

AUDIOVISUAL
TRAINING IN
FLEMISH
EDUCATION
2004

annemie goegebuer

AUDIOVISUAL
TRAINING IN
FLEMISH
EDUCATION
2004

annemie goegebuer

IAK vzw

Bijlokekaai 7E

B-9000 Ghent

www.iak.be

CANON Cultural Unit

of department of Education

of the Flemish Community

Avenue Koning Albert II 15 A5

B- 1210 Brussels

www.canoncultuurcel.be

© IAK vzw, ghent, 2004

D/2004/10.468/1

No part of this publication may be reproduced, stored in a retrieval system and/or published in any form or by any means, electronic, mechanical or otherwise without the prior written permission of the publisher.

Lay-out: www.lesfillesrouges.be

Printed by: drukkerij sint joris, merendree

TABLE OF CONTENTS

Foreword	7
1. The issue in a nutshell	11
2. Basic principles of audiovisual training	29
2.1. History	29
2.2. The (audio)visual image as a means of communication	35
2.3. The (audio)visual images as an artistic creation	41
2.4. Conclusion	48
3. Screening of education	51
3.1. Developmental objectives and attainment targets	54
3.2. The educational sector: results of the inquiry	73
3.2.1. Teacher's profile and perception	76

3.2.2. Importance of audiovisual training	81
3.2.3. Audiovisual images and media in the classroom practice	83
3.2.4. Impediments	89
3.3. Plan of action	94
4. The audiovisual field	105
4.1. Film-educational initiatives	107
4.2. Active training initiatives	130
4.2.1. Audiovisual associations	130
4.2.2. Associations and centres with an audiovisual component in their educational offer	134
4.3. Plan of action	152
5. Teacher training	157
5.1. Structure of teacher trainings in Flemish education	158
5.2. Integrated audiovisual education	165
5.3. Audiovisual initiatives in teacher training	170
5.4. Plan of action	174
6. Conclusion	177

7. Diagrams

187

Bibliography

205

Les miroirs feraient bien
de réfléchir un peu plus
avant de renvoyer les images.

(Cocteau, *Le Sang d'un Poète*)

FOREWORD

In 2003, the IAK (Flemish Initiative for the Audiovisual Arts) and CANON Cultural Unit of the department of Education (Flemish Ministry) brought together a group of experts in the educational as well as the audiovisual field in order to reflect on the current interaction between audiovisual images and media on the one hand and Flemish education on the other hand. This group soon realised that it needed an independent investigation which would shed light on the rather complex situation: how do educationalists today use audiovisual images and media in classroom practice and with which educational initiatives do audiovisual organisations anticipate the needs of a society which is rich in imagery? This report is the reflection of the research which has been done between May and November 2004 and it wishes to contribute to a constructive cooperation between the educational and audiovisual sectors in Flanders.

The scope and the impact of audiovisual images cannot only be sensed in the everyday environment of young people, but also in cross-border social processes. Today, our conceptualisation and interpretation are largely determined by audiovisual media contents. Being able to function as

mature, responsible and participating civilians in a pluralist society presupposes a conscious and well-thought-out interaction with the language and culture of audiovisual images. A nuanced viewing ability includes spontaneously acquired, but also systematically taught skills, knowledge and attitudes. As a consequence, audiovisual culture can no longer be the exclusive right of after-school recreation. Flemish education, which has been mainly verbal/literary-oriented to this day, needs to draw young people's attention to their intuitive viewing habits, has to teach them how to see through the communication strategies of the media and unravel the meaning-giving processes and it has to stimulate active media participation. Education will have to assign a valuable position to the audiovisual paradigm at school if it wants to anticipate the needs of an evolving society. The Flemish audiovisual sector too can benefit from the audiovisual training of young people: a refined judging ability can contribute to a better understanding and appreciation of the audiovisual arts.

