top 25% of adult students lived in affluent areas of the City and there was little evidence that the lifelong learning provision reached local people from lower socio-economic backgrounds (Anonymised, 2017). The film tutors I interviewed showed an awareness of this discrepancy and shared the views that more should be done to reach out to people from the poorer parts of the city and surrounding areas, and fulfil the department's mission of continuing education for all and widening participation. The irony of film courses attracting mostly middle-class participants, often already university educated, while cinema-going used to be a widely-shared form of popular entertainment did not escape the tutors. Such sociological challenges were and still are, as will be seen in the following chapters, a constant source of pedagogical, theoretical and ideological discussions as analysed in Chapters 5, 6 and 7.

4.2.5 The Tutors

It is in this overall context of a film-loving city and a lifelong learning university programme, popular with a mostly middle-class and female local intake, that the film and media provision operates and that a team of part-time film tutors teach their specialist areas. When they were interviewed, the tutors had all been teaching for a significant number of years. They therefore had considerable insight into the institution, the department and student intake, and the necessity to balance the department's teaching requirements, their personal views on film education and teaching style, and the perceived needs and known expectations of their students.

This overview aimed to draw a general portrait of the research context. We learnt that the City is rich with opportunities to access a wide variety of films. However, one cannot ignore the fact that short courses in film studies at the University mostly attract people from rather affluent local areas. This means that many of the students were already university educated and already had an active interest in the type of films offered at the local arthouse cinemas, known for showing films with artistic ambitions more prominent than the average mainstream and Hollywood offerings generally found at the local multiplex.

4.3 Tutor Narrative Portraits

Once I had provided a contextualisation for the university department in which the case study took place (section 4.2 above), I wanted to introduce the research participants. Inspired by Goodson's life story research and Lawrence-Lightfoot's Portraiture method, I had spent time reflecting on how best make my participants come to life. This is how the idea of adding narrative portraits of the participants emerged, but after reading English's critique of Portraiture methodology (English, 2000), and due to my positionality as an insider-researcher, I became aware of the ethical and methodological ambiguities faced in portraying others. For English, Portraiture in Lawrence-Lightfoot's method raised the issue of power relations between researcher and participants:

> The portraitist is in a position of power. It is she who controls what is

> permitted to count as knowledge in the portrait ... There is a decided inequality between artist and actors. (English, 2000,23)

As discussed in Chapter 3 (section 3.5.5), it was not until I attended a workshop on narrative portraits (Rodriguez, 2017) at my university that I found out how to temper the inequality in the relationship. The narrative portraits allowed me to bring key findings into focus: while selected critical incidents and background information from the interview transcripts, I could condense the data, connect significant elements and look for potential plotlines for qualitative interpretation (Denzin & Lincoln, 2000, 2002, 2011).

Composing portraits was also an ethical choice aimed at giving credit to the research participants for their contribution. Regardless, when reading the portraits, it is important to keep in mind that the "I" in the narratives is a creative one, made of tutors' first-person's verbatim accounts edited by the researcher as I sometimes remodelled the order in which tutors mentioned some of the events to bring a chronological structure to their stories, and isolated data for analysis and interpretation, as is the purpose of this research (Rodriguez, 2017). The exercise required that I remained close to the recorded material, while having the confidence to select the most significant elements in the interview transcripts.

4.3.1 Luchino

I've always been an obsessive film goer and film watcher on television. My problem as a child was that I thought films made more sense than real life. [...] I remember my first trip to the cinema, I must have been 2 or 3 years old ...I kept turning around and looking at the audience… the Wizard of Oz which was the first film I actually remember sitting and watching from beginning to end. And for me it's because, it's not just this wonderful musical fantasy film, it's also about the experience of watching a film. You start in a black and white world, as a child in a black and white world, where people respond to you strangely and you don't quite understand why people behave the way they do. And then you discover this magical technicolour world that you do respond to, and you travel from the world where you feel a misfit, into this other world, this alternate world where you feel you belong… when I was 4 or 5 years old was a television soap opera called 'Dark Shadow', which has since been made into a big screen film by Tim Burton. That was a day-time soap opera about ghosts and vampires and witches. If you look at it today, it has gay characters and lesbian characters. But on American television

in the 60s, nobody said the word… when I was at university, I became obsessed with Visconti, Almodovar, Ken Russell, Powell and Pressburger... The experience of sitting through a certain film [with friends] has almost become part of our friendship… we still remember the night we went to see *A Death in Venice* at the University film club in Canada. And, of course, growing up in a small town in Canada, you've never seen anything like 'A Death in Venice' in your life before. We wanted to run away and live in that movie, yesterday if not sooner! [After university], I worked as a journalist for many years, including writing as a film critic, writing for film magazines and reporting on different festivals. So, I had a background in film, but not necessarily an academic background. My background in teaching – as you know – is in English as a foreign language, especially English for academic purposes. I'd done a lot of writing about film and done a lot of teaching, so when I started teaching film it was really two backgrounds that came together.

4.3.2 Sam

[I don't remember] too many of the films I saw as a child… *Limelight* with Charlie Chaplin was not the comedy I was expecting. In those days, there was the what they called the ABC minors, a Saturday morning film club. It was a programme of cartoons and serials, and it was total anarchy… Cheering the hero…catcalling or shouting out. I suppose there is a certain amount of that as a young man, if you went to the pictures with a crowd... You know, young guys trying to be witty, getting thrown out… As a 14-year-old, I got scared witless by a film about the war in Kenya; there's a shot where black warriors burst down the road straight at the camera. I nearly died in the cinema, had nightmares after it...

[As] a young man, to be honest, cinemas were for taking girls out and where you did your winching (courting). It probably wasn't until university… occasionally, I would go to the university society although, starting teaching was when I really got into film. J. and I revived the film society at our school. Well, that's 10 years since I left so...we had maybe five years afterwards to a much smaller audience. The school audience tended to be the second coming of the film society, the real film enthusiasts. They had a lot of DVDs [and]… a terrific background knowledge that the average young person doesn't have. There would be discussions afterwards... If you were in the British Federation of Film Societies, at least twice a year, there would be a weekend organised where you would go and you got to see films that might not have made it to ordinary cinemas. And talk to other film society people and exchange ideas, programmes and notes... It was great while it lasted. one guy I started teaching with was... instrumental in the school Film Society, and something away from very academic... Dave W. went on to be Secretary of the British Film Society- a full time job – promoting film and developing film societies. He was the main mentor. He had a wee cinema in his house. Knocked a hole in his wall where he

put the projector and we'd go on and watch movies. I did that. I used to do that as well at home, our dining room used to be an occasional cinema with a 16mm projector… the local arthouse cinema has been a big influence. A chance to see films that you wouldn't...as the number of cinemas diminished.... I think everyone everyplace needs an arthouse cinema or something like it.

4.3.3 Penelope

I am from this trend/generation [who] lived through the period of massive transformation in Poland… from being a communist country … when I was 3 or 4, we started going to the cinema with my mum and that was very special going out… my grandparents took us too… it was definitely a family event. At the same time, we watched a lot of cartoons at home… at 7 o'clock in the evening… the Western block had completely different cartoons… by these standards [Eastern European cartoons on Polish TV] were artistic… Both my mum and my dad always insisted on buying us a lot of books with different stories and a lot of cartoons. That was almost mission impossible in Communist Poland. So, that was quite an achievement.

… One of my strongest memories [is] my introduction to video cassettes… massively pirated, the quality was just horrible, but we loved it…[and] I remember the first time I went to the cinema with my friends, I even remember the film- it was really bad, but I was super excited… The cinema was something very special ...the cost was the main ... Later on, during my studies… you could rent a DVD instead of going to the cinema, for a student budget it was… a massive difference… we watched almost one film a day… mostly about the beginnings of cinema until the 1960s -70s… it was very very ambitious cinema… I think that's why I study films that's more 'art?' cinema.... I was also a member of the film club run by the university... I also organised a few film events… one of them was basically about horror films… It was organised in the area of a shipyard in Gdansk, it was very creepy having known its history... my dad worked in the shipyards, which was probably not the best time to work there but, he also travelled abroad, because he worked on ships, so I had a lot of things that were not available in Poland…I quite often hear this question, 'was Western film very fascinating?' but because my family was kind of fascinated in this respect… I was always kind of in-between cultures... [but]most of my very good memories with films are with Eastern European cinema ...

4.3.4 Nicolas

When I was about 5 I went with my mother, possibly my sister… to go see a version of *Alice in Wonderland*… I left the cinema… in a real state, was in tear… you know, it plays with your perceptions. Things very large and things very small. I found it very confusing and wondered how long…closets or rooms, things like that, would retain their consistency… maybe that's why I've been so drawn

to reality. Made me a big believer in André Bazin and the idea of the real… I don't think I've ever really gone for escapism because perhaps the first time I did, I escaped a little too far… but as a way of constantly testing and enhancing I suppose our perceptual faculties, I think it is an amazing medium.
[When] you live in the Hebrides… it's not so easy to get to the cinema… I was about 10-11 when video came out… [Also] Channel 4 came out, successful channel in the 1980s… artistic, experimental and innovative. So around 16-17, I would watch the films they were showing. And BBC2 showed quite a lot of good international films… Derek Malcolm [and others] would introduce the films… I think then I could see which critics were good… I sometimes think that quite a lot of theorists just haven't watched enough films… if you stay close to the theory then you aren't getting stranded in an ocean of films…
I left school at 16… at 19 I took a Media course… a woman… G., who taught a media class… was focusing on great big broad sweeping things that would be political change and social change… I thought that was important, but I wanted to see it in miniature and then amplified… [but] she was the first person I think who thought I could write… she managed to simultaneous insult me and compliment me… she said something over the lines of, "*did you plagiarise this…?*" Then I did a degree in English… Friends over the years, conversations I've had [were influential]. That's the thing, some people want to discuss film as a sort of problem… rather than if they said, "Did you see that masterpiece, or that disaster" … that is partly why… I like communicating with people - bring in almost their doubts about what they saw rather than their certainties… I ended up teaching because I was working as a critic [and] it seemed like it was something that I was capable of doing …

4.3.5 Federico

I started going to mainstream films when I was very young, and started going to more independent art house at I think, maybe, 13-14... I think the first film [my parents] bought for me was… *Oliver* the musical… I think I was quite young, maybe about 7 or 8… it was really expensive, like 30 quid or something for it. I don't know where they went to buy it… The first big thing was going to see an Italian film festival screening of a film called *La Scorta*, the director was there with his wife, who was also his collaborator… That was I think probably the first time I can remember going to a non-mainstream, arthouse… I can remember going with my dad. [He] always used to have a collection of films. My uncle as well… I used to watch lots of films on late night TV and all those kinds of things. …. with Mark Cousins and Alex Cox… I think those series were quite influential… [now] you have access to any film you want at the touch of a button. Obviously back then… you would watch the film on TV or rent it… there was a video store called ABC video, which is sadly gone. They had an amazing selection of films from all over… I used to record a lot from TV and I used to make a catalogue of

them as well. Geeky thing. There was a certain point I had to stop... Luckily DVDs came in and they were slimmer.

When I was studying, there was… a really good lecturer… he taught Italian literature and film. That was the first time I studied film properly, in a university context… and so I started seeing a lot of... the classic stuff, the canonical stuff... and went straight into my masters and then it was M.B., my supervisor… and people like Prof O., the late Prof S. They were the first time I studied film theory. Looking at what cinema was for, and how a filmmaker uses film to convey a particular aspect and particular point. Deconstructing the film, bringing the film apart and putting it back together. The aspects of the filmic experience, was what I was introduced to. Looking back, because I taught it as well, looking at the film theory, it was a little bit dry, I think it was just the way it was taught then… apart from that… it was really [my dad] …and friends who were also interested in film... my brother too... [My dad gave me] an appreciation of non-European, non-Hollywood films… He used to come back late from work and obviously couldn't go straight to bed, so he used to watch these films.

4.3.6 Erich

I spent a lot of time with my grandad… I remember coming home from school, when I was 10 years old, and he said, "We are going to the pictures", that in itself wasn't uncommon… we went and had a fish and chips…. and he took me to the Tivoli... And the film we saw was *The Searchers* … [later, I remembered a scene with…] John Wayne riding up the canyon, finding the girls' body, digging a hole with this bowie knife… Putting the girl in it, wrapping her in his grey coat... Now, that scene never existed, except in my head... I think that demonstrates how influential a film can be. Letting people see things, not necessarily with their eyes, but with their interior eyes. It unleashes the power of imagination... And that was the beginning of an addiction, a disease, an obsession…

I suppose it comes out from the family and the kind of friends that you make that have the same kinds of interests. [My friend] Mike and I still go and see westerns together. Since we were wee boys… the great magic to finding out there is more to film than just Hollywood as well…discovering the gems of Japanese cinema. I remember seeing Kurozawa's for the first time. That would have been BBC2 back in the early 70s... I didn't have a very successful school period…too much of a loose cannon. So, I left school quite early, and I didn't get back into academia again until 2 years after I left school…It was this obsession with the westerns that my grandad patched onto me, that influenced so much of what I went on to do at university. It gave me an interest in American history, and eventually American politics and all things American…… I

didn't study film… not officially, unless you count the amount of time I spent with my grandad…One of the reasons I did eventually become a teacher, is simply due to the influence of the history teacher I had at school…. He taught you history outside the books, and would take you all kinds of places that weren't in the curriculum… he would give up his own time to open doors. That's what education is all about, opening doors. I always thought, "*If I could be like Old J. as a teacher that would be good enough for me…*"

4.3.7 Albert

I grew up in a place that didn't have a cinema. Till I was very young, about 12 or 13…New Zealand is a funny place, and we only had two channels. [TV] programs on music, I'd watch them. I was watching [TV] documentaries but I remember the first documentary I saw in the cinema, you just realise that this is very different... I always read a lot of non-fiction as well… maybe there's enough in reality that I don't need fiction so much… There were a couple of independent cinemas [where I moved] as a teenager. And the film festival was strong, it was a big event…. Every year I would kind of set up a bunch of films, and when I look back a lot of them were documentaries. I don't think I was conscious of that, it was just something I was attracted to. I've seen a lot of quite significant documentaries when I was younger, without intention or knowing what they were. I think the film festivals were really important as a teenager … my friends were dragged along... My undergraduate was in Political Science and at the same time I was thinking of what I might try and pursue, making films, so I suppose at that point…you have to watch. If you want to make films, you have to not just watch them, but sit down and analyse as well. [After the degree] I had a choice between working as an intern on a UN programme in Rome or at a documentary house in London. And I chose to do that internship in London. From that it led to studying Social Anthropology, and again, that was a conscious thing because I didn't want to study film…I wanted to make films, and I always thought Sociology and Social Anthropology would be an interesting route because you study the things you want to make films about, and I'll figure the rest out myself. There was that and there was also an opportunity in South Africa with a filmmaker and she was kind of my first mentor… she found out I could run sound as I used to be musician and she dragged me out to work on this documentary. When I started to do a PhD, I decided at the time that I would do a Practice Based PhD, with the intention to be teaching because I enjoyed it. I thought it would make a really nice balance, so not just making films as research but also teaching and mentoring to keep myself sane.

4.2.8 Alain

When *Gone with the Wind* was re-released… it was as all over the place… but it was in colour and Romanian theatres were in black and white. As a little boy who couldn't go to the cinema without supervision I had to bother my mother to take me… So, she more or less illegally had to get me into the cinema because I was still underage… People have this… idea that there was no culture in Communist countries, but the late 60s and 70s were quite good…TV had excellent programming of classics films… you could watch 6 films by the same director…
I remember *Last Year in Marienbad* was on TV… I must have been 8 or 9. I couldn't make heads or tails of it, but I was utterly transfixed… *Hiroshima mon amour* I was not allowed to watch, because my grandmother decided that it's not for children. It was on the same [Alain Resnais] cycle on TV… that became an obsession after that…
In the 80s they'd closed Film Studies, Sociology and Psychology departments… Anything they thought was possibly too critical of the system… they re-opened them in 1990, so… I was in the first wave- first generation… The exam was absolutely heavy... you had to go in front of a commission and be interviewed [on] your knowledge or interest in cinema, theatre, literature, graphic arts, and history… If you failed that you couldn't go to the next step… Yeah it was tough. Once I went to study film, there were very influential people. For instance, my best professor in school who was obsessed with silent cinema and make me understand why it's so wonderful… And then of course I did work for the cinematheque as well… so …. I met people who were in film. I worked for magazines and I also… organised retrospectives… I started as a freelance, then … full time for most of my career as a film critic…Eleven or twelve years... I just came [here] to do a PhD which I never finished… I had no idea what a stressful and lonely job it would be to do that. I mean, the way it was presented to us… it was like, "it will be a wonderful, bucolic, experience…!" [… but] lots of the theses that I read were off-putting… what is the name of people who can't stop writing?... graphomaniac. I've never been a graphomaniac…. What I learned is that I probably will never start something like this without knowing in advance all the pitfalls...

In summary, the value of the narrative portrait lies in the ethical and editorial choices made by the researcher of using the participants' own words and let the reader hear a verbatim rendition of the participants' voice. I chose to present the narrative portraits in the body of the dissertation to illustrate how interviews come to life thanks to the creative treatment of verbatim data. The portraits also show the depth of tutors lived experience as film lovers and cinema goers where, as seen in Table 3.6.4 'Mapping Participants' Critical Incidents', other ways of presenting data can be dry and fragmented. Although isolating critical elements in tables was useful in the initial stages of the

analysis, I found, in agreement with Lawrence-Lightfoot, that narrative portraits captured rich additional data, such as tutors' emotions and their critical reflection on the importance of film in their lives.

CHAPTER 5: FILM TUTORS' PERSONAL RELATIONSHIP TO FILM

5.1 INTRODUCTION

In this chapter, I consider the first research question, which focuses on the research participants' personal relationship to film, and provide a discussion of the research findings. To address this question, I coded interview transcripts and surveyed the participating film tutors' formative years and the development of their relationship to film. I then drafted narrative portraits, using verbatim material from their interviews, as seen in Chapter 4. Once I had condensed relevant interview data, I highlighted recurring features and identified three emerging themes that held answers to the research question.

The key emerging themes are: the influence of tutors' socio-cultural background; the educational role of television in their film education and, from a reflective perspective, the tutors' tendency to theorise critical incidents from their past. Indeed, during the interviews, tutors alluded to possible cause-effect relationships between incidents in their lives and their cinematic taste and interests, thus engaging with me in the analytical process. While reflecting on the interview data, I also came across anecdotes and comments that did not squarely fit with my presumptions. I used these exceptions to check the validity of my overall interpretation.

This chapter is organised in four sections. Section 5.2 provides a comparative overview of critical incidents that mapped the formative years of each participants. For a definition of what is meant by critical incidents in the data analysis process, I refer the reader back to the discussion of the concept in Chapter 1, section 1.2.3. Sections 5.3 examines the educational role of television, and 5.4 discusses how, during the interview, tutors theorised the critical incidents they were talking about. Section 5.5 offers a summary of the key ideas arising from the thematic analysis.

5.2 INFLUENCE OF THE SOCIO-CULTURAL ENVIRONMENT

When considering the social and cultural environment in which the research participants grew up and spent the formative years of their lives, several

features stood out. The place attributed to cinema in the family and locally, and the cultural importance of the film theatre itself as a social space are first analysed.

5.2.1 The place of cinema in the family and local environment

Overall, as can be seen in the introductory quotations below, there was a common emphasis on the place of film and cinema-going in tutors' family and formative years' environment:

> Erich: when I was a boy, Saturday night was movies with the whole family. Mum, dad, grandad, the kids – everyone went- Saturday night, irrespective of what was on. We just went to the cinema. It was great. It was something that stayed with me as I got older…
>
> Alain: [My parents] were interested but not obsessed in cinema. They were going to the cinema most weeks…
>
> Penelope: my mom would always take us to the local cinema. In Poland, on every Saturday or Sunday, there was something, mornings with films for kids. So yes, I think that was when it all began… Eastern European cartoons … that was my massive love from the very beginning.

The value of those outings was not only recreational but had cultural and affective dimensions and was an endorsement by their close family of cinema-going as a worthwhile activity. Of course, many children go to the cinema with their parents but tutors gave examples of an active interest in film present in the household, whether as cinema-going, television-watching or video-viewing. Parents or grand-parents would nurture their children's interest in film. For instance, in the early days of VHS, the technology most tutors grew up with, Federico's parents offered him a videocassette of *Oliver*, an expensive birthday gift when VHS was still new on the market. Penelope's father, who worked on ships in Communist Poland would pass VHS imports through the borders, bringing European and US films to his family.

> Penelope: … I quite often hear this question, 'was Western film very fascinating?'… my family was kind of fascinated in this respect. My dad worked in the shipyards, which was probably not the best time to work there. But, he also travelled abroad quite a lot, because he worked on ships, so I had a lot of things that were not available at home…. Both my mum and my dad always insisted- on buying us a lot of books with different stories and a lot of cartoons. That was almost mission impossible in a Communist country. So, that was quite an achievement.

Alain's mother 'smuggled' him into a cinema to see *Gone with the Wind* after he nagged her to take him along, despite being officially underage:

> Alain: … [*Gone with the Wind*] was re-released and it was a big success … That was a film that theatres were showing for some reason (but it was in colour and local theatres were in black and white) … I had to bother my mother to take me to -actually, she more or less – how do you call it? illegally had to get me into the cinema because I was still underage.

Overall, families made film culture accessible to their children and some family members even took on the role of the *passeur*, as defined by Bergala (2016). Indeed, those family members acted as discerning fans of the cinema and drew their children's attention to film genres, like European films (Federico, Penelope), the Western (Erich) or animated cinema (Penelope). Listening to the film tutors' stories showed how, from childhood onwards, they absorbed their family's enthusiasm for film and learned that cinema-going was a worthwhile and meaningful activity, and that some films had more 'value' than others. Amusingly, as *passeur* in French can mean smuggler, in two instances, parents acted both as symbolic and literal *passeurs*: Penelope's father with Western film imports, and Alain's mother smuggling her son into the cinema, passing him as older. In their interviews, Alain and Penelope also offered significant historical snapshots of film culture in Eastern Europe in the last days of Communism that contrasted with the easier access to a wide variety of films for Erich, Sam and Federico who grew up in the UK. Growing up in an urban environment clearly facilitates access to the cinema.

In contrast, Nicolas and Albert did not talk as much of family outings as they spent part of their childhood in remote geographical locations with poor access to cinema. Yet, for them, critical incidents still occurred in their immediate environment that stimulated their curiosity for film. A cinema opened in Nicolas' s town when he was 13 and video came out only a few years before that.