On the one hand, this research project examines to what extent audiovisual images and media are being integrated in the classroom practice of **regular nursery, primary, secondary education** and in the **secondary teacher training** in Flanders. On the other hand, we will map and evaluate the educational offer of **Flemish audiovisual organisations**. The findings of this research are based on a long list of consulted literature and a thorough consultation of educationalists (teachers, lecturers in secondary teacher trainings, inspectors, pedagogical advisors,...) and initiators in the audiovisual field. Chapter one ("The issue in a nutshell") sketches the need for audiovisual training in our present-day society. Chapter two ("Basic principles of audiovisual training") describes the historical context and the

evolution of audiovisual training and takes a close look at the (audio)visual images as a means of communication and artistic creation. Chapter three (“Screening of education”) includes a study of the objects of development and final attainment levels stipulated by the Department of Education, as well as the results of a quantitative inquiry addressed to teachers operative in Flanders. Chapter four (“The audiovisual field”) examines the educational initiatives of audiovisual players in Flanders and chapter five (“Teacher training”) discusses the chances which are offered by the teacher trainings to progressively increase teachers’ expertise in and familiarity with audiovisual language.

In conclusion, we would like to thank the members of the steering committee for their commitment and advice: Andre Blondeel, Marc Boonen, Paul Bottelberghs, Dirk De Wit, Martine Huvenne, Mieke Leys, Jan Luyten, Steve Maes, Luc Piette, Walter Provo, Dirk Terryn, Felix Vanginderhuysen. And a heartfelt word of thanks to all those who have contributed to this research project. This report was handed over to the Flemish Minister of Education and Training Frank Vandenbroucke and Flemish Minister of Cultural Affairs Bert Anciaux on 9th December 2004.

1 THE ISSUE IN A NUTSHELL

THE SPATE OF IMAGES

Our daily living environment is a colourful amalgam of all sorts of images. An idle cliché? Just open your eyes when you pay your daily visit to the supermarket: the hunt for fragrant and tangible food has been thoroughly transformed into the game “Choose the most attractive picture”. The spate of images on television and websites, in computer games, videoclips, movies and commercials affects young and old. The numbers speak for themselves: on average, Flemish adolescents watch television 1h39min every weekday after school, during the weekends 2h33min per day. Apart from watching television, they spend an average of twenty minutes a day behind the computer, mainly playing games¹. But the average Flemish teacher too watches television 6h36min per week and consults websites 5h24min per week. One out of four teachers plays computer games² at least once a week. And they are just moderate

1 STEVENS Frank, VANDEWEYER Jessie, VAN DEN BROEK Andries, *Time use of adolescents in Belgium and the Netherlands* (working paper), Centre Re-creative Flanders, Ghent, 2003-2004.

2 Inquiry addressed to teachers in nursery, primary and secondary education and to lecturers in teacher training in Flemish colleges of higher education. Inquiry as part of this research project, in cooperation with *InSites* Marketing Research & Consulting.

media users...

Images are not only omnipresent in our daily environment, but they influence the course of political and historical events as well. Needless to say that elections and wars are fought out on screen. The news coverage about the war in Vietnam, the first “television war”, with its blood-stained, mutilated individuals, incited the homefront to scepticism and aversion. During the nineties, at the time of Operation Desert Storm, Bush Senior’s administration and CNN manipulated “the war of representation” by broadcasting sterile war pictures (desert landscapes, maps, targeted buildings) in order to win the support of the American people. Bush Junior tried to muzzle the western news coverage again ten years later by sending journalists to Iraq to go on the warpath together with the troupes and thus offering them the spectacle through the barrel of allied firearms. Compelling “reality-tv”, but the American top had underestimated the impact of the uncontrollable - and democratising - internet communication (pictures of tortures, taking of hostages, *Funny George W. Bush Pictures*, *Saddam Jokes* etc). Because of technological evolution and decreasing prices of all sorts of electronics, the citizen in possession of a computer, digital camera etc. is given a say little by little.

The influence of audiovisual images cannot only be sensed in our direct environment, but also in cross-border social processes. Even though they are clever media users, young people of today are not duly conscious of how to deal with the massive input of images in a well-considered way and how to see through the audiovisual communication strategies. A survey as part of this research project (2004) shows that eighty-five percent of the Flemish teachers agree with the proposition “Pupils and students

have to learn how to consciously deal with audiovisual media and culture (knowing what they are looking at)". But we still have to conclude that the audiovisual training is a part of recreative, after-school activities and that Flemish education is mainly focused on verbal-literary culture. Taking in and processing information is nevertheless a combined action of reading and seeing, or listening and seeing in our present-day communication society. Pure textual information is becoming rarer.

THE PICTORIAL TURN

Verbal-literary culture is understood as being “natural” in our classically and Jewish-Christian inspired society: In the beginning, there was the Word (Gen, 1, 3) and doesn’t history start when script was invented? In *Philosophy and The Mirror of Nature* (1979) author Richard Rorty introduces the term “linguistic turn”, to indicate the overwhelming influence of linguistic constructions on the range of thoughts of our modern society. According to many late-twentieth-century philosophers, written language gives structure to our thoughts, our knowledge, and even our subconscious. The linear, analytical and rational *verbum*, as it was developed in our Western society and vulgarised by the art of printing, is also the cornerstone of our educational system.

W.J. Thomas Mitchell says in his *Picture Theory* (1994) that the hegemony of the literary culture was recently attacked by a shift in emphasis to the image. With the term “pictorial turn”, Mitchell points at the increasing importance of the image in present-day information and communication society, and our widespread fear for this development:

If we ask ourselves why a pictorial turn seems to be happening now, in what is often characterized as a “postmodern” era, the second half of the twentieth century, we encounter a paradox. On the one hand, it seems overwhelmingly obvious that the era

of video and cybernetic technology, the age of electronic reproduction, has developed new forms of visual simulation and illusionism with unprecedented powers. On the other hand, the fear of the image, the anxiety that the "power of images" may finally destroy even their creators and manipulators, is as old as image-making itself. [...] What is specific to our moment is exactly this paradox. The fantasy of a pictorial turn, of a culture totally dominated by images, has now become a real technical possibility on a global scale. (p.15)

Philosopher and image maker Paul Bottelberghs too points out the fear for a "visual culture" in *Na ons de zendvloed* (1995). It would be the start of a more intuitive, more associative and more complex way of thinking and creating. The literary paradigm still determines our entire culture, even when it looks audiovisual because of the technological evolution: our way of thinking and seeing, what is seen as information and how it is being transferred. According to Paul Bottelberghs, the Flemish educational system and the public broadcasting network are still trying to grasp the potential polysemy of the image to this day and place it in the linear, rationalist, Cartesian "verbal culture".

It would indeed be short-sighted to play word and image off against each other, in order to reduce the complexity of our cultural expressions to a ready-made dichotomy. W.J.Thomas Mitchell precisely states in *Picture Theory*, that words and images have repeatedly fought for social and intellectual dominance in our Western history (cf. religious iconoclastic fury, invention of art of printing), but in

reality they are constantly interacting. The boundary between word and image is gradually deteriorating in the 21st century. Simultaneous, discontinuous images show up on television, in movies, newspapers, magazines, on the internet, ... but they are always accompanied by words. It is therefore not our intention to plead for a new tribalism by quoting Marshall McLuhan , the media theorist whose “The medium is the message” is being cited all the time : today’s audiovisual images are not a present-day retake of images from the archaic, pre-literary era, but they are situated in an age-long evolution of the visual and verbal culture. It is however important to realise that word and image are *two different languages* in se (language in its first meaning as “a system of signs and rules combined with other meaningful elements, which man uses to express his thoughts, to order his world and to communicate”) which can give different meanings to the things we perceive as reality.

THE POWER OF THE MOVING IMAGE: A DOUBLE ILLUSION

What is the secret of the unusual success of moving images? Moving images consist of a number of photogrammes on a film role which is intermittently exposed. Thanks to the inertia of the human eye, the spectator will not perceive the brief darkness between the various photogrammes during the projection. The condition for this delusion is that the light flashes are being fired in rapid succession, if not the flashes¹ will be visible. The phi-phenomenon adds a suggestion of movement to the illusion of one continuous beam of light: human perception is equipped to unconsciously complete incomplete wholes and to make connections. Mere instantaneous exposures of a movement are projected onto the viewer's retina, but he perceives an illusory continuity. Steven Pinker describes the deceptive perception as follows in *How the mind works*:

Say we place a person in a world that is not blanketed with sunshine but illuminated by a cunningly arranged patchwork of light. If the surface-perception module assumes that illumination is even, it should be seduced into hallucinating objects that aren't there. Could that really happen? It happens every day. We call these hallucinating slide shows and movies and television (complete with the illusory black I mentioned earlier). When we watch TV, we stare at a shimmering piece of glass, but our surface-perception module tells the rest of our brain that we are seeing real people and places.