> Nicolas: Well when you live in [Island] ..., it's not so easy to get to the cinema. But yeah, I was about 10-11 when video came out. I suppose it was a formative experience as well…

Albert had access to independent cinemas in the new town where he moved as a teenager, with the addition of a local documentary film festival which worked as a catalyst and was the starting point of his passion for documentary.

> Albert: … there were a couple of independent cinemas when I moved there as a teenager. And the film festival was strong, so we really looked forward to the film festival there each year. I'd drag my friends along…
>
> Penelope: I was also a member of the film club which was run by the university where I studied. I also organised a few film events... one of them was... a festival of horror films. It was organised in the area of a shipyard…, it was very creepy having known its history…

Reminiscing about film-related critical incidents from their past, research participants told stories of themselves becoming lifelong agents of their own film education as they reached young adulthood. They started to organise group cinema outings, screen films at home for their friends, join student film clubs or organise cinema events, becoming *passeurs* of cinema in their own right.

5.2.2 The cinema as a space of social ritual and identity formation

Tutors tended to be specific about who they went to the cinema with, and even when the information was not relevant to the interview question, they would refer to who was there, from grand-parents, parents and siblings, to best friends and future wife etc. Locations, as seen above, where also vividly remembered. This echoes the findings of Kuhn, Biltereyst & Meers, (2017), in their work on collective memories of cinema-going that found that research informants tended to remember when, where and with whom they went to the cinema with sometimes more accuracy than the detail of the films themselves. I found examples of that characteristic of cinema memories in my own participants' stories. A striking example was Erich's story of *The Searchers* (1956) which he vividly remembered seeing as a boy with his grand-father, after a fish and chips outing, but realised years later that he had imagined a whole scene that did not exist in the film. Kuhn stresses that the trope's recurrence confirmed that cinema was first and foremost a shared experience, associated with '… sociability and with membership of particular social, cultural or familial groups' (Kuhn, 2017,9). In a similar vein, the physical, emotional and psychological dimensions of the cinema-going ritual have been described by

cultural analyst Rolland Barthes as linked to a vivid sense of place and community:

> But there is another way of going to the movies [...] by letting oneself be fascinated twice over, by the image and by its surroundings – as if I had two bodies at the same time: a narcissistic body which gazes, lost, into the engulfing mirror, and a perverse body, ready to fetishize not the image but precisely what exceeds it: the texture of the sound, the hall, the darkness, the obscure mass of the other bodies, the rays of light, entering the theatre, leaving the hall; in short [...] I complicate a 'relation' by a 'situation'. (Barthes 1986,349)

It is a 'situation' that defines the collective emotions felt at the cinema. Watched in daylight on a tablet or smartphone, a film cannot be shared in the same immersive manner with others. As such, cinema-going practices are closely linked to technologies situated in time, and are an integral part of the history of cinema.

Cinema-going memories show the film theatre as a multi-layered space. It is a space of social identity formation, entertainment and emotions that are themselves intertwined with the fictional spaces projected on screen. For instance, if we take Erich's experience of going to the cinema with his grand-father to watch Westerns, the Monument Valley open landscape of *The Searchers* and other films, coincided with the enclosed space of the cinema theatre. Because of the rich layers of physical, symbolic and filmic spaces coming together, Michel Foucault, in his exploration of the meaning of social spaces, notes the strangeness of the cinema space:

> … le cinéma est une très curieuse salle rectangulaire, au fond de laquelle, sur un écran à deux dimensions, on voit se projeter un espace à trois dimensions; (Foucault, 1984, 47)

The cinema is a very strange rectangular venue, at one end of which one can see a three-dimensional space projected on a two-dimensional screen (my translation). The film theatre for Foucault is an example of a space which has the power to juxtapose several spaces. Unlike prisons and hospitals which he describes as 'heterotopias of deviation' where society keeps those 'outside the norm', the film theatre is an 'heterotopia of ritual', where multiple time-dimensions co-exist, also referred to by Foucault as 'heterochronia' (Kuhn, 2004). In the stories of the participating tutors, cinema thus appears as a

heterotopia / heterochronia with transformative power, where social and personal identities can be confirmed and / or questioned:

> Luchino: The experience of sitting through a certain film together has almost become part of our friendship. We still remember the night we went to see D*eath in Venice* at the university film club… Oh we were 18-19, I don't know. And, of course, growing up in a small town…, you've never seen anything like *Death in Venice* in your life before…We wanted to run away and live in that movie, yesterday if not sooner.

In Luchino's experience, the physical space of the cinema theatre and the fictional space of Venice on screen (heterotopia) as well as the time of viewing and the fictional time of the film, about a century apart (heterochronia) merge as one time-dimension space in which for the duration of the movie they can escape small-town life, and acknowledge their difference.

Another example of the social, cultural and educational dimensions of the cinema space were found in Sam's and Erich's memories of the film societies they joined and then created as young high school teachers:

> Sam: At least twice a year, there would be a weekend organised somewhere…, sometimes a residential where you would go and watch maybe 10 films… You got to see films that might not have made it to ordinary cinemas and you could watch ten films over the weekend. And talk to other film society people and exchange ideas, programmes and notes. And that was very, that was good fun. Encouraging. It was great while it lasted.

For Sam and Erich, their film society was an essential component of their identity as cinephiles and their nostalgia for the popularity of film societies in their young adult days led them to start film clubs in their high schools and, later, offer adult education courses based on the same model, with expert introductions, film screenings and group discussions.

5.3 The educational role of television

A key theme that emerged at the interview stage was tutors' recurrent references to television programmes. At first, it surprised me as I didn't expect them to have followed an indirect path to film via another medium but then remembered my own youth, watching TV programmes showing and discussing film excerpts. In all cases, except for Albert who complained about the poor quality of television in his home country, television was an introduction to

historical and critical perspectives on cinema. Demonstrating that narrative inquiry is a co-constructed process of discovery, I added the interview question on television after hearing two tutors mention TV as an influential medium in their introduction to film and the question generated more data from the other tutors, which confirmed the importance of TV in film education for all.

Still, television had a place of varying importance in the tutors' early years depending on where they grew up. Geographical variations existed. Penelope had an early initiation to Eastern European animation cinema while Luchino mentioned 'a diet of US television via US channels' available where he grew up. For Federico, watching late night classic and foreign films on British television was a shared moment with his father who worked evenings. Historically, British TV, and the BBC held the reputation of being the best television in the world and it is not surprising that the tutors who grew up in the UK had more to say about television introducing them to a critical appreciation of film.

> Erich: I still think that so much of my film education came from television in the days when you used to get movies on terrestrial television…Sunday afternoons, Saturday afternoons.
>
> Federico: I used to watch lots of films on late night TV and all those kinds of things. … with Mark Cousins and Alex Cox. These were really quite formative experiences. This was the mid-90s, I was in my mid-teens. So, I think those series were quite influential…
>
> Nicolas: after 16, I would have been watching quite a lot of the European films from Channel 4, like Godard, Bunuel... on BBC 2 there was a presenter for the Film Club as said, Kenneth Malcolm would introduce the films… And also to some degree Channel 4… I think they showed a world cinema season… I have a vague memory as well of Judith Williamson, a critic… for a period of time, where she would introduce some film noirs.

Film tutors remembered the film critics who, working on television, took on the role of public intellectuals, and *passeurs*, to introduce mass audiences to films they saw as important and to share their love of cinema. Up until the late 1990s, even for people with limited access to cinema, television could open doors to the world of film and show works that were not available outwith independent arthouse cinemas. World cinema series with subtitled foreign films where screened in your living-room, with introductions by experts, sharing their film knowledge in an accessible language that teenagers or people with no

academic background could grasp. These introductions are the main contrast with today's digital platforms. Television programmes offered a context and some perspective on the films that guided viewers in their discovery of films with more artistic and intellectual ambition than the average mainstream fare. In contrast, current online streaming services offer easy access to hundreds of films but no informed guidance. Even more dangerously, some track your film viewing choices to offer you more of the same.

Interestingly, Alain shared significant insights on television in Communist countries that challenged pre-conceived ideas on the absence of choice and ideological control under Communist rule:

> Alain: … people have this wrong idea that there was no culture in Communist countries, but the late 60s and 70s were quite good for that … TV had excellent programming of classics films, so I could see a lot … If there were important films, or classics, or difficult films…there was always an introduction by a film critic. There have been thematic cycles or you can watch six films by the same director, instead of one.

Hearing the tutors' stories of growing up in different geopolitical regions highlighted the fact that the lack of cultural diversity and educational programming on television was therefore more of an issue in the US, and the liberal world than in countries that were then part of the Eastern bloc. These interview findings were a striking and unexpected illustration that Western neoliberal values of consumerism and 'free' choice do not necessarily support the development of informed agencies able to make discerning choices, whether in film culture or other aspects of life.

As discussed in Chapter 2 (section 2.4.2), television can be a valuable instrument of public pedagogy and play a role in the moral education and identity formation of its mass audience (Brookfield, 1986, Sandlin et al., 2013). From that perspective, Luchino recalled that a vampire TV program made him feel at home in its fictional world:

> Luchino: That was a day-time soap opera about ghosts and vampires and witches. My parents wouldn't let me watch it because they thought it would frighten me, and again, I used to watch it in secret… You had these women with long flowing white gowns wandering around in the moonlight. And these tall dark men with long black capes…I thought this was so sexy and so beautiful.

For young people feeling that they do not fit comfortably in traditional gendered roles and conventional sexual orientations, such programs were critical. They could indeed have a soothing effect on personal and social anxieties and help build self-confidence in the exploration of gender and sexual identities. As seen in section 2.4.2 of Chapter 2 with the example of *The Avengers* and *Buffy The Vampire Slayer*, television anywhere can be more than a brain washing machine and have a transformational effect on individuals *and,* by extension, on society and culture (Dow, 1997; Owen, 1999, Sandler & al., 2011). Through popular film and television, conservative views conveyed in popular media can be counter-balanced by new voices and empowering narratives that challenge the status quo:

> Luchino: If you look at it today, it has gay characters and lesbian characters. It's obvious if you watch it that's what is going on. But on American television in the 60s, nobody said the word, so nobody would say that's what's going on.

In his interview, Luchino offered a reminder of the stifling morality of the 1950s/60s, a world also artfully portrayed in Todd Haynes' New Queer cinema of outsiders, with films like *Far from Heaven* (2002) and *Carol* (2015). Based on Luchino's testimony who used a collective 'you' rather than 'I' in telling this story, the show triggered isolated viewers' collective imagination, allowing them to explore sub-textual questions of gender and sexual identity, in the safe arena of fictional fantasy.

In contrast to other tutors' memories, Albert offered a counter story when he claimed that, for him, television had not been an opportunity to learn about film.

> Albert: … we only had two channels where I grew up, and the third one kind of came along when I was a teenager. All of them were pretty rubbish…

However, when I shifted the question to documentaries – Albert's passion and specialist area- he highlighted an indirect educational outcome to watching 'rubbish' television:

> Albert: There were [documentaries on TV], but I realised quite early on that they were shit. I think, maybe, I realised early on there was a difference from what I saw at the festival - the independent- and maybe I

> didn't understand what it was. But … there was the obvious assumption that these were all documentaries. … You were able to kind of separate the two at once.

By watching documentaries in two different settings, mainstream television and independent film festivals, Albert became aware of a difference. Only, he had not reached a stage where he felt able to articulate that difference, not to mention tackling the complex discussion of what makes a documentary ('there was the obvious assumption that these were all documentaries'). Albert's statement stressed the limitations of unguided viewing in any context, including in a film festival. This is exemplified by a film festival course I teach with a colleague and where, as film tutors, we provide introductions that contextualise the films we go and see with students. After the screenings, tutor-led discussions allow students to share impressions and reflect on the films, exploring issues, such as, for instance, the difference between fiction films and documentaries and exploring similarities between the two. These remarks are critical in understanding that lifelong learning does not only occur in institutional settings and other sites and outlets provide forms of public pedagogy (see Chapter 2). Educational TV programmes also had ambitions that today seem to be absent from TV channels or streaming sites that make hundreds of films available for consumption. Even on streaming sites that offer curated programmes such as themed retrospectives, there is little on offer in the form of introduction to these series. In this context, stretching the boundaries of audiences' film viewing experience has become a challenge, and a necessity.

At this stage in the interview analysis, three assertions could be made. Firstly, it had been established that television operates as public pedagogy. Secondly, testimonies from film tutors was evidence that educational programmes about film played an active role in the development of critical appreciation that schools, in the tutors' days, did not offer. For Erich and Sam, film societies were a defining influence in their film education and they used a similar informal, interactive format in their lifelong learning courses, with each session including the full screening of a film, which they introduced and followed with a tutor-led discussion. In choosing this format, they replicated the film society

model, which nurtured their enthusiasm for film and passed on to them a rich and ambitious film culture. Erich quoted Paul Grief, the founder of the BBC, as an inspiration:

> Erich: It always reminds me of my guiding light… when Paul Greif was setting up the BBC in the 1920s, Greif was asked by a newspaper reported, "Are you going to give the public what they want?" and Greif said, "No, something better than that".

The argument of going beyond what people wanted echoed the idea that it was the educators' and programmers' responsibility to curate programmes of films that stretched their audiences' knowledge and understanding. Nicolas, a generation younger, remembered the early days of Channel 4 that became a space for innovation in the 1980s and which screened challenging cinematic works, with a mission to give opportunities to new voices and open film culture to mass audiences.

> Nicolas: I can't remember when I first saw the documentary *Shoah*, the 9 ¼ hour film on the Holocaust… I do know they showed it on Channel 4 - one of the films they showed on Channel 4. That was obviously so unpopular that when the commercial broke, there were no commercials, no advertisers were interested in supporting those spaces.

In contrast, tutors had mixed feelings about the digital world and the impact it had on television. While they rejoiced in the progress in the availability of films, from VHS to DVD and internet streaming, they also raised concerns about what they saw as poor film programming now on offer on television and online networks. It was not a case of nostalgia for a golden era of better quality televisual culture as Federico, for instance, who is about 30 years younger than Erich and Sam, agreed:

> Federico: There is no film programme as there used to be. The landscape has completely changed.

If Federico continued by acknowledging the formidable technological progress in the accessibility of film: 'You have access to any film you want at the touch of a button', the abundance and mediocrity of films available and the omnipresent media landscape are seen as responsible for the impoverishment of film culture:

> Erich: Getting an audience for, I suppose for want of a better term - cultural cinema - to build an audience out of an audience that's fed an endless diet of satellite cable TV, reality TV and instant gratification, and having your thoughts thought for you. It's difficult.

Sam, who attended regular CDP training events with the British film society, high-lighted that different technologies can foster or endanger film culture:

> Sam: VHS killed the film society… when DVDs came in it became feasible again.

What Sam meant was that, because digital projection was better quality than video, people with an interest in film could leave their TV screens, for which VHS was better suited, and turn again to affordable collective screenings outside commercial cinemas, within the limitations of copyright law.

5.4. THEORIZING CRITICAL INCIDENTS

5.4.1 Making sense of our lives

Interviews showed that tutors made sense of their past by theorising the critical events in their lives and establishing connections between past and present. Had past experiences influenced their tastes and interests, or were they rationalising by imposing a cause –effect relationship between past incidents and present interests? Also, were my questions inferring that they should look for meaningful links with past events? Answering such questions seemed like the legendary chicken-and-egg dilemma: it was pointless to look for answers outside the interviewees' own perspectives. As discussed in the next section, if Nicolas saw a hypothetical link between his distress at *Alice in Wonderland's* changing world and his preference for realist cinema and if Erich suggested that his grand-father had launched him on a lifelong passion for the Western, these were the only, subjective, truths to be found. Indeed, from a psychological perspective, identity develops over time and we recognise who we are by looking back for meaningful threads from past to present. Discussing personal development, Bukor (2013) emphasizes how awareness of our life story '…provides an overall interpretive framework and continuity within which one's life experiences can be viewed' (Bukor, 2013, 54). As such, when tutors connected events in a cause-effect relationship, they were not just following my prompts or forging some inauthentic biographical accounts. Rather, at the time of the interview, in accordance with Bukor and with Goodson's research on the importance of life stories in making sense of our world and identity (Goodson,

2006, 2014), they were establishing connections that made sense of their journey. Interestingly, Luchino made a similar statement in the context of film analysis, reclaiming the self-validating nature of subjective interpretation, on behalf of his students:

> Luchino: you aren't delusional, if you see something it is probably there. It may or may not be what the makers of the film intended. But nobody can tell you that it's not there if that's something that you saw.

5.4.2 'If you see something it is probably there'

In that respect, it was striking to hear tutors narrate incidents that had taken place in their teens or childhood, and establish connections with their theoretical views and cinematic tastes.

> Nicolas: … I went with my mother, possibly my sister – I don't recall – to go see a version of *Alice in Wonderland*. And supposedly, I don't really remember this, I only half remember, I left the cinema (I think at the end for the film, I don't know) in a real state, was in tears. I think several months afterwards I was still very disoriented. Things didn't seem prospectively right somehow. I can't really remember but I must have been traumatized. […]

Nicolas' experience of a world that would lose its consistency reminded me of a comment by philosopher Noel Cowell on the impact of horror films, comparing it with the anxiety that underlines the postmodern axiom that there is no universal truth anymore truth and that knowledge is not a stable entity.

> … in the horror film, it seems to me that there is an anxiety about the stability of the world, and it also seems that a similar anxiety is a ground for postmodernists' denial of any kind of foundation upon which to base knowledge. (Carrol in Kreul & Privett, 2001)

I found it remarkable and entertaining to think that according to Noel Carroll, Nicolas, at the tender age of 4 or 5 was experiencing some childlike equivalent of a postmodern malaise!

> Nicolas: I found it very confusing and wondered how long closets or rooms, things like that, would retain their consistency because they didn't in the film, so why should they now? When did that start becoming chaotic all over again? It was like at the age of 4 I took acid, but it happened to be *Alice in Wonderland*.

When I asked if, as a result, he felt like he couldn't trust reality anymore, Nicolas, half in jest, unexpectedly made a leap to his personal cinematic preferences and theoretical leanings, theorising the incident and its perceived influence:

> Nicolas: … Or maybe that's why I've been so drawn to reality. Made me a big believer in André Bazin and the idea of the real, I don't know. I so generally believe in reality; I don't think I've ever really gone for escapism because perhaps the first time I did, I escaped a little too far. So, no, I don't really see cinema as interesting for me as an escape, but as a way of constantly testing and enhancing I suppose our perceptual faculties. I think it is an amazing medium.

Sam and Erich evoked similar frightful episodes experienced at the cinema

> Sam: 'I remember seeing *The Wizard of Oz*. I was so terrified of the flying monkeys they had to take me out. That scene still brings me in a cold sweat.'
>
> Erich: As a 14-year-old, I got scared witless... a film about the war in Kenya, there is a shot where these black warriors burst down the road straight at the camera. I nearly died in the cinema, had nightmares after it.

It is worth noting that these early experiences, albeit negative, seemed to have stimulated interest or even a sentiment of awe.

> Erich: I remember going to see *The Searchers* with my granddad. When seeing it again years later I was puzzled that a scene was missing. I thought it was an edited version of the film until I realised that the scene I remembered so vividly actually never existed except in my head. This blew me away and started my addiction.

The power of film on the imagination is further empathized by false memories. When asked what this discovery meant to him, Erich continues:

> It demonstrates how influential film can be. People see things with their interior eyes. It releases the power of the imagination.

5.4.3 'We don't have two brains'

All these incidents and reflection on incidents, even when made with a pinch of humour, as in Nicolas's case, underlined the relationships, lived or imagined, that research participants established between auto-biographical elements and the singularity of their attraction to film. Such data, gleaned from interviews, demonstrated the rich material that can be extracted in narrative inquiry and used for critical reflection on the cinema. For instance, during the conversation, Nicolas went from a value judgement on the cinema as '*an amazing medium*' to a deep definition of the medium: '*it is a way of constantly testing and enhancing our perceptual faculties*'. The incident mapping exercise was an opportunity for the tutor to share that view and by the same token,

remembering his fear, appraise the emotional component of his theoretical thinking. Indeed, as observed by Holligan & Wilson (2013), since we don't have two separate brains, one for emotions and the other one for thoughts, thinking and feeling are necessarily intertwined. Their research on the influence of critical incidents on the type of research undertaken by academics stemmed from the assumption, confirmed in their findings, that:

> … academic orientations and identities cannot be hermetically compartmentalised or artificially separated from personal identity / values rooted in life-history stretching back to childhood. (2013,5)

Their research participants, just like mine, referred to critical incidents as triggers that later developed into areas of academic interests. If Nicolas ended up preferring to remain within the confines of realist cinema, Luchino claimed that his first encounter with the cinema, a wildlife drama 'about lions in Africa' (*Born Free*, a box office sensation in 1966) bored him enough to take him in a radically opposite direction.

> Luchino: well I remember my first trip to the cinema… to see a film called '*Born Free'* which was about lions in Africa, which I actually found rather boring. What fascinated me, was I couldn't understand why everyone was supposed to sit and face forward at the screen… I kept turning around and looking at the audience …I was fascinated by… the impact, interface if you like between film and its audience. That is something that continues to obsess me today.

Here, Luchino articulated a key theoretical interest in his relationship to the cinema, namely audience reception, to a first revelatory event in early childhood, thus illustrating, like Nicolas, how cinema happens in the interface between what unfolds onscreen and the off-screen world that is our primary experience. Once again, we see cinema triggering and challenging emotions and perceptions. However, where Nicolas protected himself from a disturbing screen-world that defied his understanding and later developed an active interest in realist cinema, Luchino soon discovered a world that was of much greater interest to him:

Luchino: … [*The Wizard of Oz*], it's also about the experience of watching a film. You start in a black and white world, as a child in a black and white world, where … you don't quite understand why people behave the way they do. And then you discover this magical Technicolor world that you do respond to, and

you travel from the world where you feel a misfit, into … this alternate world where you feel you actually belong … So, for me that is why *The Wizard of Oz* is such a powerful film, and why so many people remember watching it as their first experience.

Indeed, another participant, Erich, also remembered '*The Wizard of Oz*' as his first film but it is not because of the 'bigger, brighter, and more colourful' world that Luchino yearned to inhabit!