¹ Hence the English name "flicks" for pioneer films with only 16 frames a second.

[...] Even in a lifelong couch potato, the visual system never "learns" that television is a pane of glowing phosphor dots, and the person never loses the illusion that there is a world behind the pane. (p.29)

The illusion of moving images is being dismantled as a series of fast flashes of light, reproduced by an appliance (in this case the television) which is nothing but a glass plate with "glowing phosphor dots".

A second illusion relates to the moving images themselves. The intrusive and surprising power of visual language can be attributed to a strong illusion of reality. Guy Putseys explains in the article "Van ver-beelding tot kritische verwondering" in *Cinemagie* that people have more confidence in their eyesight than in any other of their senses: believing is seeing. Unlike words, which require some abstract thinking, images are concrete and direct stimuli for the body and mind. The illusion of reality is even intensified by studios where true-to-life sets are built from cardboard, where blood flows as realistically as possible thanks to special effects, where actresses wake up all made-up, where applause and laughing tracks resound.... Isn't "reality-tv" a camouflage term for sophisticated staging and montage? Apart from that, a formidable mixture of persuasiveness and empathy is an outstanding strategy to trap viewers into watching a specific programme. But blowing up an absolutely "realistically" represented reality could lead to simplification and dichotomic thinking. Real-time press coverage, for example, is sometimes guilty of schematising and black-and-white thinking because there is just no time for any critical interpretation. In short, the viewer is watching a make-believe

world of flashes of light which represent illusionary moving images, which in turn are only a possible representation of reality. And finally this: "The distortion of our sensory perceptions by past experiences, through expectations and objectives, does not only happen when we interpret, but plays a role from the first second "the images enter the gates of our perception". [...] tests show that the physiological aspect of our perception cannot be unlinked from the psychological aspects of interpretation" (Fritjof CAPRA, *Het keerpunt*). Maybe it is about time that we deal with our intuitive viewing habits at great length?

LEARNING HOW TO SEE (AND LISTEN)

Although we are living in a society in which the power of the image can be sensed, we hardly dwell upon language - as a sign system - and the culture of the (moving) image. Just like verbal language, visual language too requires specific skills and consideration. The history of the image has produced canon works, just like literary culture. Gaining a clear understanding of the elementary basics of visual language is required to consciously deal with the massive input of images. Images have their own syntax and semantics. The viewer under-goes the impact of the formal parameters like the framework, depth/background, colour, rhythm, light, sound/music, montage,.....which the image maker wields with a certain intention. Or to use Stijn Coninx's words:

Learning how to read and write is a logical first step in education worldwide. Communication is not possible without language. Today, this communication is often audiovisual, and not exclusively literary. [...] The grammar, the structure, the writing, the insight in creating visual language is essential to read or interpret this visual language in the most correct possible way. The manipulation by the media and the difficulty to place the image of society which is served up in the best possible way, grow every day. As filmmakers, we create fiction and we manipulate from the first until the last second. We try to make people believe that our story is true, we distort or bolster the truth, we invent everything.¹

¹ Quote from Stijn Coninx taken from: DE BLEECKERE Sylvain, *Leren leven met beelden, Kinescola* – Pedagogische Dienst voor Filmcultuur, Brussels, 2004, n° 10.

Our survey of Flemish teachers in primary and secondary education, and lecturers in teacher trainings shows however that audiovisual forms (like documentary, (short) film, news and infotainment, animated cartoon,...) are used inside the classroom, but mainly to illustrate. Attention is given to the discussion of the theme and the content of the images, by way of illustration of a certain subject matter, without dwelling on the visual language itself, on the relation between formal characteristics and content, or on the intentions of the image maker. Because the influence of images on our society is still growing, we can no longer justify the unstructured and superficial dealing with the (audio)visual paradigm. When passing over visual training in school and saying "Children and adolescents are watching enough television at home and play enough videogames", you ignore the essential task of education. A society which is rich in imagery needs to pay sufficient attention to the development of viewing skills of children and young people. Anyway, this same survey shows that eighty percent of the Flemish teachers is of the opinion that "pupils and students, need to learn how to see (and listen) just as they learn how to write, read and speak in school."