> Erich: I have a very vague memory of him [grand-dad] taking me to see *The Wizard of Oz* and I remember him having to take me out because I was terrified of the flying monkeys …

Whether positive or negative, strong emotions were experienced by tutors at the cinema and they were not all positive. *The Wizard of Oz* mesmerised Luchino but terrified Erich and while Erich had to flee from the cinema, Luchino dreamed of fleeing from the 'back-and-white' world of reality. Indeed, for Luchino, the possibility of escape from a world where he felt a misfit was a seductive solution. It regularly surfaced throughout the interview. Indeed, the cinema is a space of much higher interest than reality:

> Luchino: when I was 4 or 5 years old there was a soap opera called *Dark Shadows*, which has since been made into a big screen film by Tim Burton. That was a day-time soap opera about ghosts and vampires and witches. I thought it was the most beautiful thing I had ever seen. You had these women with long flowing white gowns wandering around in the moonlight and these tall dark men with long black capes…

Luchino had already commented on his teenage desire to escape in *Death in Venice*. It therefore made sense that he became, as he introduced himself in the interview, 'a lecturer in Hollywood glamour and Gothic excess'. Erich also found a causal relationship between his many visits to the cinema with his grand-father to watch westerns. When I asked if he had studied film, he replied:

> Erich: Not officially, unless you count the amount of time I spent with my grandad who was a terrible film goer. And as a wee boy, I spent a lot of time with my grandad, and it was always westerns he liked best… maybe gives you a clue about something.

Erich was alluding to the fact that, as I knew, he had become a specialist of the Western and had his grandfather as mentor and *passeur* of his love for western

films. Family members did fill the role of *passeurs* for some of the tutors. In his teens, Federico used to stay up late with his father and watch films on TV:

> Federico: it was really [my dad] …I had friends who were also interested in film, but probably not to the same degree. My brother too- my younger - brother was interested too in film, but not to the same degree. [My dad gave me] an appreciation of non-European, non-Hollywood films. Lots of Italian, and French films too he loved. He always went on about remembering *Le Boucher* … by Chabrol. He used to come back late from work and obviously couldn't go straight to bed, so he used to watch these films.

Holligan & Wilson's research (2013) on the influence of critical incidents on the work orientation and professional identity of academic researchers stemmed from the same assumption, for which they found confirmation in interview data. The critical incident mapping exercise was an opportunity for tutors to appraise the emotional roots of their appreciation for a certain type of cinema. However, if some tutors identified specific influences and cause-effect relationships between critical incidents and their cinematic taste and interests, for others, they remained a mystery. For instance, Albert did not provide any explanation to his attraction to documentaries:

> Albert: Every year I would kind of set up a bunch of films, and when I look back a lot of them were documentaries. I don't think I was conscious of that, it was just something I was attracted to. I've seen a lot of quite significant documentaries when I was younger, without intention or knowing what they were. They were just interesting to me at the time, and yeah, I think the film festivals and things were really important as a teenager.

Interestingly, in this study, Albert's stories often worked as counter examples to the trends I found in other tutors' interviews. As a matter of fact, I recognised some of Albert's critical incidents as instances of the 'small stories' that appear to disrupt and contradict a central narrative. These counter-stories challenge the perceived notion of coherent life stories and stable identities (Ochs & Capps, 2001; Georgakopoulou, 2014). Because they go against the grain, small stories also play an essential part in the validation process as they remind researchers not to jump to conclusions. On the other hand, they also operate as the exception to the rule and as such confirmed the influence of critical incidents in film tutors' life trajectory.

To be sure, critical incidents cannot be the cause for every individual choice and Albert was always keen to emphasize the randomness of his choices and how there were few determining elements in his environment and upbringing that would fully explain why he became a filmmaker and academic. However, tutors' life stories showed that sustained contexts tended to generate opportunities. Thus, Albert, a regular festival goer, ended up getting internships at film festivals. Here, one could see how a critical incident (discovering a film festival and becoming a regular attendant) had a snowball effect on Albert's life. Nevertheless, his stories were a reminder that individual agency was also influential in shaping someone's life, as was a degree of randomness:

> Albert: I had a choice between working as an intern on a UN programme in Rome or at a documentary house in London. And they both came through on the same day. I think I was drunk in a bar in Italy and X asked me what I wanted to do. And I chose to do that internship in London.

In presenting an important turn like a drunken and arbitrary decision, Albert seemed to suggest that his life could have taken a different path. Yet, could it be argued that, by making an important decision on the spur of the moment, as if tossing a coin, Albert had let his unconscious decide? I remembered Freud's advice to Theodor Reik on whether he should pursue a career as a psychoanalyst:

> "When making a decision of minor importance, I have always found it advantageous to consider all the pros and cons. In vital matters, however, such as the choice of a mate or a profession, the decision should come from the unconscious, from somewhere within ourselves. In the important decisions of personal life, we should be governed, I think, by the deep inner needs of our nature." (Freud's reported words, in Reik, 1948, vii)

This hypothesis was reinforced by Albert's remark that, after the internship, he decided, consciously this time, to study social anthropology as a logical continuation to his documentary interests:

> Albert: From that it led to studying Social Anthropology … that was a conscious thing because I didn't want to study film…I wanted to make films, and I always thought Sociology and Social Anthropology would be an interesting route because you study the things you want to make films about, and I'll figure the rest out myself.

With this statement, Albert validated his choice to intern in documentary production as part of an underlying continuous logic that led him to becoming a documentary filmmaker. Critical incidents in tutors' personal stories showed how their love of cinema led them to make film-related professional choices.

In addition, their inherited enthusiasm at sharing that love revealed a desire to act as *passeurs* and transmit film culture to others. Their belief in the 'mystique' of the cinema space and some reservations towards controlled educational settings meant that they found themselves more comfortable in non-compulsory education. Social realities such as a highly competitive academic job market may explain that most did not seek research-led positions. However, they manifested an active interest in researching new courses, developing new topics in relation to developments in the field of film studies. As can been seen throughout the stories told by film tutors during the interview process, they had the opportunity to gain awareness of their values and personal beliefs. As stated by Watson (2006) in her narrative exploration of teachers' identity:

> Telling stories involves reflection on, selection of and arrangements of events in an artful manner which contains meaning for the teller and seeks to persuade the listener of their significance. Telling stories is, then, in an important sense, 'doing' identity work. (p. 525)

For Watson, identity is not fixed and, when we achieve an understanding of how our perspectives are shaped by experience, environment and history, we become more critically aware. Then, we are able to engage in the transformative process of reclaiming our stories, thus 'reframing new perspectives, and rearranging life with a greater degree of self-determination' (Merizow, 2000, xii). Tutors' visible enjoyment at sharing their views and stories during the interviews hinted at the possibility for more open debates at a later stage, that could enrich team work and develop individual and collective thinking around film education. Indeed, revisiting one's biography from an adult perspective holds the potential to minimise blind spots and personal bias.

5.5 Summary of Chapter 5

In this chapter, I observed that tutors' familial, social and geographical environment, as well as critical incidents that occurred in their youth,

contributed to them developing a lifelong love and curiosity for film. We found common traits in tutors' experience, even when they were brought up in places as disparate as Eastern Europe, Northern America, South Western Pacific or a Scottish island. For instance, the shared understanding of the cinema as formative ritual and multi-layered, collective experience as expressed in Foucault's (1984) concepts of 'heterotopia' and 'heterochronia'. Outside the cinema, most tutors received their film education from television and new technologies such as VHS and digital media that brought film culture to them. When sharing their memories of the cinema in the interviews, tutors established connections between their young and present selves that rationalised their preferences for certain cinema genres, for instance fantasy (Luchino), animation (Penelope), realism (Nicolas) and the western (Erich). Finally, we found that, while telling their stories, they were doing reflective identity work and reached a deeper understanding of themselves as cinephiles and *passeurs* of cinema (Bergala, 2016).

CHAPTER 6 TUTORS' PERSPECTIVES ON FILM EDUCATION

6.1 INTRODUCTION

In Chapter 5, I showed how examining tutors' personal stories allowed me to measure the developing importance of cinema in their lives (research question 1). During the interviews, tutors also shared critical reflection on their teaching experience and general views on film and education. Listening to them, and moving on further questions, I looked for, or rather - using Kvale's metaphor of the researcher-traveller previously discussed from a methodology perspective ((Kvale & Brinkmann, 2009, 49, in Chapter 3, section 3.4.1) - I aimed to discover, through the conversational wanderings of the interview and with the tutors as traveling companions, how they/we understood film education (research question 2). By keeping the focus on the educational context, I made the conscious effort to avoid going too much into abstraction. Only towards the end did I ask tutors to respond to a quote by Henry Giroux (interview questions, Appendix E and section 6.2.4 of this chapter). Although tutors made occasional references to film theory, their insights were essentially grounded in experience rather than coming from abstract theoretical standpoints. As the participating tutors were also colleagues, it was a rare opportunity, in our working lives, to share such in-depth examination of our discipline and of the purpose and significance of film for adult education. Thanks to their contribution, I could reflect on their/our beliefs and assumptions, appraise consistencies and differences in their/our outlooks and what the findings meant for the teaching of film for adult continuing education in university contexts.

In this chapter, I look at tutors' understanding of film education, from the personal and professional enjoyment and rewards tutors found in teaching film to the characteristics of their personal engagement (section 6.2). I then examine what tutors aimed to transmit to their students about, and through film (section 6.4), considering the demographics of the local students that their film courses traditionally attract, as analysed in Chapter 4 (section 4.1.4).

6.2 Passionate teachers

6.2.1 'Do you enjoy teaching film'?

To break the ice and keep the conversation focused on their own perspectives on film education, I had started the interviews by simply asking tutors if they enjoyed teaching film. By staying within the personal sphere, I hoped we would stay away from ready-made answers or responses coming from abstract theoretical standpoints. In hindsight, by instinctively opening with what we had in common (I also teach film), I had set a constructive tone to the interviews, downplaying my position as a line manager, which made me an outsider to the group (It was not uncommon for tutors to introduce me to students or friends as their 'boss'). Instead, asking tutors to name the courses they were teaching and whether they enjoyed teaching them, I had shifted the spotlight on their work and elicited, as I expected from knowing them well, enthusiastic responses. This allowed me to move closer on the outside-insider sliding scale, repositioning myself as a member of the teaching team and a peer. Tutors remained collaborative and, from my perspective, truthful and authentic in their contributions, until the end of the interviews. Research participants' openness to insider-researchers has been observed before, and commented upon in Dwyer and Buckle's work (2009), as discussed earlier in Chapter 3 (section 3.2). I believe that it helped me reach a greater depth of data as tutors knew I understood both the context and the job.

6.2.2 'This is going to sound really strange'

The general findings were that teaching was perceived by tutors as a logical expansion of their personal love for cinema, with perhaps a more nuanced approach from Nicolas and Albert, as will then be discussed. To the interview initial question 'do you enjoy teaching film?', tutors responded with strong and enthusiastic assertions, as well as laughs and bright facial expressions.

> Federico: Yeah absolutely! [students] are a very good bunch and they seem to be very engaged.

> Alain: I love it. [laughs]

> Erich: …I did it for a living, and I've always been found of teaching – this is going to sound really strange – I've always found it great fun.

> Sam: Ask my wife. She would say at times I come back lit up like a Christmas tree, when things have gone particularly well.
>
> Albert: … I catch myself enjoying it too much almost… my partner has to put up with me, when I come home about how great it all was. I think it is a good sign I enjoy it a lot.
>
> Penelope: I absolutely love it. Out of all things I have taught, that's probably the subject I enjoy teaching the most. Although, I have to say I think it's the most challenging one. I think that's why I enjoy it.
>
> Nicolas; I enjoy the communication. I definitely enjoy the process. I almost look forward to it. I think it's less important to me than writing is, but the process is useful, and interesting. And I think engaging.
>
> Luchino: Absolutely, it would be very difficult to do it if I didn't. It's not a fulltime salary… So, the reason people show up and do it is because they enjoy it….

To express their enthusiasm, tutors used strong metaphor (lit up like a Christmas tree), and similar words and phrases (absolutely/ love it/ great fun/ absolutely love it /love it too much almost/ almost look forward to it/ absolutely). Two of them even mention their respective 'suffering' partner as witness to the post-teaching exhilaration they share in enthusiastic conversations at home!

Of course, it would have been naïve on my part to ignore the fact that, while interviewing tutors, although I had done my best to create a positive atmosphere and while I was confident that we had a trusting relationship, I remained their line manager. It was therefore relatively unlikely that they would respond in the negative and tell me they did not enjoy their job. Despite this, the unanimity and depth of their enthusiasm evidenced the authenticity of their response. In that respect, it is remarkable that they refer to their love for teaching as an oddity (this is going to sound really strange, almost too much, almost looking forward to it) as if they were themselves surprised to feel such strong positive emotions and stimulation when so many people see their job as an obligation. Ironically, the part-time nature of their posts contributed to making it special. One spotted the paradox, when stating that the pay was not enough to justify the vast amount of effort and personal engagement they put into the job.

In their replies, participants revealed themselves as passionate tutors for whom teaching was personally and professionally rewarding. 'Passion' for teaching has been explored by scholars (e.g. Wangberg, 1996; Fried, 2001; Wisehart, 2004, Garrison & Liston, 2004) who focused their attention on what passionate tutors do and what type of context nurtures passionate teaching. Fried found that passionate teachers for instance were not necessarily attached to the same aspect of their profession but were passionate about at least one aspect of teaching: some had a love for knowledge; others were 'deeply stirred by issues and ideas that challenge the world' (Fried, 2001,1), or were interested in human behaviour and development.

In the lifelong learning and university context of this research, film tutors matched the three dimensions of Fried's definition: they showed a love for cinema, their field of knowledge; they connected film education with challenging world issues; and they had a strong connection to their students as well as an awareness of the 'dilemmas and potentials' (idem, 2001, 1) of their student cohorts. While addressing these characteristics in the course of the interviews, film tutors first considered the act of teaching itself. For Nicolas and Penelope, there is no routine or boredom in teaching:

> Nicolas: If I bumped into a tutor in week one of the term, and they said, "ah here we go again, another ten weeks", I can honestly say I never feel like that.
>
> Penelope: I am a person that is very easily bored, I find teaching one of the few jobs where I am always not bored. Because you can always find something that is different and challenges the way you think.

Others declared modelling themselves on former school teachers whose love of teaching they remembered and who showed them that teaching could be an exciting job:

> Federico: you remember the teachers, you may forget some of what you were taught, but you remember some of the enthusiasm of the teachers that you had in school, so you are trying to do the same.
>
> Erich: I have to say one of the reasons I did eventually become a teacher, is simply due to the influence of the history teacher I had at school… I

> always thought, “If I could be like Old J. as a teacher that would be good enough for me”.

Alain expressed his commitment by alluding to challenging his family expectations regarding his choice of a career:

> Alain: I’ve always wanted to teach. I upset my parents with wanting to become a teacher and not a doctor.

Interestingly, tutors were not dismissive of the challenges linked to teaching. If Erich described teaching as ‘great fun’, none of them pretended that theirs was an easy job. As Penelope noted about the various jobs she had done and academic subjects she had taught:’ … I enjoy teaching the most. Although, I have to say I think… [teaching film] … it’s the most challenging one.’

6.3 HOW TUTORS UNDERSTAND FILM EDUCATION

6.3.1 A personal engagement

Bergala (2016) observes a similar drive in the passionate film educators that he names *passeurs* and he celebrates their power to convert others:

> ‘…I believe in the power of contagion, that a truly convinced and enthusiastic person can ‘convert’ many others...’ (p.121).

He gives the example of a teacher who organised sessions in their school to convince reluctant colleagues to introduce films in their classroom. As discussed in Chapter 2, Bergala’s *passeur* has the passionate desire to convert others, but, to transmit a passion for film, Bergala argues that teachers need not only to share the films they love but they should also leave behind their professional veneer and be specific about how those films personally affect them. A *passeur*, says Bergala, needs to:

> ‘…take up a way of speaking and interacting with his students that is rooted in a different part of himself, more vulnerable, where his personal tastes come into play, as well as his more intimate relationship to one work or another (Bergala, 2016, 39).

To him, it is the personal joy of the passionate teacher that needs to be passed on and “this can only happen through individuals and films which are pointed out as desirable’ (Bergala, 2016: 121). In a pertinent complement to Bergala’s statement, a tutor noted that personal engagement was not without risk.

Indeed, if tutors could make cinema desirable for some of the students, others in the class may not necessarily follow the tutor's perspectives and enthusiasm:

> Nicolas: Where you're taking some responsibility, I'm sure all tutors do, some responsibility for this is me saying, "I love cinema, I really want to engage you with it and the consequences is some of you might not like me and not like the subject." I think there's a little bit of that danger… the more subjective … the more the risk happens to be.

Not only *passeurs* lift their professional mask in a symbolic gesture, but their personal engagement can take them and their followers beyond the university walls. Indeed, although this is not restricted to the teaching of film, it is a well-known fact in the lifelong learning department that film conversations continue after the class, usually at a nearby pub or at the cinema bar. In some cases, the tradition of opening their homes to others and organise screenings have been passed on from former film mentors to film tutors down to the students themselves. The passion of the *passeur* cannot be contained within institutional confines, and, as noted by Bergala, it is contagious, and spills out onto the public and personal space:

> Alain: I've had a couple of people who have actually started their own film club in their own houses with their friends and neighbours and shown films they discovered in my classes.

> Sam: D. went on to be Secretary - a full time job – promoting film and developing film societies. He was the main mentor. He had a wee cinema in his house. Knocked a hole in his wall where he put the projector and we'd go on and watch movies… I did that. I used to do that as well at home, our dining room used to be an occasional cinema with a 16mm projector.

Albert and Erich also mentioned that their classes tend to overrun, finding some personal and professional satisfaction at being told off by other university staff:

> Albert: it's very meaningful when you get thrown out of a lecture room because everyone wants to keep talking about the film. And that was the intention.

> Erich: Hmm. Challenges [in teaching film]. Sometimes three hours isn't enough. [laughs]

Erich laughed as we both know that his classes tend to last longer than the allocated three hours. Passion for film means that p*asseurs*' personal engagement goes beyond the affected distance and neutrality of teachers who

keep their public and personal selves separate, keeping emotions and individual tastes and opinions behind objective knowledge and professional facade.

Personal engagement does not mean revelling in complacent exposition of personal views in class. Film tutors consistently asserted that, to them, film education was about allowing students to think for themselves:

.

> Nicolas: Students are constantly seeing things that I am not, seeing or picking up on especially… I try as much as possible to allow them that freedom of perception, because otherwise we are just left with my relatively narrow perspective. No matter how much theory I read and criticism I read it can still seem relatively narrow, when it's just my point of view in a classroom and I've got all these other points of view.

> Alain: people in these classes over the years have read the text differently than I did. Some of them are very very accurate readings. Because there is no 'one' reading of a text, if there is only one reading, it is a pamphlet, and that is not very interesting for the history of cinema, or literature…

Tutors believed that personal engagement can have a profound, transformative impact on people. For instance, for Nicolas, an essential value to transmit to students was the democratic idea that everyone is entitled to taking aesthetic experiences seriously.

> Nicolas: many of the students are like some of my family members in a way, they don't feel they ought to be taking aesthetic experiences that seriously…

It is by sharing with students their personal reactions to film, that teachers symbolically grant their students permission to acknowledge their own cinematic emotions as meaningful and worthy of attention. Through class discussions, students hopefully realise that these emotions are as important to their understanding of the world as other experiences in their lives.

> Nicolas: … If they say, "Yeah actually, film can be really important, I am entitled to remember these experiences. Like I'm entitled to remember my experiences in life", then you can really give somebody something, I think… A sense of inner resource, that says, "These experiences that are effective, for want a better term, are as much a part of my life as my own childhood or what I did last Friday with my mates".

Nicolas then explained how he perceived personal engagement, with, in my opinion, more clarity and depth than Bergala when he hints at the risks taken by

passeurs in transmitting their passion for film. When comparing film to an 'inner resource' available to all, Nicolas showed how personal engagement with film can offer a precious source of intellectual and emotional knowledge. When Luchino talked about his response to *Death in Venice*, for instance, we can understand how him and his friend left the cinema stronger in the knowledge that there were fictional and real worlds in which they could be themselves (Luchino's portrait, Chapter 4, 82).

Reflecting on the term 'passion' Nicolas also recognised that words can be imprecise and suggested 'sincerity' instead.

> I think that is one of the things you can do. I think that's where you have to be very passionate, if that's the word...sincere...words are problematic. The way you have to somehow convey the fact that that's how that works for you. That it has had that impact on you. If you just tell them it can have that kind of impact..., they don't believe it if you don't show it.

By sharing authentic thoughts and emotions in class, film tutors open the world of cinema to their students and make it acceptable to take art and emotions seriously. They are also open to students' perceptions and film interpretation that are different from theirs. In the dialogic process, tutors learn from students too.

6.3.2 A sense of urgency

If their reported behaviour demonstrated that they highly valued their role as film tutors and *passeurs* of cinema, participating tutors were also eloquent in explaining the importance of a film education for all and volunteering arguments on why it mattered. What stood out in their reply was the wide range of the positive outcomes they described. A founding argument in favour of film education was the perceived need to resist the overwhelming presence of images in today's world and the necessity to develop critical skills.

Federico brought a sense of urgency to the case for film education, stating that, in a post-internet age when we are bombarded by images, skills in analysis moving image are even more important. He therefore expressed puzzlement

that a resistance to the study of film persisted in schools, not to mention the occasional use of film as an appeasing activity:

> Federico: I know there is a resistance to it- to studying film. Even at a young age … they should be learning the basics- not theory or anything – but at least some kind of the basic film analysis… And teachers sometimes discuss it as, 'just stick a film on, it'll keep them quiet'. I think it is far more important than that I think.

As seen earlier, Bergala also talks about the problematic resistance of school teachers (2016,121) and his film education programme aims to counter some of the lethargy and suspicion that can still be found in schools regarding the study of film. In Bergala's international programme 'Cent Ans de Cinéma', annual teacher training days take place at the Cinémathèque Française in Paris, developing and consolidating teachers' expertise in film analysis.
Returning to their workplace, film and media teachers can plan special screenings and discussions for all teaching staff, just like Bergala's *passeur*, who organised film events to convert colleagues and demonstrate the importance of film and media literacy.

Speaking from a non –UK perspective, Penelope expressed bafflement at the marginal place held by cinema in UK schools:

> Penelope: I really struggle - that's a negative comment-, because I live in between two counties, I always compare… and here, films are treated as secondary- as kind of almost worse than that. It always surprises me. If we think about younger generations and things just now, and how, again, how visual our culture has become. I think film is the medium that can tell us the most about everything. I think even more than books…

As observed in Chapter 2, film education in the UK tends to be promoted by organisations such as the British Film Institute and through targeted educational projects in the context of policies aimed at specific groups, usually, young people. An example was *The More Choices, More Chances Strategy* (Scottish Executive, 2006, in Chapter 2, section 2.5), designed specifically for young people aged 16 to 19, who were not in employment or education (Head & Jaap, 2015). In contrast, other European countries have a more established film culture, supported by public funding, with world-renown state film schools in

France and Poland for instance, and, as illustrated in Chapter 2 with the French model for compulsory education (section 2.5.2.) that in the 1980s/90s introduced the theoretical and practical study of film in secondary and even primary schools across the country (Bergala, 2016). In the UK, film education practices vary according to the regional curriculum as remembered by Erich, who taught in Scottish schools and witnessed changes in educational direction:

> Erich: … film education … took a long time to be officially recognised in […] schools. It was a long and torturous process. When I started… it was through an outfit that no longer exists… you could build a course from a whole pile of free standing modules. There was a lot of freedom... You could specialise in print media, newspapers television and film. When it became 'academified' if you like, it became much more rigid, and we were straight jacketed. If you wanted to do media studies you had to do everything. You had to do press, television, magazines whatever… because you had to do everything in the same time, you were just skimming over things. You couldn't get that depth when you don't choose your own path. And unlike in England where you can still specialise in A level film, that was taken away in Scotland, they stuck with media studies. I think that was … they got it wrong.

Erich was critical of the move to media studies, a policy move in Scotland that, according to him, diluted the study of film by reducing the time allocated to it, and merged the discipline with general media studies, while in England, students could continue to choose between either A Level Media Studies or Film Studies. The divide in educational policies reflects academic debates between the tenants of film studies as art education and general media studies, with cinema as just one aspect of popular culture. As exposed in Chapter 2, it is also a point of discord between Bergala and Giroux, who links film to other media, subjected to the same economic constraints, socio-cultural practices and ideological control, therefore justifying similar critical approaches (Buckingham, 2007; Giroux, 2011).

The aim in examining perspectives on film education in different European and UK contexts is not to rank educational systems according to a certain approach to film but to hint at the international cultural and educational landscape in its diversity. If film is omnipresent, progress still needs to be made across European educational systems to fully account for the artistic and political importance of cinema in European, and world, history and culture.

In 2015, the British Film Institute published a Framework for Film Education on the European Commission's request, which stressed the urgency of a wider recognition in educational practices:

> This is not to deny film education's long history, nor the inspiring work of many people in many countries across Europe; but this work has only reached a few, when it is the birthright of all. Appropriate recognition of the immense importance of film is long overdue in our educational systems and practices. Nothing less will do for the children and young people of Europe. (BFI, 2015,3).

Naming film education as 'the birthright of all', the BFI's platform supports the film tutors' views on the 'immense importance' of film literacy and culture. It is encouraging to see that there are political ambitions to promote film education for all across the EU and one can only hope that the UK will not disengage from the project if/when they leave the European Union. It is worth pointing out here that the focus should go beyond young people's education, as shown in the tutors' discussions of their courses, adults need moving image literary skills and an ambitious film culture too.

From a pedagogical perspective, the BFI framework highlighted 'areas of learning' for schools that covered the multifaceted nature of the 'film object', as examined through the theoretical discussions exposed in Chapter 2, and touched upon in the tutors' interviews:

> '… the **specificity of film**; the **social and collaborative**, and **personal and expressive nature of film**; the importance of **personal critical response** and of **viewing** a **wide range** of film; of film's **institutional, historical and technological development**; and of the overall importance of **continuing reflection** and revision of one's engagement with film culture. (BFI, 2015, 7, in-text bold font)

Here, the BFI framework acknowledges the validity and complementarity of a variety of approaches, from medium-specific, formal studies to historical, social and technical perspectives. From a lifelong learning perspective, the framework could also help practitioners create open fora where adult students and film audiences can engage in rich and multifaceted reflection about film.

6.4 What tutors aim to transmit to their students

6.4.1 The political dimension of film

For Alain, the ability to critically analyse moving image was an essential part of basic citizen education:

> Alain: I think it is very important. Because, you know, it encompasses so much of education. It's both visual narrative and social and ethical education in a way… and political, and by political I don't mean propaganda films.

For some of the tutors, the historical, sociological and political aspects of film education first came to mind:

> Erich: I suppose film reflects aspects of society that are worth… considered important… It needs to show us that in our society there is a constant struggle between those who exploit and those who are exploited. That's why I would say the one contemporary director whose films I would walk over burning coals to see, is John Sayles, that's exactly what he does. John Sayles is the director who makes the kind of films that engage with me. Ken Loach would be another one in that category, but again, they are two filmmakers who are – in this country anyway- box office poison. Except occasionally they have an almost breakthrough film.

> Federico: A film can deal with societal issues, topics in society by showing it. Ken Loach films are often superb but some would say they are overly didactic. Even blockbusters can tell you something about the world.

Erich's comments echoed Giroux's Freirean perspective that education is narrowly linked to the need for popular emancipation, with political and ethical education a means to societal change (Freire,1970). Yet, Federico and Alain were careful to stress the difference between the political dimension of film and propaganda. Federico warned against didactic approaches to political cinema and the temptation of 'pedagogical' narratives steeped in the dualistic values of the good guys versus bad guys as seen, some critics would argue, in the social-realist cinema of Ken Loach for instance. A tendency that can weaken a film's impact with overblown visual statements:

> Loach and Laverty have a tendency to tell you what they're saying. Daniel, a man who spent decades working with his hands, is… so adrift in the new world of online form submission that, on his first visit to the library, he tries to use the mouse by placing it directly on the screen. (The Guardian, 24 May 2016)

Yet, at a post-screening discussion with Paul Laverty, the audience was told that every single incident in the film was based on stories that had happened to

existing employment seekers. This example hints at the complexity of the relationship between reality and fiction, and how fiction film demands more than the telling of a true story. Instead, metaphor and symbolism may have more emotional impact. Besides, film education would be an easier job if it was reduced to the discussion of literal moral tales: it is clear to most when watching *I, Daniel Blake* (Loach, 2016) that, as spectators, we should empathise with the character's plight and feel outraged at the toxic environment created by the UK government's drastic welfare cuts. As stated by Henry Barnes in *The Guardian*, after Ken Loach had won the Palme d'Or in Cannes:

> … perhaps – given the topic, given the times – now might be a time to lower the critical spotlight and give the polemic space. Loach's win, whatever else it means, amplifies a message that is worthy, in both senses.(idem)

In this context, it matters that students learn about the ideological currents and financial pressure that explain why filmmakers like Loach and Sayles are usually treated more like 'box office poison' to use Erich's expression, than as feted artists.

6.4.2 Confused liberal texts: the example of *Fight Club*

As discussed in Chapter 2, popular films can demand complex deciphering when, as 'confused liberal texts' (Buckingham, 2007) they express contradictions and ambiguities inherent to the time, society and culture in which they were made. Because Giroux dedicated a scathing article to *Fight Club* (1999) as an example of how Hollywood's public pedagogy operates (Giroux, 2001), I would like to use the critical debates that raged around the film as a mini-case study to illustrate the discussion on the political dimension of film. Giroux's analysis of David Fincher's *Fight Club* generated strong reactions from critics with opposite views on the film's ideology. For some, *Fight Club* supported the status quo of hegemonic white masculinity while for others, the film challenged those values.

It is not the purpose here to conduct an in-depth analysis of *Fight Club*, but rather, to show the scope of contrasting responses a film can generate. Still, I would like to point out, using Giroux's article as an example, some critical that I find disconcerting. Giroux starts his discussion of *Fight Club* by detailing the

political state of the US at the time of the film's release, arguing that:

> 'It is against this ongoing assault on the public, and the growing preponderance of a free market economy and corporate culture that turns everything it touches into an object of consumption that David Fincher's 1999 film, *Fight Club,* must be critically engaged. (Giroux, 2001, 5).

My argument is that, whether right or wrong, Giroux's critique proceeds backwards, starting from the general context to the film, rather than from the film itself. And having by-passed the crucial step of close reading and textual analysis, Giroux blames the film for what it is not:

> Contrary to the reviews accompanying the film's premiere that celebrated it as a daring social critique, *Fight Club* has nothing to say about the structural violence of unemployment, job insecurity, cuts in public spending, or the destruction of institutions capable of defending social provisions and the public good (Giroux, 2001,5)

If *Fight Club* has nothing to say about unemployment and cuts in public spending, it is because it is not what the film is about. *Fight Club* is not a social realist film like *I, Daniel Blake*. Rather, as Claire Sisco King (2009) argues, the film carves out an ideological no man's land. To her, the film is neither a denunciation nor a defence of white male hegemony but instead cultivates ambiguity:

> Fight Club eschews, and even dismantles, such binarisms. It is for this reason that *Fight Club*, an ''in-between, ambiguous, composite'' text, has generated such diverse responses and has often been situated within radically different ideological paradigms. (King, 2009, 381)

From an educational viewpoint, which is this research's ultimate concern, pointing at textual ambiguities in a film, as King does, is more likely to stimulate critical debate in class. It shows students that, while films do not exist in a political vacuum, they also create their own systems of reference, which demand that audiences actively engage with the detail of what is in the image, rather than project preconceived expectations onto them, as I think Giroux does.

In the interviews, research participants all stressed the need to learn about the formal aspects of moving image to better understand the complexity of systems

of meaning in film. Indeed, as seen with the analysis of *Kapo*'s tracking shot (Kretzchman, 2004, in Chapter 2, 2.4.3), meaning in a film is not only found in the film's narrative elements (some films do not even have a narrative) but is embedded in its formal characteristics. Meaning and aesthetics cannot be separated from each other.

> Federico: … how a filmmaker uses film to convey a particular aspect and particular point. Deconstructing the film, bringing the film apart and putting it back together. If pulled apart yes, you should also treat them as artworks. So, you are looking at the form, and aesthetics and why they've made aesthetic choices and how that impacts on the viewer. Why the filmmaker uses a long take here, when he could have cut, and why does he manipulate the sound here. I think that's what all these try to do here looking at different areas, rather than just looking at what the film is trying to say about society. We look at that in part, but I wouldn't limit it to that.

> Eric: … we should understand … how these narratives, these artefacts are there and put together.

6.4.3 from Greek drama to film: art is for everyone

For the participating tutors, the focus on the formal aspects of film is synonymous to an understanding of film as an art form.

> Erich: Film education is important because, one, film was for me and many others, the dominant art form of the 20th century. It's important because, as a tool for influencing people, hugely important. Witness the importance of propaganda cinema in times of momentous national upheaval.

Although film students were not the focus of the research and their views on the film courses were not asked, it is the idea of film as an art form that tutors, consciously or unconsciously, aimed to transmit to their students. Proposing resounding arguments, they disagreed with the idea that their approach is elitist. This shared view came to the fore when, during the interviews, I introduced the quote from Giroux that had unsettled me when I read it first and asked them for comments. I repeat Giroux's quote here, already discussed in Chapter 2 (section 2.2.2), to remind the reader of its wording:

> Engaging movies as a form of public pedagogy in my work (Giroux, 1996, 1997, 2000), I have not been particularly interested in defending film as an art form. Aside from the residue of nostalgia and elitism that guides this position, it is a view that seems particularly out of date, if not

> irrelevant, given the important role that popular culture, including film, now plays pedagogically and politically… (Giroux, 2011, 691)

Apart from Nicolas, who, wisely, admitted that it was difficult for him to comment as there was little context to the excerpt, the quote was met with disagreement by the tutors and some reacted passionately and defensively to the accusation of elitism that Giroux (2011) sees in the teaching of film as an art form. I should specify that I agree that Nicolas had a point but I was aware of the provocative potential of Giroux' assertion and was using it in the interviews as a catalyst, in the hope to trigger knee-jerk reactions and get tutors to express their most rooted assumptions.

I was rewarded when Luchino and Alain each presented forceful and convincing arguments that film was a popular art form, that should be celebrated and critically appreciated as such and that the accusation of elitism did not stand. Indeed, both tutors believed, like André Bazin did (Chapter 2) that the art of cinema was for everyone and both illustrated their argument with astute and erudite references to our classical cultural heritage:

> Luchino: Since when is an art form necessarily elitist? Greek drama was written for a vast popular audience. Shakespeare's plays were written for a vast popular audience. The classic 19th novels were sold to a vast popular audience. Verdi's operas played to a vast popular audience and some of the greatest films in history played for a huge popular audience.

This was echoed by Alain:

> The people who forget that Dickens and Dostoyevsky published their novels in serial form in magazines for the entertainment of the public [and] are now considered the great authors. It is the same as some of the classical Hollywood cinema… and they are considered art…

Thus, both tutors challenged the idea of a fixed artistic canon by reminding us that today's great classics were once a popular attraction that was enjoyed by the masses. From the serialisation of Dickens, Balzac or Dostoyevsky's novels to Shakespeare's performances at the Dome, dramatic art and narrative fiction were popular art forms. Both film tutors, who had worked as professional film critics were baffled by Giroux's assertion, and so were the other research participants. They all refused to ring fence the art of cinema for the benefit of an enlightened elite.

Still, Erich and Sam in particular seemed to agree with some of the accusations implied in Giroux' comments. If they did not see the concept of cinema as an art form as an elitist approach, they conceded that they perceived film theory as elitist. Interestingly, their views are reminiscent of my own discomfort in my teaching practice when I considered the gap between film theory and the teaching of film studies in the classroom (Chapter 1, section 1.2). Interestingly only the two former high school tutors and a tutor who is also a filmmaker were critical of academic film theory.

> Erich: Film theory almost created a priesthood irrelevant to the way I approach film. I would agree that the idea of film as an art form is elitist as highbrow theory is very very elitist, it's obscure, dense, dull, it destroys my interest in film. So much of the highbrow film theory destroys my interest in film from the way I look at film. Popular culture, you know, that's a whole different ball game all together that so many – historically – so many political…popular culture has been kind of disparaged. It's not up there. It's low brow and from the lower orders, whereas, when we look at the whole interaction between film, music, novels and popular culture, popular novels…is one really any better than the other. I'm not sure. Better or worse? I don't know that at all.

Here, Erich expressed views that were shared by Sandlin, Wright and Clark (2011) in their analysis of popular forms of filmed fiction such as *The Avengers* series (Chapter 2) and the transformative power of these works. On a similar note, modes of production of popular film, or television series, are worth studying. For instance, Warner (2014) discusses the blind casting in the TV series *Grey's Anatomy* (2005 to present) and the consequences on the film's ideology of the racially blind assignation of roles.

The tutors' reactions therefore reveal the tension, also highlighted by Giroux (2011), between what is perceived as elitist film criticism and popular culture. Where some tutors see popular films worthy of study because they teach us about ourselves and society, others see populist forms of cinema that distort and underuse the medium's capacity to express the complexity of the world. Here the word choice matters; where 'popular cinema' has positive connotations, 'populist films' are blamed for hindering rather than encouraging

critical reflection. As one tutor puts it, that kind of cinema only offers a mere 'endorsement of the status quo'.

It is worth noting that unanimity was not present when it came to deciding what films were worth talking about and transmitting to students. Aesthetic taste and preconceptions of what was considered important had the potential to influence tutors' response to individual film works that they wished, or not, to add to the curriculum. To illustrate this, I will use the example of Richard Linklater's film, *Boyhood* (2014), which had been in the cinema the year before the interviews and which I mentioned during some of the interviews, receiving contrasting reactions. As a matter of fact, while the film was praised by a tutor as innovative and bold, it was dismissed by another who admitted he has no interest in realist cinema about everyday life, while a third one declared peremptorily: 'I have no interest in the life of a White Anglo-Saxon teenager growing up in the US today', explaining that there were more urgent topics to explore on film.

These differences demonstrated that, within a shared passion for cinema, and a shared view that film was an important art form, tutors had blind spots due to personal tastes and ideological leanings. Such bias is unavoidable. Observing these different ideas of what interesting cinema meant for different tutors, made it clear that, from an academic perspective, a disparate team of tutors was always a better pedagogical option if one wanted to provide students with a range of topics and a variety of perspectives.

Interestingly, Nicolas appeared relatively reluctant towards the notion of education. Instead, he proposed that what mattered most was to transmit a film culture.

> Nicolas: It's not that I don't think it's important, but what I do think is important is film culture. I think that's incredibly important. I think film education can be a way of making film culture and be part of film culture. … I might even go so far as to say that education- a certain type of film education - might actually be doing the opposite of contributing to film culture. But the ideal is where film culture and formal education come together.

Although I did not press Nicolas about the type of education he thought could be damaging, he expanded on what he meant by film culture and what he thought was important to transmit to students.

> Nicolas: If they say, "Yeah actually, film can be really important, I am entitled to remember these experiences. Like I'm entitled to remember my experiences in life", then you can really give somebody something, I think. That it can contribute to their life. A sense of inner resource, that says: these experiences that are effective, for want a better term, are as much a part of my life as my own childhood.

This poetic and philosophical understanding of cinema as a vital element of our lives captures the transformative power of cinema that goes beyond questions of politics and ideology to trace its steps back to our subjective response to film. Albert had said it before: 'Forget about politics, forget about the issues, but the film itself is an emotional thing'.

6.5 Film education as dialogic pedagogy

6.5.1 Importance of dialogue and communication

Tutors mentioned the transformative effect their film classes had on students as their best reward.

> Federico: It's nice to see them progress. That you've sparked someone's' interest. I think that is what we are there for.

> Penelope: …[a]thing that I really value about teaching is, is this kind of feeling that you may have changed something in somebody's mind. So, you changed the way they thought. You, perhaps, developed some sort of spark or passion for film hopefully... "oh you've completely changed the way that I see films now." I think that is just the best compliment that I can get from a student.

In his interview, Albert discussed how he aimed to get students to *fall in love* with documentaries by offering them his personal take on the genre.

> Albert: It's almost like trying to get people to fall in love with documentaries … It's sort of lecturing to my own character. It's completely my sort of ideas and thoughts on documentary film…

Choice of words and expressions demonstrates that tutors' primary aim is to facilitate an emotional and intellectual encounter with film that will set their

students on a path of discovery. As said by Erich, a film course is a beginning, not an end:

> Erich: … If I can take a group and show them films they would not normally watch, saying "I don't normally fancy that", and they go away saying, "That was fine, I've seen this film and now I want to find out more". So, I like to think of my courses not as ends, but beginnings…

Communication with students is an aspect of the teaching that stimulates tutors:

> Nicolas: …It's the communication that I think I respond to more than anything else. It's not the pedagogical dimension especially passing on information that I look forward to. It's the idea of the interaction...finding out what they think as well.
>
> Sam: The satisfaction, is a buzz. The buzz of teaching and seeing people enthusiastic, just having a very good discussion, even if there is a divergence of views, the discussion is relevant. People are perceptive and appreciate it as well, I guess.

Throughout the interviews, that passion or 'buzz' of teaching, that all tutors admitted experiencing, was described in terms of communication. For Sam, it was the students' enthusiasm and engagement in a good discussion and their appreciation of the tutor's enthusiastic commitment too. It seemed like shared enthusiasm is contagious and effective. It was an experience that Sam already had as a high school teacher, with his creative writing students in particular.

Indeed, in film courses, it was common for students to express the wish in the last class, that the course would continue for another term. Tutors, in their reflection on their teaching experience, identified critical incidents that showed active learning taking place in the film class. The words used reflect a dynamic engaging tutor and students; engagement, communication, interaction, challenge.

> Federico: Hopefully if the students like the film- they don't always like it- but if they like it, they will go on to explore further. I think that's what we are here for, because we only have them for two hours a week. So, to open up, the role of film, sometimes they might not like it, but you are hoping that they like it…
>
> Albert: But [lifelong learning] is wonderful like that because you get various sorts of feedback, and enormous personal achievement if its worked.

Research participants repeatedly alluded to the importance of communication with students, describing their teaching as a form of dialogic pedagogy rather than a one-way transmission of knowledge. When teaching film, the film tutors /*passeurs* do not gloss over the initial emotion of the viewing experience. When working out the meaning of a film with students, they focus on emotion and sensory perception:

> Albert: I think the big one of course, is seeing, having the students really get the films that you've shown them. Forget about politics, forget about the issues, but the film itself is an emotional thing.

In 1964, Susan Sontag blamed the sensorial bombardment of modern life and its consequences: 'the result is a steady loss of sharpness in our sensory experience' (Sontag, 2009,10). For her, the task of the critic was to fight the dulling of our senses and, in art appreciation, refocus on the senses rather than rush for universal and final interpretations. I found that the film tutors I interviewed, offered that opportunity to students. Indeed, they liked to step back and avoid imposing their interpretation in class. Rather, as expressed by Sontag, they aimed to guide students to work out 'how it is what it is, even that it is what it is, rather than to show what it means' (idem, 10). If the film educator's role is to help students decipher meaning, according to Sontag, the starting point in critical appreciation of film should be the personal, emotional and sensory responses experienced by viewers.

When tutors talked about the rewarding aspects of their work, the rewards were two-fold. On the one hand, as has already been shown with instances of a *passeur* disposition, it was the giving aspect of teaching that was gratifying. They drew professional and personal satisfaction to see signs of change and interest in their students:

> Penelope: You are just making people…making changes really. Changing the world in this tiny stream.
>
> Albert: Yeah, it's very meaningful, it's very much…you feel like there is a sense of purpose and they are listening.

They viewed themselves as opening doors in the hope that students would continue to seek new films and new understandings as autonomous lifelong learners:

> Erich: … If I can take a group and show them films they would not normally watch, saying "I don't normally fancy that", and they go away saying, "That was fine, I've seen this film and now I want to find out more". So, I like to think of my courses not as ends, but beginnings…

As *passeurs* and educators, they also aim to transmit a cultural heritage, an understanding of film history and the historical contexts of film production:

> Sam: if it's an old film, it might be an insight into history, the context, the time the film was made, and an appreciation of what was done in the constraints of that time and industry.
>
> Eric: One thing …, that I try to achieve in the courses that I do is to bring about this understanding of vast…that history is relevant and it always seems to bring me back to something my old history teacher used to say, "To know where you are going, you have to know where you've been". And I think that's important as far as films go as well, whatever is happening now, is because of what happened then. And to keep that lineage and that tradition going, and to get people to see film history that didn't begin with 'Star Wars' [laughs]. It's back to that opening doors thing again.

In this, they agreed with Bergala's vision of (film) education: 'If education has a meaning, it is surely to resist the amnesia of consumption and to maintain a link between the present and the past.' (Bergala, BFI talk, 2017)

6.5.2 Importance of context

Context played a key role in nurturing teachers' enthusiasm and the film tutors were aware of it. They acknowledged the specificity of a teaching context that made their experience unique: benefiting from the flexibility of university teaching and the non-credit nature of most film courses, they had considerable freedom in their work. Tutors with an idea for a short course could present it to the head of the subject area. It meant that tutors, if successful in their application, would teach a topic of their choice. In this, they had a level of autonomy like that of a lecturer-researcher. Furthermore, the standard duration of a course was two or three hours weekly over ten weeks and, on such a short

period of time, routine did not have time to settle. Nicolas used a physical metaphor to emphasize the absence of monotony in his teaching, sharing the views that short courses helped in keeping motivation and enthusiasm levels high. In opposition to school teachers who do full days of teaching on an everyday basis, university tutors in the lifelong learning unit only worked part-time and taught one or two courses a week.