MULTILITERACY

Ronald Soetaert and Guy Van Belle say in “Schermen met geletterdheid”, *Een beeld van belezendheid. Over culturele geletterdheid*: “The complaints about the overrating of the visual culture in our modern society passes over the underrating of the use of images in education. This is about more than just illustrations. Dealing with the image in an (inter)active way motivates and fits in with the corrections which are being made to a too verbal, too passive, too analytical....education”. We can situate the attention for visual education in a general evolution of didactics. If we argue in favour of education, which meets the demands of present-day information and communication society, we need to clarify the concept of multiliteracy. *Multiliteracies* were introduced by the New London Group (1996) in order to make important shifts in the thoughts about “literacy”, which have to do with globalisation, digitalisation and the birth of a new economy, explicit.

Originally, literacy referred to education in reading and writing and to the cultural contents with the emphasis on the literary canon works. (Inter)active education however expects us to place the canon works in a context, in a larger network of related texts, images, sounds,... so that the intertextuality (or rather the “intermediality”) becomes transparent. The New London Group and the Pedagogy Department of Ghent University in Belgium give a broad interpretation of the term literacy, namely a construction which is the carrier of meaning. Literacy today has to do with books, television, music, film,.... The boundaries between verbal and visual culture, between high and low culture,

between fiction and reality become blurred in a society, in which information is offered simultaneously, discontinuously, dynamically. Education, which fits life and the 21st century way of thinking, broadens the meaning of the term traditional book literacy towards the oral, the musical and the visual literacy. "We need to start from this point of view when we talk about what is happening in our culture: our cultural literacy has been constructed by the media. Being a cultural-literary person means that you can communicate in the culture you are living in", says Prof.dr.Ronald Soetaert in "Van leesbevordering naar mediabevordering. Over Nieuwe Geletterdheid en Nieuwe Media".

AUDIOVISUAL EDUCATION AS PART OF MEDIA EDUCATION

The media, which give form to images and which are the intermediaries par excellence, have a large influence on young people's conceptualisation. The daily living environment of adolescents is ruled by a wealth of traditional and especially new media: between two levels of a computer game, they send text messages, leaf through a youth magazine and still have half an eye and ear for MTV. Young people deal with the media in a more active and creative way; think of the Dutch website www.retecool.nl made by and for young people, which organises one contest a week in which a picture taken from the media has to be edited in Photoshop in an original way. Despite the growing skills of young people, we hardly dwell upon the fact that the new media¹ construct "realities", from a subjective point of view and with hidden interests and ideologies in mind, which were held up as real. Anyhow, technological progress also leads to complexity, desinformation and subjectivity instead of the promised objectivity and information. It is not because young people can switch swiftly from one medium to the other, that they deal with the multitude of discourses, which hide behind the dynamic and simultaneous spate of (audio)visual images and words. Gaining insight into the languages of the media, which give meaning to "reality", is a first and necessary condition to get to the bottom of our perception and creation of images. This research project can be situated in the larger context of cultural literacy - "ability to communicate in the culture you are living in"- which is largely determined by the media, but we also zoom in on the audiovisual paradigm. With "audiovisual training" we allude

¹ New media are being defined here as electronic and digital channels (e.g. television, computer) to retrieve, broadcast or share information and the whole of electronic and digital instruments (e.g. video camera, camera, minidisc) to create.

to learning how to deal with the language and the culture of the image in a well-considered way, and of the audiovisual image in particular. With this focus on the auditively moving image, we stress the interaction and the mutual influence between image, sound and movement.