> Nicolas: … A bit like if you go to the gym every day, the muscles get tired and worn down, say if you go three times a week, they stay fresh and ready for the next one two days later. So, I think [lifelong learning] is good from that point of view, because people aren't doing it every day for 6-8 hours a day. I think that's a luxury in many ways…

Compared to standard university departments, the lifelong learning courses were aimed at mature students who did not seek a degree but attended classes out of interest only. It made it easy for students to drop out and keeping them for the duration of the course was an indication of successful teaching. In fact, in these courses, it was common for students to express the wish that the course continues for another term, sometimes writing letters to management to that effect. In comparison to the traditional school and university calendars, again, as Nicolas said, 'that's luxury'.

> Albert: … if the same students show up the next day, that means you are doing something right… I think [these courses] are interesting, because students don't need to come, and they are coming because they are interested. In university, they come because they are dragged along.

> Luchino: I did think at some stage about going into mainstream academia which meant I would have wound up teaching undergraduates. Whereas, in an adult education class you get people of all ages, all backgrounds… it's the diversity that makes the teaching so interesting. Everybody has a different perspective on what they see because they are coming from a different place. I don't really see how you could have that to the same extent if you had 20 middle class 18 year olds. With the best will in the world, how different can they be?

Beyond the amusing, yet stereotypical view of undergraduates, Luchino, like the other tutors, enjoyed the diversity of students attending the programme that ensured rich discussions and interaction.

In the lifelong learning programme, tutors can design and teach courses 'to their own character', as mentioned by Albert, which reinforces their personal engagement and enthusiasm. During the interviews, they expressed unorthodox pedagogical aims: 'to fall in love' with documentaries, 'to *spark* some *passion*' for film… These are learning outcomes that would not get past a university board of studies and that are never expressed on course proposal forms. Yet, they are real and match Bergala's definition of the *passeur*. For Bergala, this is the most powerful form of educational intervention.

Although not as uplifting as tutors' passionate talk about their teaching of film, it was noted earlier that the singularity of the lifelong learning programme helped nurture passionate tutors. Indeed, because the programme consisted in course ideas and proposals made by tutors, they were the ones designing and teaching their own courses.

> Albert: I mean it's not a program they will have taken anywhere else, it's very much your own…

In that respect, if the lifelong learning courses were aimed at beginners, they were nonetheless approached in the same way as special subject seminars that standard university departments tend not to offer before final undergraduate year or postgraduate programmes.

Tutors saw themselves as specialised, within the wider field of film studies:

> Luchino: I have been teaching for open studies literature and film for about 9 or 10 years now. I describe myself as a lecturer in Hollywood glamour and Gothic excess. Though I should stress that this is not my official job title, yet. But I am working on it.
>
> Albert: I teach with open studies, and am also a filmmaker. I teach a practice-based course, which is an intensive one week programme… and it runs every summer. I also teach documentary film courses, my interest is in documentary film, because it is also what I do.
>
> Sam: …. I always choose films that I like or love, or I think have some of value in them. And the chance to do some research and look at things in quite a lot of detail.

As seen through the analysis and discussion of interview data, the research participants were not only passionate about film and teaching, they were passionate about researching too. The satisfaction they drew from designing their courses and reading on their topics fed the enthusiasm they brought to

class. This was a meaningful finding at a time when there was a tentative move within the department to separate course development from teaching, with the intent to offer more generic survey courses that could be offered by any good generalist. Although the idea was born from a concern for fairness in rewarding tutors for time spent researching and designing, after listening to tutors it was evident to me that there was an inner logic in keeping the development and teaching of short courses together. This may seem obvious to university lecturers used to offering specialist courses inspired by their own research but it is not standard practice where staff teaching an undergraduate survey course on European Cinema for instance keep changing. The opportunity for the research participants to conduct research on topics which they could pitch as potential short courses, meant that they had a chance to taste the joy of creative research, a quality that brought them professional satisfaction and a positive response from their students who kept coming back to their courses.
If there is an opportunity for research at the course development stage, tutors also adopted a reflective attitude on improving their course, a sign of passionate teaching, which was also alluded to by Albert as a source of satisfaction:

> Albert: When you have to make improvements and how much you enjoy it, and then it's been really nice because its' going really well, and it's not just the excitement of something really new working. It's the excitement that the tweaks and turns you've made as well are working

As tutors aimed to open the doors of film culture and understanding to their students, it seems that teaching in a lifelong learning department was one of the best places to disseminate film appreciation and knowledge to a wider public. However, was university opening its doors to all? Did the film tutors think they were reaching the popular audience so dear to André Bazin who, after the second world war travelled around France to show films in universities and factories (chapter 2, section 2.3.2)? Erich mentioned that him and Sam built a group of regular students by offering new courses and new films every year.

> Erich: you tend to build a core of people who keep coming back, they keep coming back out of respect for what the course is. Because they know they are going to like what they are going to get. I suppose… they trust the brand.

When I asked him if he knew what the brand was: the university, the arthouse cinema venue or himself, Erich replied that it was probably a mix of the three. From a sociological perspective, it is not difficult to imagine the people who would be attracted by a university/ arthouse cinema brand, and the demographic study run by the department and provided in Chapter 4 confirmed it. A gender imbalance was noted with 64% of adult students being women while the age range showed a fair representation of adults over 30 and up to people in their 70s with only one third in their twenties. Similarly only 11% of students came from local areas popular with students and younger working people with little evidence that the lifelong learning programme reached local people from lower socio-economic backgrounds (Anonymised, 2017).

In response to the situation, Albert suggested that if we really wanted to open doors, the film courses should in fact move out of buildings that may be intimidating to less privileged categories of society:

> Albert: just to have one classroom in a community centre with 2 or 3 courses a week…

As it was, the film tutors admitted that most of their students are from middle-class, educated background although there was a variety of backgrounds within each course. Tutors expressed their appreciation of that variety that brings a range of viewpoints and perspectives to the film discussions. Unexpectedly two of them, Albert and Nicolas, noted that the most educated students were not necessarily the most insightful when analysing film. However, age may be a factor as younger people may have skills in reading images that they had to develop growing up in a media environment. Also, film education had become wider spread in schools, a fact that may give them an advantage.

> Nicolas: I have noticed is that, insight and originality of perspective and engagement and all these things, have almost nothing to do with class or education. Some people are obviously very conventionally well educated, and … very successful in their fields and all the rest of it. And then sometimes… I had a student last year, probably fresh from school 19 maybe was going to university, maybe not. Never read books, only read books he was forced to read in school. Very acute cinematic sense, could work with the image, and read the image in quite complex ways. He'd say, "Why did he cross cut there, why did he close up?" this person who studied ancient Greek or something, might not have that type of visual

> acuity, and then often their education is hindering them rather than something they are using.
>
> So yeah, the broader the better. Again, you sort of asked about demographics, ideally we want student from all different social backgrounds and all different ages.

The idea that traditional text-based education could hinder students' understanding of cinema is pertinent. For instance, the wide-spread taste, among film audiences. for literary adaptations which they perceived as 'quality' cinema can be a challenge to tutors when they try to teach students to appreciate the specificity of the film medium. As humorously expressed by a tutor when faced with students projecting literary values (or others) onto the cinematic form:

> Awe …, now I'll have to spend ten weeks taking it apart before we can even begin…

Then, where do we begin? Towards the end of each interview I asked tutors the ambitious question, which they would have recognised as the title of a seminal collection of essays by French critic André Bazin: *What is cinema*? (Bazin, 1967). Their replies drew a portrait composed of rich definitions which described the multi-faceted nature of cinema, and articulated their love of cinema and their thoughts about the place and function of film in society.

6.5.3 What is cinema?

Highlighting similitudes and differences, tutors' individual response to the challenging question 'what is cinema?' provided an insight into the assumptions that permeate their teaching as they aim to pass on their knowledge and enthusiasm to students. Direct replies to the question varied in length but this was not significant as all tutors had already provided elements of answers at other points in the interviews. As much as possible, I tried to formulate the question in a similar way: "what is your spontaneous, personal answer to the question: what is cinema?"

> Luchino: … cinema is dreams translated into an objective medium which can be viewed by other people… cinema is dreams put out there for other people to watch. I think that is an absolutely miraculous thing.

> Alain: For me. Oh, God. I don't know. Cinema is allowing somebody to dream dreams you've never had. Dream for you.

According to Alain and Luchino, cinema is a world that gives the viewers access to 'otherness' through dreams ('dreams you've never had)'.

According to Oxford English dictionary, it is a medium in the sense of 'a material or form used by an artist, composer, or writer' (Oxford English dictionary), that allows us to transmit to others and communicate ('for other people to watch'). With cinema, we discover otherness in the shape of dreams and, also, in the form of other 'places' and 'treasures' that we did not know about:

> Erich: It'll take me places where I couldn't go. It will introduce me to all kinds of treasures. It will make me realise there's all that stuff out there… And it's magic. That's the answer: Cinema is magic.

If cinema gives access to other dreamed, remote or imaginary spaces, for Erich and Sam, who are the older tutors, it is also a physical place and a collective space where people sit still in the dark and 'see the light':

> Erich: for me, cinema is sitting in the dark and seeing the light. It'll take me places where I couldn't go… and you want to know about it just because it's there...
>
> Sam: Oh, it's a broad church! [laughs]…The most important thing is it's a group of people- an audience of people watching moving pictures – together in a place that is set aside for such. Cinema to me is not watching something on your iPod or iPhone.

The two tutors' definitions hinted at the ritualistic dimension of cinema-going and it may not be accidental that Sam used the metaphor of the church to allude to the wide range of opinions and beliefs that the notion of cinema can cover. As already discussed in Chapter 5, cinema-going was described by research participants as a cultural practice, with its own rituals and designated space. It explains why some tutors preferred to teach in a cinema space. As *passeurs*, they transmit more than films, they also ensure the continuity of a cultural practice that is perceived as at risk of disappearing, new technologies such as streaming networks and small screen devices making it possible to watch

films privately at any given time rather than in a collective public place. It is not by coincidence that the picture house was not mentioned as directly by the younger tutors who grew up with VHS and started watching films on their home TV set when Sam's and Erich's film education mostly happened on the big screen. Sam remembered that VHS transformed people's ways of watching film. Talking about the popularity of film societies, Sam was categorical:

> Sam: We used to get adults coming in, teachers from other schools as well. You know, friends…extended network. [but] VHS killed the film society

For other tutors, it is the relationship with the world that came first to mind. If Nicolas saw cinema as a parallel world, he, like Federico and Albert, established a hermeneutic relationship with our surrounding reality:

> Nicolas: What is cinema? Cinema is a parallel world. One that allows us to live more easily, maybe more perceptively in this other one.
>
> Federico: It's about life, all human life is there. Once again, it's trying to make sense of the world.
>
> Albert: I think cinema is, I think it is a social…An opportunity for society to speak to itself. Do you know what I mean?

Beyond the pleasures and social cement of a shared cultural practice, there is better perception and understanding of the world to be gained from watching films. However, those 'treasures' are not necessarily given away. Penelope's personal definition of cinema hinted at the need for active viewing. As she insisted on the production of meaning within films by referring to 'meaningfully arranged images' aimed at making a 'meaningful impression' on the spectator.

> Penelope: A flow of meaningful images, a flow of meaningfully arranged images that are telling a meaningful story… or are supposed to make a meaningful impression, I guess, in terms of Avant-Garde cinema or experimental cinema where there is no story … something like that I think.

As discussed in Chapter 2, understanding how images are 'meaningfully arranged' demands pedagogical modes of reflective and guided viewing that pay attention to form, ideology, social values and identity formation, among other areas for critical inquiry (e.g. Giroux, Sandler & al, Bergala).

6.6 Summary of chapter 6

In this chapter I have addressed two research questions. First, I considered participating tutors' understanding of film education; then I turned to tutors' discussion of what they aimed to transmit in their classes. In the first instance, findings showed that, for tutors, teaching film was in direct continuity with their other film activities as cinemagoers, and lifelong learners of film as they continued to learn while engaging with their students in discussions about the cinema. The findings for the last research question was that tutors believed in cinema as an art form and that this underlying assumption shaped their approach to studying film in class. They aimed to transmit analytical skills to their students that were specific to the medium of film: looking at editing, camera movement and other aspects of film, as seen in Nicolas' example of what is meant by cinematic sense. The context in which the courses take place allowed tutors a degree of creativity in course design that is unusual at undergraduate level. Because of the necessity to engage in research to design their own courses, tutors could cultivate a lifelong learner's approach to film, that facilitated critical reflection. Tutors challenged the presupposition that adult students with previous university education have an advantage when it comes to film analysis and observed that non-traditional students can have a more authentic approach, free from pre-learned ways of thinking that others first need to unlearn. Finally, the composite definition of the nature of cinema, that sprung from their individual contributions, demonstrates the rich complexity of the medium that cannot be straight jacketed into a single theoretical perspective but requires multiple critical angles and attentive textual analysis.

CHAPTER 7 CONCLUSIONS AND IMPLICATIONS

7.1 ADDRESSING THE RESEARCH QUESTIONS

To conclude, I here summarise my research findings and the main ideas emerging from the analysis and interpretation of interview data and relevant scholarship. First looking at the three research questions and moving to the implications for practice and further research, I also make some propositions for film education in the context of a university lifelong learning provision open to all. I conclude with a reflective look at how the contextualised study of film tutors' perceptions on the significance of film education has contributed to my personal development as a teacher-researcher.

My aim in carrying out this study was to explore lifelong learning film education from the perspective of the tutors. In previous chapters I discussed the tutors' personal relationship to film (Chapter 5), their understanding of film education and what they aimed to transmit to their students about film (Chapter 6). In the following subsections, I address the original research questions, first reminding the reader that the overriding research question aimed at uncovering tutors' perspectives on the purpose and significance of film education, with three separate questions guiding my research analysis:

1. What is the participating film tutors' personal relationship to film?
2. How do they understand film education?
3. What do they aim to transmit to their students about film?

I chose to approach my research questions through qualitative narrative inquiry (e.g. Hollygan & Wilson, 2013; Georgiakopoulou, 2014; Odena & Welch, 2012) and interviewed eight film tutors from my work place on their biographical story with film. To trigger relevant and meaningful accounts, I used a critical incident charting method, inviting them to situate events and people who influenced their relationship with film.

7.2 Participating tutors' personal relationship to film

A key finding relating to tutors' personal relationship to film was the influence of critical incidents involving, in most cases, regular cinema-going in tutors' family circles. Another finding was the influence of regular TV film programmes on their film education. These elements contributed to a dynamic context in which, an active interest in film could grow. For the couple of tutors whose families were not active cinema-goers, later critical incidents such as a local film festival, meeting a new teacher or the advent of a new technology would facilitate access to film.

7.2.1 The influence of habitus

In the interviews, it emerged that opportunities to enjoy and develop a deep interest in film were usually facilitated by family members' personal interest, family viewing and family cinema outings. The influence of social and family background revealed that the film tutors, although of different generations and from different countries of origin, had social and cultural capital in common as they came from families who valued film enough to take them to the cinema, watch films with them and support their interests in the cinema. They also came from urban places where access to cinema was available and affordable. Exceptions were a tutor who grew up in a Communist country and mentioned that cinema was then an expensive treat, and Albert ad Nicolas who, as children, lived in isolated geographical areas and talked more about their own agency in discovering film as teenagers (Chapter 4, section 4.3). Such findings were consistent with Bourdieu's notion of habitus and the defining role of social and cultural capital in people's lives (Bourdieu, 1984,1993, 2000) as discussed in Chapter 4 (section 4.1).

Because of my insider position as an academic member of staff in the university unit where the research took place, I knew the tutors professionally but did not have the detail of their academic path in mind at the time of the interviews. It was therefore a surprise to realise, when listening to them, that, if film had always been an important part of their lives, none of them had studied film formally immediately after high school, but only later, as mature students. In hindsight, it was not so surprising to find them comfortable teaching adults in a

lifelong learning programme as it was probably easier for them to identify with their mature students who came to their courses, for the sake of the subject. Students' intrinsic motivation manifested itself in their enthusiasm to participate in class discussions, a disposition much appreciated by the tutors who contrasted the joy of teaching part-time adult students with the challenges experienced in traditional university courses where getting students to talk was sometimes like 'pulling teeth' (sample interview, Appendix F).

Adapting to their students, tutors supported an interactive type of learning, with dialogic pedagogy at the core of the film course experience. Embracing an approach that had been successful with them, they enjoyed acting as *passeurs* of film culture (Bergala, 2016) as discussed in Chapter 2 (section 2.3.2) and Chapter 6 (section 6.2). Indeed, their identity as *passeurs* started in meaningful biographical experiences through which they forged a passion that they yearned to share with others:

> To be a passeur means to trust one's own passions and biographical experiences, to put faith in their ability to impact others with a certain force, creating an excitement for cinema on a level that no marketing-based activity could ever achieve. (Bergala, 2016,7)

Reflecting on these findings from my insider position, with previous knowledge of the research participants, I could connect what I had learnt from the interviews with what I already knew of the educational context. It seemed to me that because of the absence of context-specific teacher training events in the work place, part-time tutors had to find teaching models in their personal experience. Because they had had mentors in family members, teachers and/or film society leaders, they were confident in applying dialogic methods suitable to their adult audience. Of course, this did not change the fact that it was regrettable that there was little opportunity in the work place to engage in collective critical reflection on practice, a form of professional development that, looking at the interview findings, would suit them well.

7.2.2 Television programmes as film education

Among the biographical experiences that tutors had in common, an unexpected yet influential 'family member' came in the form of the television set (see portraits in Chapter 4, section 4.3). Listening to tutors' childhood and youth

stories, the role of television in the dissemination of film culture and education was a stark reminder of a form of educational programming that is not as prominent on TV channels anymore. A recent, yet relatively isolated example on British television was the distribution by Channel 4 of Mark Cousin's serialised documentary: *A Story of Film: An Odyssey* (2011). In Chapter 6, Mark Cousins' continuing influential role as film critic, TV programmer and filmmaker is mentioned by Nicolas and Federico, who grew up watching British television in the 1990s. Television played an influential role across nations as, in the international team of tutors, all bar one mentioned television as having played a part in their film education. It was significant that they not only mentioned the programming on television of both classics and new films, but the reviewing and debating of film. Indeed, critical commentary, as in Cousin's *Story of Film*, is a necessary thread to find one's way in the vast international corpus of cinematic works. A striking fact, in tutors' memories of cinema, had been that school was not cited by any of the tutors as a site of learning about film. This evidenced that the introduction of film education programmes in schools is a relatively recent initiative in the UK and across the European Union (Bergala, 2016, BFI, 2017, Reid, 2018).

From a historical perspective, it is a well- established fact that television had a big impact on cinema going and, from the 1950s onwards, cinema audiences dropped significantly. In the interviews, Sam blamed the introduction of VHS for 'killing' film societies, while Federico, a generation younger, highlighted the double-edged nature of technological development, reflecting that for young people today, accessing the type of film education he had through television is much harder (Chapter 5, section 5.3). In his BBC blog, Mark Kermode (2015), who hosted the BBC series 'Secrets of Cinema', asks the same question: apart from studying film at college or university, where do people learn about film today? Like Federico in his interview (Appendix F), Kermode talks about how film critics like Alex Cox and Mark Cousins in the BBC programme *Moviedrome* (1988-2000) had been influential in introducing lesser known films to them. Noting the gap created by the loss of regular TV film programmes, it became clear that, locally, our film courses open to all were essential in fulfilling part of that cultural mission. One can only hope for similar lifelong learning film

initiatives to multiply, as it is debatable whether the internet, with its fragmented content, and despite the multitude of film blogs and online magazines, can offer similar critic-led introductions to cinema. As we have seen in this research, we often need a *passeur* to guide our curiosity and inspire us.

The same reasoning was behind Bergala's democratic manifesto, or 'hypothèse cinéma ' as he calls it (Bergala, 2006), urging schools to engage in film education, approach film as art, introduce basic elements of filmmaking, and take children for regular class visits to the cinema (Chapter 2, section 2.5.2). In the same democratic spirit, Giroux (2002, 2011) urges educators to engage with film education (Chapter 2, section 2.2). If Giroux focuses more on film and society and the representation of politics, Bergala fights for the recognition, in the educational system, of film as an art form, and for film education as a mode of resistance to cultural and historical amnesia (Bergala, 2016, 130). Both have been vocal about the need to resist hegemonic forms of Hollywood type of commercial cinema and the trivialisation of the moving image, while differing on the pedagogical means to achieve their goal.

7.3 How participants understand film education and what they aimed to transmit to their students?

A striking finding was that tutors' understanding of film education was not explicitly enshrined in a theory of film education or ideological standpoint. Although they were all aware of the political importance of film, they were not as concerned as Giroux to fight dominant social mores through deconstructing instances of mainstream cinema. Rather, led by a passion for film, they were acting as p*asseurs* of cinema, and, following on the footsteps of André Bazin, Serge Daney and Alain Bergala, curating programmes of carefully selected films. Indeed, they were eager to fight against cultural and historical amnesia, discuss how films touched us through close reading, and, importantly, to pass on a sense of enchantment that they themselves experienced at the cinema (Chapter 6, section 6.5.3).

7.3.1 A plurality of perspectives

In the interviews, it transpired that tutors tended to understand both Bergala's and Giroux's perspectives on film as art and film as public pedagogy in a

complementary manner rather than in opposition. Considering those findings, my argument is that, when looking at cinema from a pedagogical perspective, the focus should be to offer students a choice of conceptual frameworks that is wide enough and flexible enough. Also, as suggested by Bauchman & Zahn (2017), rather than closing the debate with a dogmatic approach, educators should always consider a plurality of perspectives.

> Our intention is to show that there is no one theory of film education but rather a multiplicity of situated small film educational theorisations grounded in their respective applications. (Bachmann & Zahn, 2018,79)

Similarly, Noel Carroll, in an interview for the online film journal *Senses of Cinema* (Kreut £ Privett, 2001) expresses scepticism towards conceptual frameworks that have neat answers to the theoretical debates around the ontological nature of cinema, and questions of ideology and aesthetics.