Media education, and audiovisual training in particular, should not be restricted to teaching pupils how to technically deal with audiovisual media. From the moment we started using computers in the classroom, teaching practice however has laid the emphasis on the development of the ICT-skills of the pupils, on how to practically use all kinds of information and communication technologies as functional tools. The Flemish cultural policy and the Dutch educational policy turned the attention for ICT to the development of a true e-culture¹, which stands for creating, spreading and sharing digital contents. The original stages of production and consumption overlap more and more and the average civilian too is no longer banned to the receptive final stage: a maker can easily spread content through the internet with which the receiver continues working. Active participation in associating and sharing text, audio and audiovisual material in the digital domain prevails in e-culture, instead of the technical component. Using the computer inside the classroom should not be restricted to the development of technical skills or to the classical one-way transfer of knowledge² (e.g. making exercises on a website which the teacher corrects from a distance) either. Some of the possibilities of e-culture at school are learning how to link up information from various sources, learning in an interactive and cross-disciplinary way,

1 See *eCultuur: van i naar e* (policy document), Cultural Council , Amsterdam, June 2003, which you can consult on www.digitaalplatform.be and www.cultuur.nl

2 The term "*e-learning*" is too often interpreted as transfer of knowledge through the internet. This is why we prefer the term "e-culture" in discussions on educational matters, in character with the Dutch educational and Flemish cultural policy.

building up and sharing knowledge and culture through educational platforms. Finally, we want to note that the former “consumer” of audiovisual media gains more autonomy and power of decision (e.g. selection and replay of scenes on a dvd). Education needs to take up the technological evolution which implies a higher degree of active participation and physical and mental involvement of the viewer-fellow player.

Learning how to see and listen does not only mean gaining insight into, and consciously playing with the audiovisual language as a semantic and syntactic sign system - more about this later on - but it also requires the necessary attention for the culture of the audiovisual image. The multiple interpretations of the term “visual culture” need some explanation. When we understand culture as “the set of ideas, beliefs and ways of behaving of a particular society” (MacMillan English Dictionary), we could say that visual culture today is a meaningless double interpretation of the concept culture as such, because the entire modern western culture would be visually mediated: think of company images, the celebrity syndrome, voyeurism and exhibitionism in reality-tv, a videoclip for each hit song etc. As we have mentioned above, many researchers, philosophers and image makers realise that we are living in a society which is rich in imagery, a visual *environment*¹, but they specify that we too often interpret images around us from a literary point of view, starting from our visual culture. If we refer to the second meaning of the term culture (“activities involving music, literature and other arts”), the meaning of the term visual culture is widened. The term visual culture was launched in the magazine

¹ In explanation of the term “visual environment”, see MAES Steve in collaboration with VAN DIENDEREN An. en VOLCKAERT Didier, *Tu ne verras pas Verapaz, gekeken of gezien?* CANON Cultural Unit, Brussels, 2003.

Andere Sinema in Flanders as literary culture's counterpart, only referring to the canon works. But in the postmodern era, we prefer a democratic interpretation of the term visual culture as the whole of visual creations which history has produced and in which the boundaries between so-called high and low cultural expressions become blurred. When we talk about the "culture" of the image in this report, we refer to the latter, broader meaning of the word. The audiovisual image needs to be placed in the dynamic evolution, in which still images (a.o. from the art of painting, photography), possibly in combination with music and sound, are the materials of audiovisual creations.

Purely literary information and communication is replaced by audiovisual or multimedia information and communication in modern society. The conceptualisation and perception of "reality" are largely determined by the hardly neutral eyes of the new media. The power of the audiovisual image lies precisely in this illusion of authenticity; audiotively moving images play with the viewer's body and mind through direct and concrete incentives. Being able to nuance and indicate the intuitive interpretation of all sorts of media contents is of primary importance in today's multicultural society. An in essence verbal-literary oriented education insufficiently serves the needs of a society which is marked by an increasing influence and the omnipresence of audiovisual images. This contrasts sharply with the verbal language training which teaches young people reading, writing, listening and speaking skills and learns them how to structure, analyse, judge and create texts themselves. Flemish education does not go along with the modern forms of communication. Every language, verbal or audiovisual, is spontaneously acquired but also partly systematically taught. Implementing viewing skills in a

structural way and a conscious interaction with audiovisual language and culture urges itself upon the Flemish educational system.

In the next chapter, we will sketch the history of education in image and media, and we will take a close look at the audiovisual paradigm as a means of communication and artistic way of expression.