Still, Carroll also expresses concern that humanistic scholarly bodies such as the *Society for Cinema Studies* in the United States, continue to convey the myth of what is known in film theory as 'medium specificity' (Kreul & Privett, 2001). Indeed, Carroll opposes the idea that film as a medium has a specific language and can therefore be separated from other moving image vehicles. In contrast, as humanities scholars, the film tutors in this study, who do not have a social science focus or media and communications approach to film, expressed a strong belief in the specificity of film as a medium, throughout their interviews. Like Bergala (2017), most film tutors in my research embrace textual analysis, informed by socio-cultural and historical perspectives. Alain Bergala also insists on the importance of historicity, which includes in his views the cultural practice of taking students to the cinema and watching films, as often as possible, in a purpose-built cinema space. Most the participating film tutors agreed with this perspective, clearly expressed by Sam and Erich in their personal definition of cinema as a designated collective space (Chapter 6, section 6.5.3). Both have little interest in teaching film in a traditional classroom and aim primarily to transmit the historical (Kuhn, Biltereyst & Meers, 2017), social (Foucault & Miskowiec, 1986) and sensual (Barthes, 1986) qualities of the film experience, as examined in Chapter 5 (section 5.2.2). However, it

would be misleading to think that the research participants are 'stuck in the past'. Indeed, they welcomed digitalisation as a democratic technology that made available a wide corpus of cinema. Sam for instance, praised the DVD for making quality public screenings in educational contexts possible again (Chapter 5, section 5.4). If video recordings were of poorer quality than DVDs, most evoked the video-cassette as a key object and technology in the development of their cinephilia in their teens (Chapter 4, section 4.3).

7.3.2 Film tutors as *passeurs* of cinema

Tutors rejoiced in the transformative power of film education. They admitted that their greater reward was to see students change, gaining analytical skills and better understanding of how films are constructed and filmic elements organised to produce meaning (Chapter 6).

Nicolas provided an original take against elitism in explaining that transmitting a film culture is not just about giving students access to films, but also getting them to realise that they can own their film experiences, and make them part of their personal memories and identity (Chapter 6, section 6.3.1). In the interviews, tutors acknowledged that a primary aim in their film classes was to let students experience the films, or film excerpts, and articulate that experience through dialogue with others.

Furthermore, tutors recognised their students' ability to produce perceptive analyses of the films discussed in class and they acknowledged the validity of opinions coming from non-specialists (chapter 6, section 6.3.1). By defending that viewpoint, they challenged the traditional hierarchical relationship between teachers and students, and posited the 'equality of intelligence' that Jacques Rancière attributes to all art audiences in Th*e Emancipated Spectator* (2007). For Rancière, emancipation does not depend on the work of enlightened educators showing the light to uneducated masses, but postulates that we unlearn the hierarchies dividing artists, educators and audiences, and presupposes that as spectators, we are equals (Rancière, 1991, 2007). This is in accordance with Paolo Freire's views that emancipatory education should break away from the traditional banking model of teaching and learning:

> In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. ... The teacher presents himself to his students as their necessary opposite; by considering their ignorance absolute, he justifies his own existence (Freire, 1970, 58)

The refusal of a divide between the elite in the know (teachers, critics etc.) and ignorant masses (students, film audiences), frames the comments made by Alain and Luchino who, when reacting to Giroux's statement on the elitist quality of aesthetic approaches to film, reminded us that Shakespeare, Dickens and Dostoyevsky, were not writing for the literary experts but for everyone, and that similarly, cinema, as popular art and entertainment, is addressed and belongs to all. While being cautious in assessing Giroux's views that film as an art form held 'residues of nostalgia and elitism' (Giroux, 2011, 691), tutors still agreed with him that films expressed the power struggles going on in the world. In short, tutors aimed to transmit to their students a transformative learning experience by viewing and discussing film works that could challenge them, socially, morally, politically and aesthetically.

Considering the research findings, it became clear that the film tutors were reflective professionals who were passionate about film and teaching. This meant that as *passeurs* of films and film culture they were 'contagious' (Bergala, 2016). The popularity of the film courses, otherwise expressed in student surveys, can be seen in tutors' anecdotes about passionate film students (for instance, Alain's student who started a film club in their home, in Chapter 6, section 6.3.1). As stated by Federico and most of the other tutors, the measure for their pedagogical performance resided in the simple and undisputable fact that 'if students kept coming back', it meant that they were 'doing something right'.

In the interview analysis and the discussion of the role of the *passeur*, the importance of tutors' personal love for cinema, their cinephilia, were emphasized as core elements in their enthusiasm for teaching. It needs to be said that *passeurs* of cinema do not have the monopoly of love. Indeed, the notion of love as a driving force for emancipatory education is also embedded

within critical pedagogy, as originally developed by Paolo Freire (1970) and other critical theorists like Giroux, who argue that transformational education can happen when teaching is supported by passion rather than the school curriculum (Richards & Johnson, 2017).

It was uplifting to see that the current teaching approach, anchored in a passion for film, was meaningful to tutors and their students. Dialogic pedagogy, privileged by the film tutors, can find itself at odds with a 'banking model of education' (Freire, 1970) where chunks of knowledge are deposited in students' brains, and the pressure to deliver knowledge through traditional (and recorded) lectures, that leave fewer opportunities for spontaneous discussion and digression from a pre-defined structure and syllabus.

> Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat. This is the "banking" concept of education, in which the scope of action allowed to students extends only as far as receiving, filing, and storing the deposits. (Freire, 1970, 58)

In contrast, Bachman and Zahn describe *passeurs* as radical cinephiles primarily driven by personal taste, which again can be at odds with institutions' ideas of the aesthetic and historical canon and standardized curricula:

> The *passeur*, with his or her notion of taste, then embodied that very otherness that disturbs the institution (be that a school, a university, or a film museum) because what he or she teaches is intrinsically bound to his or her passion as well as taste. (Bachman & Zahn, 2018, 80)

However, because of the adult education context in which the research participants taught, there was a recognized element of flexibility in teaching approaches. The personal tastes and interests motivating tutors in their course choices were to some extent supported by the department, whether for a course on a specific film genre or director, even if prescribed learning, and in some cases coursework assessment, were also taking place.

Federico, Erich and others agreed on the importance of teaching students the skills to deconstruct films into their formal elements and understand how they combined to produce meaning and convey values (chapter 6, section 6.4.2).

Only, they perceived film education as much more. As seen in chapters 5 and 6 and summarized here, if it is not always possible to know what students learn from a course, tutors had confidence in their personal knowledge and relationship to film, and aimed to pass on a collective experience of the cinema that could have a transformational impact on students, as they had experienced it themselves.

7.4 Implications and transformative impact of research

As qualitative methodology, narrative inquiry can be a way of accessing new knowledge about the workplace and a source of inspiration for departmental change. For instance, perceptions of teaching among all staff could be enriched by tutors' testimonies and reflective commentaries on film education. Students' expectations when taking a (film) class could be redefined by opening beyond the traditional intended learning outcomes. Ways of giving tutors' a voice in instances of decision-making around teaching and learning could be implemented that would consider the notion that all teaching cannot be recorded and all student learning is not measurable. It is my perception that there is currently a return to traditional pedagogies, driven by a banking model of teaching and an obsession with lecture recording that is in opposition with educational research that, for instance, encourages co-designing the curriculum with students and active participation at all stages of the learning experience. The forms of dialogic pedagogy described by tutors, with the expressed purpose to get students to form their own opinions, support participatory forms of education. In this context, I hope that narrative inquiry research like this one can inspire others to give their colleagues and students a voice. Subjectivities matter, especially when supported by critical reflection, which is the foundation for professional development.

7.4.1 Implications for research participants

As I was completing this research, I received an email from Albert (Appendix H) who had left the lifelong learning department soon after the end of the interview process, to teach at another university:

> Albert: …it does remind me of how much I learnt from teaching the courses… and also how they have shaped my approach to teaching today as well. It really does highlight that the work you and {lifelong learning] do is not only so important for the students that come along that normally wouldn't, but also as a means to develop tutors as well.

To me, this research is in some ways, a beginning and the participating tutors could continue the conversation in the context of tutor development. Listening to their stories, I found evidence of critical reflection in the interviews that brought the film tutors new insights into their personal relationship to cinema, their understanding of film education and what they aimed to transmit to their students about film:

> Albert: … It was also nice to be reminded of my own thoughts around the themes we talked about, especially the link between film theory and practice, as this is playing out in my current role at the moment as we are redeveloping our undergraduate degree programmes.

As underlined by Bukor (2013), when looking back into one's life story and personal or professional identity: '… time is also necessary for in-depth introspection and reflection to happen and for the re-construction and emergence of a new perspective of oneself to occur (Bukor, 2013, 54). Wisehart (2004) expresses the wish that teachers use life history for professional development purposes and thus better understand themselves and their students:

> I believe that, when teachers engage in inquiry about their practice, they are modelling the characteristics of lifelong learners. (Wisehart, 2004, 52)

Despite tutors' deepened understanding of the purpose and significance of film education in the specific context of continuing adult education, narrative inquiry may not be the type of research that university teaching centres wish to sponsor and include in their quality reports. As noted by Sinclair (2002) in her discussion of the advantages and limitations of narrative inquiry:

> …the difficulty of assessing narrative inquiry via traditional methods makes it unlikely that conservative stakeholders, such as school boards, will easily embrace insights drawn from such work. (Sinclair, 2002, 211)

Indeed, the benefits of critical reflection on education through narrative inquiry may not be easily or immediately measurable even though they enhance practice and advance theoretical thinking on teaching and learning. Besides, in research-intensive universities, the dominant trend is to focus on discipline studies to the detriment of research on teaching. I therefore hope that this research showed the need for more research on (film) education in a variety of contexts.

Conspicuously, the possibility of adding filmmaking exercises to their courses to develop students' understanding of film was never mentioned, except by the only filmmaker in the group who also taught practical courses. It is clear that the two projects discussed earlier (Chapter 2, section 2.5) were addressed to young people who are more familiar with moving image technology than the adult lifelong learners who attended the research participants' courses. This could be investigated further. Initially, access to context-relevant scholarship in film education was a limitation in this research but, as I approached completion of the project, I welcomed the launch of the *Film Education Journal* at UCL Press, with the support of the British Film Institute. I hope to bring some of this research to a future edition of the FEJ conference to discuss my findings with fellow film educators and researchers.

7.4.2 Revisiting my position as researcher and film educator

Reaching the end of this inquiry, I would like to look back on how I may have influenced this project and how it had a transformative effect on me as a practitioner-researcher. The choice of a research topic is not an innocent act. As mentioned by Mehra, it is determined by one's own story such as the professional direction my teaching career took at critical times in my life.

> … in addition to social and historical position, a researcher's evolving self in terms of his or her deliberate educational and professional choices … also influence selection of a research topic (Mehra, 2002,8)

Many years ago, I had given up a PhD in Film Studies as I was juggling studying and a full-time job while bringing up two children as a single parent. When time was tight, the research was never my priority. In hindsight, after many years of

teaching in a variety of contexts, it is no surprise that I turned to educational research when I decided to give doctoral studies a second chance. Narrative inquiry was a thought-provoking discovery and an eye-opener as I saw the multiplicity of contexts to which it can apply. I found the interviewing process and data analysis, both in the trial study and the research project, a flexible tool to access life stories and research teachers' perceptions on their personal and professional experience. I imagined future interviews on other topics, possibly filmed, and using narrative enquiry in the context of documentary filmmaking.

Working with colleagues as research participants, I understood better what we had in common and I think it was reciprocal. I reconnected with the *passeur* in me and the desire to engage with film in a greater variety of educational contexts. I yearned to shake off some of the institutional constraints I had to comply with at the university. I wanted to challenge further the traditional tutor/student's relationship, as it was challenged in class discussions around film. Listening to tutors and reflecting on my readings and their comments, I thought of co-designing a course or film programme with students, as I realised that emancipatory learning demanded that they became actively involved in designing their own film education.

> Co-creation of the curriculum is changing the nature of the student-teacher relationship by embedding partnership practices and challenging the status quo of traditional power dynamics. (Lubicz-Nawrocka, 2017, para.3)

Another realisation was how my cultural identity, as a French national, and as someone who studied film as an art form, influenced my perceptions. I could not ignore the fact that Bergala's approach to film education was determined by the history of French filmmaking and criticism and that I probably understood him better than Giroux because we shared the same cultural and educational background, strongly influenced by the auteurist cinema of the 1960s:

> … one of my colleagues remarked that Bergala's perspective on film education was 'very '60s and very French'. Such comments point to an inevitable degree of cultural, national and historical specificity in

> Bergala's approach that may problematize its status as a potential tool of international interconnectivity… (Chalmers, 2018,38)

My positionality, as a French outsider, to some extent influenced my argument in favour of the teaching of film as art, while I acknowledged the need to re-examine Bergala's film canon. As noted by Chalmers (2018), most of Bergala's references are French filmmakers, usually male and usually from the 1940s-70s. Chalmers rightly notes that an update is overdue, that should include more female, queer and non-Western voices:

> … where are Andrea Arnold, Jane Campion, Claire Denis, Sally Potter and Lynne Ramsay? Where are Terence Davies, Xavier Dolan, Todd Haynes and Derek Jarman? And, in the much more expansive, borderless category of non-Western cinemas, where are Souleymane Cissé, Safi Faye, Haile Gerima, Zacharias Kunuk, Glauber Rocha and Ousmane Sembène, to name but a few? (Chalmers, 2018, 44)

This an example of a topic for critical reflection on tutors' perceptions of film culture and education, that could inform discussions on curriculum design and the professional development of the colleagues and research participants I had the privilege to work with.

APPENDICES

Appendix A ethical application and approval letter from Glasgow university

COLLEGE ETHICS COMMITTEE FOR NON CLINICAL RESEARCH INVOLVING HUMAN SUBJECTS

EAP - APPLICATION FORM FOR ETHICAL APPROVAL

This application form should be typed, and submitted electronically. **All questions must be answered**. "Not applicable" is a satisfactory answer where appropriate.
(***Instructions:*** *In Word format, click on shaded area within box to enter text, boxes will expand as required).*
Applications should be submitted ***at least one month in advance*** of the intended start date for the data collection to allow time for review and any amendments that may be required.

1. **1 Applicant Details**

1. **1.1 Project Title** Teaching Film: why, what, how and for whom? Tutors' perceptions of film pedagogy in an adult education context at an elite university
1. **1.2 Name of Applicant** Martine Pierquin
2. **1.3 School/Subject/Cluster/RKT Group** School of Education
3. **1.4 Student I.D. or Staff Number** 1008784

2 This Project is:

Staff Research Project	**Postgraduate Research**	Submit application through Research Ethics System https://frontdoor.spa.gla.ac.uk/login/
Postgraduate Taught	**Undergraduate**	Submit application via email to School Ethics Administrator: see College ethics website for contact http://www.gla.ac.uk/colleges/socialsciences/info/students/ethics/whotocontact/
(Programme Convenors Only) **Full Course Project within a PGT or UG Programme**		Submit application via email to School Ethics Administrator: see College ethics website for contact http://www.gla.ac.uk/colleges/socialsciences/info/students/ethics/whotocontact/

2.2 Programme Title: ***Student applicants only***

Doctorate in Education (EdD)

2.3 Ethical Risks: ***Application will NOT be considered if this section is blank***

Supervisors should complete section **2.3a** **Staff applicants** should complete section **2.3b**

2.3a COMMENTS FROM SUPERVISOR: (All Student Applications) **Comment** on the research ethics risks involved in the project

The research ethics risks involved in this project are minimal given the nature of the topic and the projects' interview-based approach to data collection. The student is a person of the utmost integrity and will have the interviewees' wellbeing as her priority at all times. Any data potentially identifying colleagues will be removed or disguised in the final thesis.

I have checked this application and approve it for submission for review to the Ethics Committee.
Supervisor's Name **.....Oscar Odena.....** **Date** **.....19/11/2014.....**

Risk Assessment: ***(UG and PGT** applications only**).*** *Does this application qualify for a low risk review or fall within the applicable programme parameters? Please refer to* ***Low Risk Research Guidance*** *on College ethics webpages for clarification.* http://www.gla.ac.uk/colleges/socialsciences/info/students/ethics/forms/
YES *NO*

2.3b RISK ASSESSMENT FROM STAFF APPLICANT: (All Staff Applications) Comment on the research ethics risks involved in the project

2.4 All Researcher(s) including research assistants and transcribers *(where appropriate)*

Title and Surname	First Name	Phone	Email *(This should normally be a University of Glasgow email address)*
Ms Pierquin	Martine	0131 4763853	m.pierquin.1@research.gla.ac.uk

All Supervisor(s) Principal **First** *(where applicable)*

Title and Surname	First Name	Phone	Email *(This should normally be a University of Glasgow email address)*
P: Dr Odena	Oscar	01413304350	Oscar.Odena@glasgow.ac.uk
Prof Enslin	Penny	01413303238.	Penny.Enslin@glasgow.ac.uk

2.5 External funding details
Note. If this project is externally funded, please provide the name of the sponsor or funding body.

[redacted]

3 Project Details

3.1a **Start** date for your **data collection** and **end date of data collection involving human subjects**. *Refers to data collection for the research covered in this application.*

From: (dd/m/yyyy) 05/01/2015	To: (dd/m/yyyy) 20/12/2015

3.1b **Proposed end** date for your **research project.** This should be when you expect to have completed the full project and published the results - (e.g expected date of award of PhD, book publication date)

To: (dd/m/yyyy) 01/09/2016

3.2 Justification for the Research
Why is this research significant to the wider community? *Outline the reasons which lead you to be satisfied that the possible benefits to be gained from the project justify any risks or discomfort involved.*

The study will seek and provide original knowledge to advance the area of film education for adult learners and investigate the transformative power of adult education in general. In doing so the research will deepen arguments in support of adult education and to universities ' commitment to making the knowledge and resources of an elite institution available to the wider community. The investigation will also benefit the participating institution through the opportunities provided to interviewees and researcher to reflect on their practice.

While investigating these issues participants may disclose some sensitive elements in their personal life experience and trust is key. Therefore, in reference to Clark's "Anonymising research data" (2006), both anonymity and confidentiality will be carefully thought out. As indicated below, participants will be referred to by pseudonyms . Records of the interviews will be kept in a password protected personal computer.

3.3 Research Methodology and Data Collection

3.3a Method of data collection *(Tick as many as apply)*

Face to face or telephone interview *(attach a copy of the interview themes. This does not need to be an exact list of questions but does need to provide sufficient detail to enable reviewers to form a clear view of the project and its ethical implications.)*	
Focus group *(provide details: themes or questions. This does not need to be an exact list of questions but does need to provide sufficient detail to enable reviewers to form a clear view of the project and its ethical implications. Also information on recording format)*	
Audio or video-recording interviewees or events *(with consent)*	
Questionnaire *(attach a copy)*	
Online questionnaire *(provide the address/ or paper copy if not yet available online)* http://	
Participant observation *(attach an observation proforma)*	
Other methdology *(please provide details – maximum 50 words)* When transcribing interviews, I aim to highlight recurring themes, significant concepts and terminology. Having gained awareness of the issues surrounding textual representations of spoken words (Corden and Sainsbury, "Verbatim quotations in Applied Social Research:Theory, Practice and Impact", 2002 -2006), I aim to show the quotes to the interviewees and get their approval before using them in my dissertation.	

3.3b Research Methods

Please explain the reason for the particular chosen method, the estimated time commitment required of participants and how the data will be analysed *(Use no more than 250 words).*

Embracing elements of narrative inquiry, conceptual research and interpretative methodology (Kvale, 1996; Bell, 2005), data gathering will include in-depth interviews with about ten film tutors teaching in the same continuing education programme, and critical incident charting (Denicolo & Pope, 1990; Odena & Welch, 2007).

Estimated time commitment: participants will be interviewed at least twice, first based on the Initial Interview Themes (attached); then, after a first overall analysis of collected data, a second interview will allow to go deeper on specific qestions and widen the field of research. It is estimated that participants should be available for the second semester of the academic year, starting in January 2015 and during the first semester of academic year 2015/16. Each individual interview will run between one and 1.5 hour, based on participants' willingness to pursue. In order to facilitate critical reflection, I will provide a critical incident chart on which interviewees will be free to identify events in their life that were significant in their development as film tutors working in adult education at an elite university (Odena and Welsh, 2007). The interview analysis and interpretation will be conducted in reference to scholarship in mainly two distinct areas of knowledge: adult continuing education and film education. The discussion will focus on the relevant themes emerging across interview transcripts (Kvale, 1996; Odena, 2013). When interpreting data from interviews, in agreement with Rhodes ("Ghostwriting research: positioning the researcher in the interview text", 2000) that verbatim quotations sprinkled through an argument can be problematic, I will use quotes in sufficient context to provide a fair representation of interviewees' views. Rhodes also warns against the hidden influence of the researcher on transcripts (2000) and I will therefore seek interviewees' approval of the transcribed text before analysing data collected during interviews.

3.4 Confidentiality & Data Handling

3.4a Will the research involve: ***Tick all that apply***

Participants consent to being named?	
De-identified samples or data (i.e. **a reversible process** whereby identifiers are replaced by a code, to which the researcher retains the key, in a secure location?	
Subject being referred to by pseudonym in any publication arising from the research?	
Anonymised samples or data (i.e. **an irreversible process** whereby identifiers are removed from data and replaced by a code, with no record retained of how the code relates to the identifiers. It is then impossible to identify the individual to whom the sample of information relates)?	
Complete anonymity of participants (i.e. researchers will not meet, or know the identity of participants, as participants are part of a random sample and are required to return responses with no form of personal identification)?	
Any other methods of protecting the privacy of participants? (e.g. use of direct quotes with specific, written permission only; use of real name with specific, written permission only): *provide details:* Any data potentially identifying colleagues will be removed or disguised in the final thesis - for instance, narrative inquiry strategies such as (1) agregation of more than one interviewee background when discussing backgrounds and/or (2) gender change, may be used if deemed necessary to minimise the possibility of an interviewee being identified by readers.	

3.4b Which of the following methods of assuring confidentiality of data will be implemented?
Tick all that apply

Note: The more ethically sensitive the data, the more secure will the conditions of storage be expected to be.

Location of Storage Storage at University of Glasgow	
Stored at another site *(provide details, including address)*	

researcher's pasword protected personal computer	
Paper Data to be kept in locked filing cabinets	
Data and identifiers to be kept in separate, locked filing cabinets	
Electronic Access to computer files to be available by password only	
Other Any other method of securing confidentiality of data in storage: *provide details:*	

3.5 Access to Data
3.5a Access by named researcher(s) and, where applicable, supervisor(s), examiner(s), research assistants, transcribers

3.5b Access by people **OTHER** than named researcher(s)/Supervisor(s), examiner(s), research assistants, transcribers

Please explain by whom and for what purpose:

3.5c Retention and Disposal of Personal Data

"(personal data means data which relate to a living individual who can be identified –
1. *(a) From those data, or*
2. *(b) From those data and other information which is in the possession of, or is likely to come into the possession of, the data controller, and includes any expression of opinion about the individual and any indication of the intentions of the data controller or any other person in respect of the individual."* *Data Protection Act 1998 c.29 Part 1 Section 1*

The 5th Principle of the Data Protection Act (1998) states that personal data must not be kept for longer than is necessary based on the purpose for which it has been collected. Please explain and as appropriate justify your proposals for retention and/or disposal of any **personal** data to be collected.

Where appropriate (and it normally will be appropriate) explain **when** and **how** the data you have collected will be destroyed. Personal data will be disposed of after completion of EdD dissertation and researcher's graduation

3.5d Retention and Disposal of Research Data

*(For **Postgraduate and Staff Research** University of Glasgow Research Guidelines expect data to be retained for 10 years after completion of the project) Please see University Code of Good Practice in Research for guidance,*
http://www.gla.ac.uk/services/postgraduateresearch/pgrcodeofpractice/

Please explain and as appropriate justify your proposals for retention and/or disposal of **research** data to be collected. Research data will be retained for 10 years after completion of project as expected in University of Glasgow Guidelines

3.6 Dissemination of Results.
3.6a Results will be made available to **participants** as: *(Tick all that apply)*
Note: Intended method of dissemination ought normally to take account of the age, capacities and situation of participants.

Written summary of results to all	Copy of final manuscript *(e.g. thesis, article, etc*) presented if requested
Verbal presentation to all (information session,	Presentation to representative participants *(e.g. CEO,*

debriefing etc)	*school principal)*
Dissertation	Other or None of the Above *Please explain* online thesis on open source

3.6b Results will be made available to **peers and/or colleagues** as: *(Tick all that apply)*

Dissertation	Journal articles
Thesis *(e.g. PhD),*	Book
Submission	Conference Papers
Other or None of the Above *Please explain*	

3.7 Participants
3.7a Target Participant Group (Please indicate the targeted participant group by ticking all boxes that apply)

Students or Staff of the University	Adults *(over 18 years old and competent to give consent)*
Children/legal minors *(under 18 years old)*	Adults *(over 18 years who may **not** be competent to give consent)*
Young people aged 16-17 years	

3.7b Will the research *specifically* target participants with mental health difficulties or a disability?
YES NO

If YES, please explain the necessity of involving these individuals as research participants

3.7c Number of Participants *(if relevant give details of different age groups/activities involved)*

10

3.7d (i) Explain how you intend to recruit participants.

Ask Film tutors in person if they agree to volunteer

3.7d (ii) Incentives
If payment or any other incentive (such as a gift or free services) will be made to any participants please specify the source and the amount of payment to be made and/or the source, nature and where applicable the approximate monetary value of the gift or free service to be used. *Please explain the justification for offering payment or other incentive.*

n/a

3.7e Dependent Relationship

Are any of the participants in a dependent relationship with any of the investigators, particularly those involved in recruiting for or conducting the project? *(For example, a school pupil is in a dependent relationship with their teacher. Other examples of a dependent relationship include student/lecturer; patient/doctor; employee/employer)*

YES NO

If YES, explain the relationship and the steps to be taken by the investigators to ensure that the subject's participation is purely voluntary and not influenced by the relationship in any way.

As a Course Organiser I have academic management responsibilities for the Film and Media section in the adult education programme at the university this respect the tutors I would like to interview are in a dependent relationship with me. Because I actively support them with course development and teaching matters, offering pedagogical advice and administrative support I think that, over the years, I have established a relationship of trust with them. I also teach in the subject area and as a tutor, I am on an equal footing to them as there is currently no teaching hierarchy in my university context.We are on the same grade and I do not have responsibily for the participants' annual reviews or promotion.
It is nevertheless essential that tutors participation is chosen freely and in order to reassure them the Plain Language Statement (attached) will clearly state that they will suffer no ill consequences by not participating.

3.7f Location of Research

University of Glasgow	
Outside Location *Provide details of outside locations, including as much information as possible.*	

4 Permission to Access Participants

4.1a Will subjects be identified from information held by another party?
(eg. a Local Authority, or a Head Teacher, or a doctor or hospital, other organisation or Glasgow

University class lists)

YES NO

If YES describe the arrangements you intend to make to gain access to this information including, where appropriate, any other ethics committee that will be applied to.

4.1b Permissions/Access
Permission is usually required to gain access to research participants within an organisation (e.g. school, Local Authority, Voluntary Organisation, Overseas institution)
Is this type of permission **applicable to** this application? YES NO

If Yes:

Is evidence of this permission **provided with** this application?

YES NO

OR is it to follow?

YES NO

(If this is the case, this should be forwarded to Ethics Administrator as soon as it is available.)

4.1c Does this application involve the survey of University of Glasgow students?
YES NO
If YES, separate permission to survey students needs to be obtained prior to any such survey being undertaken. Normally this permission should be sought from the **appropriate authority after** ethical approval has been granted. *(See application form notes for detail). Once obtained, a copy of this permission should be forwarded to the Ethics Administrator.*
4.1d Is this application being submitted to another ethics committee, or has it been previously submitted to another ethics committee?
YES NO

(If YES, please provide name and location of the ethics committee and the result of the application.)

University had confirmed to me in a previous trial study (EdD Open Studies 2) that ethical approval should come from Glasgow university relevant Ethics committee.

5 Informed Consent

If you require information on the age of legal capacity please refer to the Age of Legal Capacity (Scotland) Act 1991 available at: http://www.legislation.gov.uk/ukpga/1991/50/contents

5.1a Have you attached your Information Sheet (also known as Plain Language Statement (PLS)) **for participants?**

The Information Sheet is written information in plain language that you will provide to participants to explain the project and invite their participation. **Contact details for Supervisor** if applicable and **College Ethics Officer MUST** be included. Please note that a copy of this information must be given to the participant to keep.

YES NO

f NO please explain

5.1b How will informed consent by individual participants or guardians be evidenced?

Note: In normal circumstances it will be expected that written evidence of informed consent will be obtained and retained, and that a formal consent form will be used: A copy of which should be should be provided.

*If written evidence of informed consent is not to be obtained a **substantial** justification of why not should be provided.*

(Note: Please ensure that you have checked the box for all types of consent to be used, eg signed consent form for interviews/ implied for questionnaires.)

Signed consent form	Recorded verbal consent
Implied by return of survey	Other *Provide details*

Justification if written evidence of informed consent is **not** to be obtained and retained:

*6*Monitoring

Describe how the project will be monitored to ensure that the research is being carried out as approved (e.g. give details of regular meetings/email contact).

By monthly contact by email or Skype with EdD Supervisors

*7*Health and Safety

Does the project have any health & safety implications?

YES NO

If YES, please outline the arrangements which are in place to minimise these risks

8 Insurance

Have you checked that this research does not come under the exclusions to the University

insurance cover for research?

YES NO

The University insurance cover is restricted in certain, specific circumstances, e.g., the use of hazardous materials, work overseas, research into pregnancy and conception and numbers of participants in excess of 5000. All such projects must be referred to Research Strategy and Innovation Office before ethical approval is sought. Advice or authorisation given must be included with this application.

Please visit:
http://www.gla.ac.uk/services/rsio/forstaffcampusonly/researchgovernanceframeworkandclinicaltrials/section4insuranceandindemnity/ for information.

9 Protection of Vulnerable Groups and Disclosure

Does this project require PVG clearance?

YES NO
If Yes, evidence that this has been obtained **MUST** be provided with this application.

If application for PVG registration is currently in progress, please provide details here:

The Protection of Vulnerable Groups (Scotland) Act 2007 came into effect on 28 February 2011. This replaced the previous Disclosure Scotland checking system for individuals who work with children and/or protected adults. The University is a Registered Body under this legislation.

Please consult the University Protection of Vulnerable Groups Scheme webpages
http://www.gla.ac.uk/services/humanresources/policies/p-z/protectionofvulnerablegroupsscheme/ for guidance.

10 UK and Scottish Government Legislation

Have you made yourself familiar with the requirements of the **Data Protection Act (1998)** and the **Freedom of Information (Scotland) Act 2002?**

YES NO

If NO please explain

(See Application Guidance Notes for further information. In addition visit http://www.gla.ac.uk/services/dpfoioffice/ *for guidance and advice on the Act).*

Please ensure you have read the eight basic Principles underlying the Data Protection Act 1998 [DPA] *that protect the rights and freedoms of individuals with respect to the processing of their personal data.*

The **Freedom of Information Act 2002 ["FOI"]** provides a general right of access to most of the recorded information that is held by the University. The Act sets out a number of exemptions/exceptions to this right of access.

11 Declarations by Researcher(s) and Supervisor(s)

The application will NOT be accepted if this section is blank

1. ☐ The information contained herein is, to the best of my knowledge and belief, accurate.

1. ☐ I have read the University's current human ethics guidelines, and accept responsibility for the conduct of the procedures set out in the attached application in accordance with the guidelines, the University's Code of Conduct for Research and any other condition laid down by the University of Glasgow Ethics Committee and the College of Social Sciences Ethics Committee.

(Full details of the University's ethics guidelines are available at:
http://www.gla.ac.uk/research/aimsassessmentandpolicies/ourpolicies/ethicshomepage/)

1. □ I and my co-researcher(s) or supporting staff have the appropriate qualifications, experience and facilities to conduct the research set out in the attached application and to deal effectively with any emergencies and contingencies related to the research that may arise.

2. □ I understand that **no** research work involving human participants or data collection can commence until ethical approval has been given by the either the School Ethics Forum (UG & PGT students only) or the College of Social Sciences Ethics Committee (for PGR students and Staff).

This section MUST be completed to confirm acceptance of Code of Conduct. If there is no scanned signature then please type the names and date into the boxes below.

	Signature	Date
Researcher *(All applicants)*	Martine Pierquin	15/11/14
Principal Supervisor *(Where applicable)*	Oscar Odena	19/11/14

End of Application Form .....

Applications should be submitted electronically as follows:

1. ¬ ***Postgraduate Research Student (PGR) and Staff*** *applications submission:*

Please upload the completed form, along with any other required documents by logging in to the Research Ethics System at - https://frontdoor.spa.gla.ac.uk/login/ *this will then be considered by the College Research Ethics Committee.*

PGR students are required to upload their application which is then forwarded to their named supervisor for approval and submission to the Ethics Committee.

2. ¬ ***Undergraduate and Postgraduate Taught Student (UG & PGT) applications:***

Should be sent to their ***School Ethics Forum*** *(SEF) via email to their local administrative contact.*

Please see contact details on College ethics website. http://www.gla.ac.uk/colleges/socialsciences/info/students/ethics/

For these student applications, there are two options for submitting Supervisor approval:

1. *1 The student e-mails the application to their supervisor, who checks it and submits it to their local SEF contact (UG and PGT only)*

Or

2. *2 The student e-mails the application to the SEF contact and the supervisor sends a separate e-mail to the appropriate administrative point of contact giving the details of the application and confirming approval for the submission.*

Ethics Committee for Non-Clinical Research Involving Human Subjects

Staff Research Ethics Application ***Postgraduate Student Research Ethics Application***

Application Details

Application Number: 400140074

Applicant's Name Martine Pierquin

Project Title Teaching Film: why, what, how and for whom?

Tutors' perceptions of film pedagogy in an adult education context at an elite university

---

Application Status

Start Date of Approval *(d.m.yr)* 05/01/2015

(blank if Changes Required/ Rejected)

End Date of Approval of Research Project *(d.m.yr)* 01/09/2016

Only if the applicant has been given **approval** can they proceed with their data collection with effect from the date of approval.

Recommendations (where Changes are Required)

1. ☐ ***Where changes are required all applicants must respond*** in the relevant boxes to the recommendations of the Committee and upload this as the **Resubmission Document** online to explain the changes you have made to the application. All resubmitted application documents should then be uploaded.

2. ☐ ***If application is Rejected*** *a full new application must be submitted via the online system. Where recommendations are provided, they should be responded to and this document uploaded as part of the new application. A new reference number will be generated.*

(Shaded areas will expand as text is added)

Major Recommendation of the Committee	**Applicant response to major recommendations**

Minor Recommendation of the Committee	**Applicant response to minor recommendations**

Reviewer comments *(other than specific recommendations)*	**Applicant response to reviewer comments**

Please retain this notification for future reference. If you have any queries please do not hesitate to contact the College Ethics Administration, email address: socsci-ethics@glasgow.ac.uk

End of Notification.

Appendix B ethical approval

Email from my university (redacted copy) re Ethical Approval

-----Original Message-----
[redacted]
Sent: 14 January 2014 14:48
To: PIERQUIN Martine
Subject: Ethical Approval Enquiry

Hi Martine

Thanks for your email. I passed you query onto the ethics committee convenor and her response was:
Given that Martine is a EdD student at the UoG the usual procedure is that the student seeks ethical
approval from her own host institution.
She is not required to go through MH Ethics Committee as her application will be processed by the
University of Glasgow where she is studying.
I hope this helps.
Thanks
Shona
[redacted]
Research & Knowledge Exchange Office

Appendix C consent form

This is an example of the Consent Form
The consent form must be printed with the University Logo.

Consent Form

Title of Project:

Teaching Film: why, what, how and for whom? Tutors' Perceptions of film pedagogy in an adult education context at an elite university

Name of Researcher: Martine Pierquin

1. I confirm that I have read and understand the Plain Language Statement for the above study and have had the opportunity to ask questions.

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

3. I give my consent to interviews being audio-taped and acknowledge that copies of transcripts will be returned to participants for approval.

4. I understand that anonymity will be protected and that pseudonyms will be used in publications arising from this research and that my participation / non-participation in the research will have no effect on my employment situation.

5. I agree / do not agree (delete as applicable) to take part in the above study.

_____ _____ _____
Name of Participant Date Signature

_____ _____ _____
Researcher Date Signature

Appendix D plain language statement

University of Glasgow | College of Social Sciences

Plain Language Statement

1. Study title and Researcher Details

Teaching Film: why, what, how and for whom?
Tutors' perceptions of film pedagogy in an adult education context at an elite university

.

2. Invitation paragraph

You are being invited to take part in a research study. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

Thank you for reading this'.

3. What is the purpose of the study?

The purpose of the study is to conduct narrative inquiry and provide original knowledge on tutors' perspective on film education for adult learners.

4. Why have I been chosen?

You are a tutor in the area of film education for adult learners at the university where the research is taking place.

5. Do I have to take part?

No, it is your decision entirely.

6. What will happen to me if I take part?

You will be asked to volunteer for a short series of face to face, one to one interviews: two to three over about 12 months.

7. Will my taking part in this study be kept confidential?

yes.

8. What will happen to the results of the research study?

The results will be used for a doctorate of education dissertation by a postgraduate research student at the University of Glasgow who is also course organiser for film courses in your programme.

9. Who is organising and funding the research? (If relevant)

The research is organised by PG researcher Martine Pierquin and funded by xxxxxxxxx

10. Who has reviewed the study?

Dr Oscar Odena, Martine Pierquin's EdD supervisor.

11. Contact for Further Information

If you have any concerns regarding the conduct of the research project you can contact:

m.pierquin@xxxxxxxx

if participants have any concerns regarding the conduct of the research project that they can contact the College of Social Sciences Ethics Officer by Dr Muir Houston, email: Muir.Houston@glasgow.ac.uk

Appendix E interview themes and questions

THEMES OF INTERVIEW PIERQUIN

EdD DISSERTATION (working title): Teaching Film: why, what, how and for whom? Tutors' perceptions of film pedagogy in an adult education context at an elite university

The interview themes are based around the tutors' involvement in teaching film studies to adult learners in an open programme at xxxxxxxx university and the reasons behind their choice of subject area and educational context.

I will be particularly interested in how they remember and can explain their interest in film.

I will ask them what they want to teach and convey about film.

I would like them to talk about their personal journey to becoming film tutors and if they think the classroom is the best context to transmit their ideas about film.

I would want to find out is they think their understanding of film and film studies have changed through teaching and interacting with their adult students.

I would ask them to describe the teaching approach that would best serve their views on film and their adult students' needs and expectations.

Finally, I'll ask them if they are happy with their job and why, and how they would like to improve it.

INTERVIEW QUESTIONS

1. CAN YOU INTRODUCE YOURSELF?
2. DO YOU CONSENT TO THIS INTERVIEW AS DESCRIBED IN THE PLAIN LANGAGE STATEMENT?
3. WHAT COURSES DO YOU CURRENTLY TEACH AT OLL?
4. ARE YOU ENJOYING IT?
5. HOW DID YOU END UP TEACHING FILM HERE?
6. DID YOU STUDY FILM? TO WHAT LEVEL?
7. HAVE YOU ALWAYS BEEN A FILM GOER?
8. FROM YOUR CHILDHOOD ONWARDS, HOW FAR BACK DO YOU THINK YOUR CURIOSITY ABOUT FILM STARTED?

9. CHARTING INCIDENTS: IF THIS LINE REPRESENTS YOUR LIFE CAN YOU THINK OF SIGNIFICANT EVENTS, EXPERIENCES or PEOPLE THAT SHAPED YOUR INTEREST IN FILM?

FILM EDUCATION/PEDAGOGY

10. WHY DO YOU THINK FILM EDUCATION IS IMPORTANT?

11. SO, WHAT DO YOU TRY TO ACHIEVE WHEN TEACHING FILM?

12. WITH THESE GOALS IN MIND, HOW DO YOU PROCEED IN CLASS?

14. DO YOU FIND MEANINGFUL SATISFACTION IN YOUR TEACHING?

ADULT EDUCATION/LIFELONG LEARNING

15. DOES IT MATTER THAT YOUR AUDIENCE IS MADE OF ADULT STUDENTS?

16. WOULD YOU TEACH FILM DIFFERENTLY TO YOUNG PEOPLE?

17. TO TRADITIONAL STUDENTS UNDER/POST GRADUATES?

18. WHAT ARE THE JOYS OF TEACHING FILM IN A LIFELONG LEARNING CONTEXT?

19. THE CHALLENGES?

20. DO YOU THINK TEACHING ADULTS HAS CHANGED YOUR UNDERSTANDING OF CINEMA?

21. DO YOU STILL HAVE THE SAME CONCEPTUAL APPROACH TO FILM?

22. WHAT IS YOUR SPONTANEOUS, PERSONAL ANSWER TO THE QUESTION: WHAT IS CINEMA?

23. QUOTE: **How do you respond to this paragraph from Henry Giroux?**

Engaging movies as a form of public pedagogy in my work (Giroux, 1996, 1997, 2000), I have not been particularly interested in defending film as an art form. Aside from the residue of nostalgia and elitism that guides this position, it is a view that seems particularly out of date, if not irrelevant, given the important role that popular culture, including film, now plays pedagogically and politically in shaping the identities, values and broader social practices that characterize an increasingly postmodern culture in which the electronic media and visual forms constitute the most powerful educational tools of the new millennium. (Giroux, 2011: 691)

THE STUDENTS

24. DO YOUTHINK YOUR COURSES ATRACT A CERTAIN KIND OF PEOPLE BECAUSE IT IS THE UNIVERSITY

25. DO YOU THINK THIS BRINGS SPECIFIC CHALLENGES /BENEFITS?

26. DO YOU THINK TEACHING IN A DIFFERENT CONTEXT COULD HAVE SHAPED YOUR UNDERSTANDING OF FILM AND YOUR TEACHING DIFFERENTLY?

Appendix F sample transcript (Federico)

Interview Lifelong Film Education: why, what, how and for whom?

TUTOR: Federico
Can you introduce yourself?
Federico a lecturer in film, part time at the University
.
Do you consent to this interview as described in the plain language statement?
Yes.

What courses do you currently teach at?
Italian cinema this term, and next term the Art and Practice of the Audiovisual essay, as well as An Insight into the Film Festival in the summer.

Are you enjoying it?
Yeah absolutely, my previous course was cancelled I haven't taught courses for a while. My Italian cinema group are a very good bunch and the biggest class I've had so far with about 22/23. They seem to be a very engaged.

How did you end up teaching film here? The path that led you?
I think it was 2005, when I first started doing some teaching. It was the festival course, right here. Because up to that point I hadn't done any teaching really. I think it was COL that started me down that path.

Did you study film? To what level?
Before that, I had done my first degree in Italian, and I did my Masters in film - European film studies - 2002/3. And then I stared the PhD 2005 just after I started teaching. So, so that was the trajectory there.

Have you always been a film goer?
Oh yeah absolutely, I think it started when I was young, my dad always used to have a collection of films. My uncle as well. I used to watch lots of films on late night TV and all those kinds of things. The Moviedrome strand with Mark Cousins and Alex Cox. That was a really formative experience. This was the mid-90s, I was in my mid-teens. I think that series was quite influential.

What about cinema going? (7. From your childhood onwards, how far back do you think your curiosity about film started)
Cinema going, yeah absolutely, I started going to mainstream films when I was very young, and started going to more independent art house at I think, maybe, 13-14. In fact, I think the first big thing was going to see an Italian film festival screening of a film called La Scorta, the director was there with his wife, who was also his collaborator. And this was in 1994. I was about 13. That was probably the first time I can remember going to a non-mainstream /art house. I possibly went before, but I think that is the first time I can remember going with my dad.

So do you think Television was more influential?
Yes, you could see a lot more. Not as much as there is now, of course!
That's interesting. Do you think that is the case for young people today, film programmes on TV might start their interest?
There is no film programme as there used to be. The landscape has completely changed. You have access to any film you want at the touch of a button. Obviously back then, it wasn't that long ago, 20 years or so, you would watch the film on TV or rent it. That's another thing I used to do quite a lot. We used to live on M. road, there was a

video store called A. V., which is sadly gone. They had an amazing selection of films from all over. Thousands of important ones.
Was it a treat to go to get a video? Was it special in any way?
Umm.. yeah. Sometimes you would just go to browse even if you didn't get anything. But yeah, it was. It was.
I would like to think more about your development as a film student. Film enthusiast and as a teacher? What would you kind of identify as critical incidents in your development. Something that happened in your relationship to cinema – to film in general? Is there anything else from your childhood or adulthood? Or moments that are kind of…
I remember regularly hiring videos and seeing films on the TV as well. I used to record a lot from TV and I used to make a catalogue of them as well. Geeky thing.

Recording from TV? And that was in your teens?
Yeah must have been.

And you would Catalogue videos?
Yes, very sad I know [laughs].

Do you have a huge collection of videos?
There was a certain point I had to stop [laughs]. Luckily DVDs came in and they were slimmer.

Did you have more VHS?
No, no, no, I converted those. I have a huge amount of DVDs. A lot of DVDs.