2 BASIC PRINCIPLES OF AUDIOVISUAL TRAINING

2.1. HISTORY

Views on youth and new media

It is still fashionable nowadays to complain about the cultural literacy deterioration of the younger generation. Young people would no longer be able to write or read, they would hardly have any insight into the history, let alone that they can concentrate for a minimal period of time (but they can concentrate when they are playing computer games for hours without stopping). This lament likes to mention the cultural decay and the threat of visual culture in one and the same breath. Georges Steiner has been fulminating for years against the fragmentation of literary culture. The new media, and television in particular, are the main wrongdoers in the opinion of authors from the eighties and nineties like Neil Postman (*The Disappearance of Childhood*, 1983), Marie Winn (*Children without*

Childhood, with the cover slogan "Growing Up Too Fast in the World of Sex and Drugs", 1984) and Barry Sanders (*A is for Ox: The Collapse of Literacy and the Rise of Violence in an Electronic Age*, 1995). They say that television has irrevocably initiated the child into the adult world, where violence, fear and sex reign supreme and which has been safely screened off until this day. The "Death of Childhood" has also been portrayed in less apocalyptic terms by Joshua Meyrowitz (*No Sense of Place: The Impact of Electronic Media on Social Behaviour*, 1985):

Television removes barriers that once divided people of different ages and reading abilities into different social situations. The widespread use of television is equivalent to a broad social decision to allow young children to be present at wars and funerals, courtships and seductions, criminal plots and cocktail parties.

Barry Sanders predicts the total destruction of human civilisation, in the same breath as the "Death of Childhood". "Human beings are the products of literacy", according to Sanders. Because of the decreasing interest of the younger generation for the "culture of the book", Sanders thinks the end of "the critical, self-directed human being" is near.

It is striking how the above-mentioned writers fulminate against the new media which they hold responsible for the "Death of Childhood", starting from an idyllic, modernist view on the child and childhood. In *After the Death of Childhood* (2000), David Buckingham recapitulates the defeatists'

argumentation as follows:

[...] the separation of children began at the time of the Renaissance, and gathered pace with the expansion of capitalist industrialism. The demarcation -and indeed the study- of childhood as a distinct stage of life depended on children's removal from the workforce and the streets, and their containment within the situations of compulsory schooling. To define children "irrational" justified the introduction of a lengthy period in which they could be trained in the arts of self-control and disciplined behaviour. In these respects, our contemporary notion of childhood could be seen as part of the Enlightenment project, with its emphasis on the development of rationality as a means to ensure the stability of the social order.

Buckingham specifies however that children were considered to be an isolated social group long before Renaissance: Plato's *Republic* or the Hebrew Talmud already recommend and suggest which stories and images children should not be confronted with. The child has always been present in society and was not "constructed" by the invention of the art of printing in Renaissance (as stated by Neil Postman), but his ideas on children have been influenced by the spirit of the times. Representations of children, either sinful and perverted, or pure and innocent, were for example deliberately used by the 19th century social reformers. Two dominant views on "the youth of today" circulate in the afterwar western world: youth as trouble for society on the one hand, and youth as fun,

standing for the period of freedom and happiness on the other hand¹. As early as 1971, Georges Steiner fiercely reacted against the optimists of the second movement: the lazy, hedonistic and materialistic young people would be losing all interest in high or legitimate culture. Postmodern rhetoric is characterised by the discourse on the “Death of Childhood” and, in general, by the blurring of boundaries between age groups, disciplines, genres,....

Ronald Soetaert says in his article “Van leesbevordering naar mediabevordering. Over Nieuwe Geletterdheid en Nieuwe Media” that the confrontation with the real adult world has been postponed throughout the history of the child as a social construction and that children have grown up in a comfortable “safety zone”. Present-day researchers agree that the childhood years have undergone a paradoxical metamorphosis in the second half of the twentieth century. On the one hand, children seem more emancipated than ever before, they inform the older generation about new technologies and they behave like miniature adults in every respect. On the other hand, all sorts of responsibilities which traditionally come with adult life, like having babies and entering employment, are being put off. Patti Valkenburg confirms in *Beeldschermkinderen. Theorieën over kind en media* (2002) that these changes run parallel to the development of the new media, which expose the young people to adult contents more than the written media, but the new media are not the only cause of these changes. Starting in the sixties, the social criticism on the concept of the vulnerable child and on the clearly drawn boundary between children and adults, gives a base for a different approach of the childhood years.