Do you know how many roughly?
Must be about 1000 or so? Something like that. I have them in storage. It must be around 1000, and Blu rays as well now. I do a lot of work with DVD labels, free as well, it is not all bought stuff.

Any influential people that raised your interested in film criticism?
Yeah, think so. When I was studying Italian, there was a lecturer called **C.,** He was here on an exchange. He was a really good lecturer from Turin, he taught Italian literature and film. That was the first time I studied film properly, in a university context. So this was my undergraduate degree that I started in 1998, that would have been my second year of that in 1999. That was probably the first time I started studying it as an academic subject. I started seeing a lot of Italian films. The classic stuff, the canonical stuff. I started going to the Italian centre here. They have got a big video library, and I started renting films from there. So I think, he would probably be the first one, and then after that when I finished my undergrad and went straight into my masters and then it was **B.** was my supervisor for my dissertation. My Master's dissertation. And people like **O.,** the late **S.**
You would say all those people had a big influence?
Yeah, I would say B and **O** especially. S. too, because he introduced me to German film, which I hadn't really known about. Yeah B. and O. They were the first to introduce me to film theory.
How did they open the film for you? What kind of understanding of cinema did they convey in terms of the meaning of film? What other specific angles did they… ?
Looking at what cinema was for, and how a filmmaker conveys a particular aspect and particular point. Deconstructing the film, bringing the film apart and putting it back together. The aspects of the filmic experience, was what I was introduced to. Looking back, because I've taught it as well, looking at film theory, it was a little bit dry, I think it was just the way it was taught then. But I still found it mostly very interesting. I started to learn about the major theories. Soviet cinema, realist film theory. So that was a crucial time, I think. I hadn't started teaching it yet.

What about outside the university? Other influential people that kind of shaped your love and interest in film and the way you understand film?
If you go back, obviously my dad. I had friends who were also interested in film, but probably not to the same degree. My brother too- my younger brother - was interested in film as well.
What did your dad taught you or kind of showed you?
Probably an appreciation of non-European, non-Hollywood films. Lots of Italian, and French films too he loved. He always went on about Le Boucher by Claude Chabrol. He used to come back from work and obviously couldn't go straight to bed, so he used to watch these films.
And do you think it was both an Intellectual and emotional experience in a way, because it was a family thing?
Yeah, I think the first film they bought for me was Oliver. The 1968 film with Oliver Reed, and what's his name- Mark – Jack Wild? I forgot. The 1968 version of Oliver, which was the first VHS I was bought.
So how old were you then when you got your first film?
I think I was quite young, maybe about 7 or 8. Some of the themes in the film – are quite dark. Even though it's a musical, it is quite dark vision I think. I think that was the first tape they bought. Apparently, it was really expensive, like £30 or something for it. I don't know where they went to buy it.
Do you think a film education is important?
It's a completely new… the post internet age, you are bombarded with images, and try to make sense of these images. I think just as you study literature, just as you study all other arts, then you have to study film as well. Study TV as well. It's part of… it should be on a par. I know there is a resistance to it- to studying film. Even at a young age, they should be learning at a young age, at secondary school. They should be learning the basics- not theory or anything – but at least some kind of the basic film analysis. Very few schools do this. I've actually taught at a few schools and there is still resistance to it. And teachers sometimes discuss it as, 'just stick a film on, it'll keep them quiet'. I think it is far more important than that I think.
Why? You said to make sense of these images in our lives?
Just to make sense of the world and see ourselves. Like literature, music, human experience is there. And ah, I think it is on a par. I don't' think there should be any [pause] -
Hierarchy?
Yeah Hierarchy! Absolutely not.
What do you think you try to achieve when you teach here, when you teach film?
I try and transmit a sense of enthusiasm about the films that I am talking about. Depends on the course. I try to open up the film to the students. Because we have such a wide range of different levels, like some people will have quite a bit of film experience, while some others will have nothing. So you are trying to find the balance, and not tell them what to think but just point things out about the film. Hopefully help them appreciate that particular film, or that particular filmmaker or movement.
So it's not about film history and aesthetics then?
I discuss film history and aesthetics as well in all my classes.
Do you think there is another aspect to film to connection with making sense of the world? Not only studying movements and how specific aesthetics relate to previous forms, but also that it's a medium that allows elements to understand…
Sure, yes absolutely. That's the point of it.
Do you think that it's included in your teaching?
Yeah sure I think so. Although I don't teach philosophy of film, like some tutors, I think it is definitely part of it. I don't think it is something that is separate from anything else, I think it comes together.
Would you have an example of this aspect of film and how it is linked to everything else? The fact that film allows us to understand or reflect on reality and human experience.

The most recent example that is fresh in my mind, what was probably the last film we saw – Italian cinema for instance, in the last two weeks, we saw two films. We saw a film about street kids in Rome after the war, and so it's a film that tells us a lot of the particular time that it was made and the view point of the filmmaker, **Vittorio De Sica** who is a humanist director. This tells us about the condition about being a child, even though it is extreme, but it tells us a lot about that. I try to convey that and I think they understood that, the students. This week's was completely different, it's called **Senso** and this was a 19th century melodrama. And that film has a lot to say about history and a lot to say about gender. There is so much to unpack about all these films. A lot to say about the filmmaker himself, and I like to try and unpack the film and pick up all the elements that I think are interesting. Obviously we cannot cover everything, but some of the things will be of interest. Hopefully if the students like the film- they don't always like it- but if they like it, they will go on to explore further. I think that's what we are here for, because we only have them for two hours a week. So to open up, the role of film, sometimes they might not like it, but you are hoping that they like it. I've seen that, because I've taught across so many different levels and courses and age groups, I have found that say, I'd see them again, in undergrad or Open Studies. It's nice to see them progress. That you've sparked someone's' interest. I think that is what we are there for. I think in school you remember the teachers, you may forget some of what you were taught, but you remember some of the enthusiasm of the teachers that you had in school, so you are trying to do the same. Try to do a bit of the same.

Is part of your satisfaction in teaching then, seeing these people come over?
Yeah I think so!
Introduce them to the world of film and furthering their studies?
I think so, yes. I think that is the most satisfaction. If they find something they didn't know before. They might then recommend it to someone else, I think that is very satisfying when you see that.
You think film then has a kind of transformative effect on people's lives?
Yes, like all art works.
What do you think it brings to their lives?
I think you obviously want to enjoy the film, though you can't enjoy all films. You get a sense of some enjoyment and some kind intellectual stimulation. You want to even if you don't agree with the director, you want to stimulate something.
So there is a dialogue?
I think so, I think the best films do have that. I think you see that in a lot of discussions - people will just completely disagree about a particular film. And you can see both the points, so I think that is definitely it. Learning to engage with the film rather than watching it passively. I have no problem with escapist films that, but when you start engaging with it, a lot of people have said, when you are studying films there is no diluting it, studying it does not take away from it. That's the classic question. I don't think it does, I have not found that, maybe some others have found that. I think it makes you enjoy it more. Making the links with other films and other directors.
How do you perceive the challenges, to engage the students with a film to open dialogue discussions of films?
It depends on the different formats if I am doing a lecture or a seminar, tutorial, are so very different. Here at we just do the seminar type of classes. And for seminars, you'd introduce the subject, question and topic for the week and then try to get them to- because its' not a lecture- try to get them engage. Either put them in groups, or if not groups, find a way – within a week or two to find a dynamic of the group. Groups can be very different. When they work it's great, it's quite easy. Even when it doesn't seem to work in the beginning and it takes a wee bit more effort, by the end you still find it quite satisfying hopefully for them. It's a mixture of introduction, brief intro to the topic, some clips, some clips and examples to illustrate the point, and then get them to talk about the various elements of the topic or whatever we are talking about.

That's a more seminar type. Then lecture type is more one way, presenting a lecture of a particular topic with clips.

Do you think it matters that your audience is made of adult students in your teaching?

Because I've done shall we say, younger, I suppose the youngest I've was taught 16-17's, I've not gone much younger than that. So I think, I don't think you could have a class with 10 year olds or 15 year olds. That's not to say I wouldn't be able to teach younger (people) but you would have to cater to that particular level.

Do you think anyone over 16 you teach in the same way, you would approach in the same way, if the audience is late teenage or retired people or in between?

With we've have to adapt. There have been instances where you have a class with an 18-year-old and a 70-year-old, so it's a big, big difference, doesn't always happen. Ideally, if your group is, usually is in the middle 40-50 and a couple of younger folk. So yeah, I think you would have to gauge their level, you might get some 18 year olds who know a lot about film and some 50 old who knows nothing about it. You kind of have to find the balance, which might take a week or two. I think that is quite specific to adult learning isn't it? Because if you went into school you would have to tutor for 12-18. I think it's quite specific to adult learning where you get this mix of different ages.

Seeing your students the way they react, do you think you see film in a more holistic way than it is looked at in the film study department/ Is there another dimension that is explored in Open Studies adult classes?

Not really, I think because you get them coming because they want to. They are interested in the subject. You find that they are often quite open to discussion anyway. Whereas, maybe in a university context, or I suppose if you are doing a masters, although even so, sometimes it's like pulling teeth getting people to talk. I suppose maybe it is an age thing as well. Older people are perhaps more inclined to talk. I don't think it's a problem getting people to discuss in classes. Whereas, teaching in undergraduate and postgraduate tutorials can sometimes be difficult so you have to find other strategies.

What satisfaction do you get from teaching form the Life Long Learning context- teaching adults?

I think it's the same that you get from most teaching its, hopefully inspiring them and transmitting some of your enthusiasm for the film, or subjects and hopefully you think that they will take that on. Some don't, some are not intrigued with the particular topic, but you think that if they choose to take the course they should be open to whatever you are talking about.

Are there specific challenges- you mentioned it takes a couple of weeks to find the balance of the class?

It just depends on the course; I always try to find that balance very quickly obviously. And so, like every course, the first week or two people are getting to know each other and themselves. Obviously, I like to do a lot of group work the first couple of classes that people are still quite shy. Don't want to talk, not all the time, but I like to try and foster a nice, good atmosphere, that is conducive of discussion and the sharing of ideas. And they might disagree, for instance, this Italian cinema class, had a lot of very different ideas of and interpretations of the material.

Of the same film?

Of the same film. I think it is quite interesting, this is the second time I've done a course with full screenings. And because it is a full screening, because obviously you see the whole thing rather than just clips, you get a sense of the whole work. And, it would be good if the actual class was longer but I don't think you can have a 4-hour class. It's only 3 hours and the film is 2 hours, and you've done a 15-20 min intro, you've only got 40 minutes' left. So it's very rare, for this group I've got, they've always got something to say. Always. They are in groups first, and I bring everyone together and we share, share ideas. I think it works. I think it works.

Do you think that teaching adults has changed your understanding of cinema? Have you modelled your own approach to understanding film to compare the way you

approached film when you were a Masters and PhD student with M. and J. to the way you see film now, do you think it has changed? And if it has changed, has the adult education context been influential?
I suppose to a degree. The time span between 2000-2003 to now is about ten years, or more. In that time, I've done my PhD as well, that has been quite influential and also this idea of researching – I like researching different areas rather than just always doing the same thing - which I know some people like doing. I like researching and going into detail – not skimming- but looking into detail of many things. I think open studies has allowed me to look at different topics. Explore topics that perhaps I haven't studied in detail. I prepare as much as I can for all my courses
So trying to cater for adult audience that we have, and trying to cover as much of the film world, is kind of conducive to new research and enhancing your knowledge?
I think so. Some teachers will just like to do the same thing, and that's fine, but I like to look at different areas.
Preparation is research as well?
Yes, I think so, I have taught from many different areas - from history to modernism, to childhood- which is a challenge.
Do you think the courses, offered within the context of the university attract a certain type of person? The fact that they are the University adult programme, continuing education do you think it brings a certain type of student to our courses?
A certain type? I mean [pause]-
In terms of age?
Class or-? A dominant group is middle age, yes, I think you'd say middle age. There is a mix though. There is a definite mix. I suppose being part of the university, adds a greater prestige, you'd think. We're not just some college. It definitely gives it more prestige.
Do you think students have specific expectations or higher expectations because it's University?
They will do. I've never asked, but you'd think they would. I think they would, have some kind of expectation, that there is going to be a certain level. Hopefully they haven't been disappointed. [laughs] Hopefully.
So do you think dominant group is in the middle age, what about socially? Do you think they are people who are from the same background?
You mean class?
Class, education, gender?
Yeah, mostly middle class. You think of more white middle class; you get some working class. I actually get some, an interesting example, **G.** is a student who was a taxi driver, and he quit taxi driving because of a bad incident. He started screenwriting, and he started coming along to some classes including a couple of mine, and I think he's since graduated in Screenwriting. There was an article about him in the newspaper saying he graduated. So it's nice to see that. It's nice to see stories like that.
Do you think our students are more educated than..?
I would say so. Gauging from the past couple of courses that I've done. Then overwhelmingly so. You've got some professors in there, some retired lecturers. It's mixed with people from other backgrounds as well, other backgrounds as well – the professional backgrounds- but yes, that is the dominant.
DO you think most of them already have a degree in something?
Yes, oh yes. Absolutely. I teach credit courses that can be different. On a credit course you can get people that are looking to get into university or maybe looking to change careers, so I've had a few of those. I think that on the whole, it's the people who tend to have a degree, but it's usually and obviously in a different area.
Do you think that for some students at the least, taking our courses in film is a life changing experience for them? You were talking about the student who graduated screenwriting, or went on to university.

For some, I'd say yes. Life changing is a big word, but yes, for some it is genuinely. If not 'life changing', then at least it encourages them to look into other areas. For instance, with the course that I am teaching now as it is much fresher in the mind, they come back and say "I've seen this film by such and such it is very good". You are opening them up to a particular topic you are looking at so hopefully, even if it's not life changing you are making some kind of compact on them, on their lives however small.

So can you increase this concept of Life Long Learning as naturally in their lives? What they've started with you in class, they continue independently.

Yes, that is important.

Like continuing learning in their future.

You would be disappointed if you were to teach a course and not talk about it again. [laughs] You'd hopefully want it to open up possibilities.

If you are asked the question, 'what is cinema' what would be your spontaneous personal response to that? Looking at all we've discussed.

It's about life, all human life is there. Once again, it's trying to make sense of the world.

Do you think that there is a common theme? Do you think cinema has a function in society?

Yes, absolutely. It depends on the different kinds of films - you see for enjoyment, to learn more about a subject. Yes, so it depends, again, like other art forms. It's very much on a par with the other art forms. In a way its brings together all of the other art forms- it draws on literature, music and theatre, into an amalgamation of all the other arts together. I think that's why it's so great.

Do you think film has some social responsibilities? If it happens to be involved in the politics of the world to address social issues?

Obviously not always, that's a thing that can be off putting, if you are hit over the head with religion or something. A film can deal with societal issues, topics in society by showing it. Ken Loach films are often superb but some would say they are overly didactic. Even blockbusters can tell you something about the world.

Do you think all those films (above) have a moralist responsibility in anyway? I read an article by Henry Giroux, who looks at film as public morality and he says so there are two of it: one is that all things are teaching you something to manipulate, so if you look at some mainstream Hollywood cinema, they are reinforcing viewpoints on American Imperialism. That most of the time they are quite conservative in discourse. The role of the film educator is to impact on that, to undo the ideological narrative and examine subtext.

Yes, sure! I agree with that, absolutely. That's what we are always trying to do, try to unpack the film: Why is the film telling us this? Is it made by a particular filmmaker at some period in time, reacting to something? I think you can get that more with blockbusters because they are more in your face, they tend to reinforce the status quo. You know, there are all these different areas, politics, gender politics, all these different areas.

When you teach about film, do you think it would be enough to do that in the classroom, to look at what the film says about society, and to look at other films that are critical of society and stick to this level?

If pulled apart yes, you should also treat them as artworks. So you are looking at the form, and aesthetics and why they've made aesthetic choices and how that impacts on the viewer. Why the filmmaker uses a long take here, when he could have cut, and why does he manipulate the sound here. I think that's what all these try to do here looking at different areas, rather than just looking at what the film is trying to say about society. We look at that in part, but I wouldn't limit it to that.

So you think someone who is just looking at the ideological aspects of things would be missing out on something essential?

I think if someone is just looking at the surface, just looking at the aesthetics perhaps, limiting themselves to that, they would be missing out. It's the same if you are just

looking at the way film tells us about …I think that's probably in school as well, when they talk about history, they put on a film about that particular period. They don't talk about why the filmmaker has chosen to make that film at that particular time. Or why the filmmaker has made these formal choices.

Do you think formal choices are just about aesthetics and are not…?

They are connected to it. You have to look at it together in that way, the relationship between the two. And that's why I don't think you can look at the aesthetics side only, it has to be part of it. I would also say that for courses such as 'film and history', or 'film and politics' and 'film and gender' they should (and no doubt do) look at the ways in which the filmmaker made the choices he or she makes. In my experience, in schools, they just use films to illustrate another topic. My brother is a teacher now and he says that they still do the same thing.

Do you think there is a need for film education teacher training?

Yes, I think so. In my experience, films are used as illustrations for other subjects (English, History etc). If they are studying Jane Austen, they'll show a Jane Austen adaptation. Why not analyse a couple of the adaptations side by side, and ask why one filmmaker highlights certain elements and the other chooses others?

Do you think academics and studies are going the other way of the extreme and disregarding ideologies aspects, or social aspects of film?

I think it depends. Different departments, and different universities will have different strengths, like St Andrews will do themes like politics. The issue if you like, the ideology of the issue is the most important thing. Departments have different specialisms, you might get some departments that perhaps focus more on the aesthetics and form, whereas some don't. Hopefully there is always that blend I think you need.

Do you think there is a problem with the way that film is a popular art form – so accessible to wide audiences-and in film studies department – do you think there is an elitism there?

Well yes, again it depends, there are some departments in academic studies where people look at popular films, genre films where perhaps in the past people wouldn't really have studied them before. So you'll look at, I dunno, sex comedies or Italian tragedy, the films that were absent in the past because they would have been considered throwaway entertainment. But now you are looking at a film and say, "it was made at this particular time, it was made in the mid 70's, what does that say about things at that time. Why is the filmmaker using these particular techniques?" Well, he's being influenced by such and such, and so I think that lots of departments tend to stick with the canonical – the canon- of the important directors that we know (**Godard, Visconti etc**). Increasingly, in the last 10/15 years popular cinema has become worthy of study in its own right. There are academi books on super hero movies for instance.

Do you think the discourse though is too accessible to everybody?

If you are writing an academic book about superhero films, you aren't writing it for the average Joe in the multiplex, you are writing it for your fellow academics. I suppose in that way it is probably not accessible to the average viewer of that kind of film.

So what does it bring to film education?

any kind of cultural product is worthy of study, which I think it is. It can be the worst- it is all a matter of opinion- it can be the crassest piece of work ever seen. It still has much to say about the time it was made and the attitude for the filmmakers and things. Yeah, this elitism is a lot more nuanced. There is almost no film that is off limits; and I think that's good.

Anything else you would like to say about film, or your teaching, or did you find anything particularly challenging at any point in your career as a film tutor.

It's trying to make sure that everyone is really getting something from the course. So you are trying to make sure no one feels that they are excluded. That is the worst thing, you make sure that even if someone is quiet, and inevitably there are some who are quieter than others, you are trying to get people to engage. As a film studies tutor,

you have someone who won't shut up- the other end of it, you have to deal with someone like that who won't...it's rare when you get that, I've had it a couple times and you have to find a way of dealing with it so that can be challenging.
What do you think you love about cinema? Why is it about cinema and not architecture?
I like the other art forms; I like music, but what [stops] -
But what draws you to film?
I suppose it is the creation of a world- the way that film creates worlds; literature does the same with the reader who constructs his idea of this world. You are always bringing in elements from other art forms and how they come together so I think that's it. It's never been just film, I have always tried to bring in other things into a film course. You hope that the students will go, "I would read that" or "I'd listen to that".

Thank you!

Appendix G: charting critical incidents (Penelope)

Characters	**Penelope**	**Family**	**Mum**	**Student friends**	**Film club**	**Dad**
Time and location	1980s Poland	Growing up at home	cinema when she was about 3		University film club/ film events in derelict shipyards	Works on ships and travels a lot
Critical incidents	Eastern and Polish cinema	TV Polish and Eastern-bloc cartoons	Loves action films Rambo etc (small story)	1 film a day; very ambitious cinema	subtitled horror films	Bring cartoons and video tapes
World making		Spend a lot of time watching films	Buy books with different stories and cartoons	DVDs rather than cinema	Event organiser (horror film event)	
World disrupting	End of communism					Pirated Video cassettes, US films
What it's like		A treat	Almost impossible in communist Poland	Affordable for student budget	became immune to screaming	In-between cultures
Emotions	Loved Eastern cinema	Exciting			Not impression-nable anymore	Not so fascinated by Western films
Rationalising		Going to the cinema rare as costly	Variety of books and films: a parental achievement	That's why I studied more art cinema?	more interested in special effects (how it is made)	Because available to her via her dad's travels

Appendix H tutor comment sample (Albert)

Sometime after the interviews, I sent the transcripts to tutors asking them to check the content from a privacy perspective and signal what information on people or places they wished to keep confidential. I did not want them to revise the content of their comments and the time gap helped as they had time to detach themselves. They could also looked at their interview with fresh eyes.

I also asked them to choose a pseudonym.

Below is Albert's reply: I chose his reply as it was the only request for anonymising information in the transcript. Also, unfortunately the sound quality for this interview was not as good as for the others. This was the only interview where passages were lost to poor sound quality.

It was rewarding to get feedback on the film programme and his teaching there and how we had some outreach impact and helped new tutors develop their teaching.

Tutor's reply (typos their own):

Hi, see attached for a version with a few comments and edits, but quite a few of the yellow parts are very hard to know what is going on, as the transcript is a bit incomplete. I would hate to be trying to transcribe me…so well done to your transcriber for getting as much as she did, but without hearing things I cant help to much. But bulk of it seems fine. There are a few parts wher you are going to need to anonomise things a little, because of what and whom im talking about. but I have made comments where that should be done.

But overall, it was very interesting to read, especially as I only have a vague memory of when and where we did it. It was also nice to be reminded of my own thoughts around the themes we talked about, especially the link between film theory and practice, as this is playing out in my current role at the moment as we are redeveloping our ungraduate degree programmes. I dont think they have shifted to much in most of my thinking since moving onto full time academic posts, but it does remind me of how much I learnt from teaching the courses with OLL, and also how they have shaped my approach to teaching today as well. It really does highlight that the work you and OLL do is not only so important for the students that come along that normally wouldnt, but also as a means to develop tutors as well.

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