¹ See HEBDIGE Dick, *Hiding the light: on images and things*, Routledge, London, 1998 and LAERMANS Rudy, “Gevangen in beelden? Jongeren en hun verhouding tot de legitieme cultuur”, *Een beeld van belezendheid. Over culturele geletterdheid*, Sdu Uitgevers, The Hague, 1996.

The safety zone is no longer intruded by the omnipresent “threat” of the image in the media, but by the interaction with children which evolves from an authoritative relationship into a negotiating position. In conclusion, we can say that there are various views on childhood in western societies today which are situated in a continuum between the paradigm of the vulnerable child and the paradigm of the mature child.

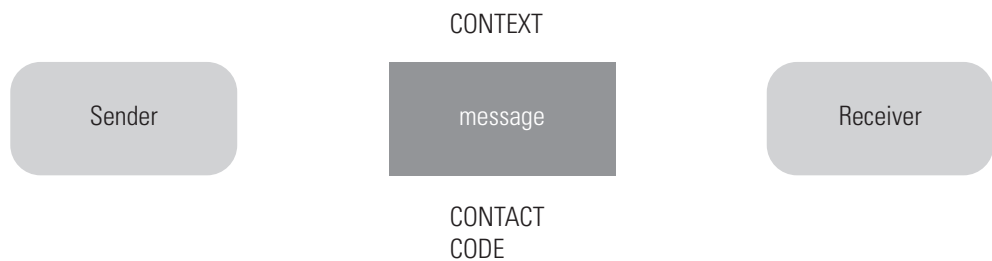
Instruction in (audio)visual images and media

The very beginning of (audio)visual training and, in a broader perspective, of media education, is marked by the cultural-pessimistic idea of the vulnerable, passive child which is being manipulated by images. In these early stages, the stress shifted from the protectionist behaviour to the development of means of defence against the manipulative, frightening and violent influence of media images. The educators and teachers then tried to develop the power of discernment of the pupils by confronting them with just “qualitatively edited and valuable” visual culture and thus changing their viewing preferences. This basically defensive attitude was partly inspired by the critical theory of the Frankfurter Schule which regarded mass media as an ideological power which could strongly manipulate the social and economical relations in society. The Frankfurter Schule assumed that the audience, which can be easily influenced, passively underwent the images in the media.

The rather simplistic effect theory has been corrected by the psychological movement and cultural studies through the years. We will mention the basic ideas of both traditions below, without going into details which are irrelevant for this research project. The interest for variables like attention, understanding and remembering media images grew, thanks to Jean Piaget's theories about developmental psychology and the differences in the internal cognitive structures of children (called "schemata") of various age groups. According to the *psychological tradition*, young people have cognitive defence mechanisms and their impressionability for manipulative images is also determined by the social context (parents who argue against them). Researchers from the *cultural studies*, who display a more optimistic view on young people than the psychological movement, say that young people are active viewers who "negotiate" on images and media contents. The role of the teacher is no longer limited to preselecting and offering "qualitative" contents, but offering a context for all sorts of audiovisual images from a documentary, sitcom, film, videoclip, commercial, newscast, computer game,... This is an evolution which will result in a teacher who investigates, as a researcher-anthropologist, together with the pupils, how images can be various representations of a reality. Young people have to learn how to see, which is a conscious activity demanding skill and observation, in order to reveal the hidden discourses.

2.2. THE (AUDIO)VISUAL IMAGE AS A MEANS OF COMMUNICATION

Teachers can improve and optimise the viewing and listening skills of their pupils and students at school by training them in the language and culture of the audiovisual image. The main task of language as a sign system is communication. Every form of communication, verbal or (audio)visual, takes place in a specific situation where a message is being interchanged between at least two parties. Present-day audiovisual communication is still often one-way communication because the interactive revolution in mass media, which are addressed to a large group of people, keeps us waiting. It is interesting how we can apply the six components of a verbal situation, as defined by Roman Jakobson (*Essais de linguistique générale*, 1963) to communication in the audiovisual system.



Every audiovisual *message* is constructed by a *sender* who has certain intentions (e.g. expressing feelings, incite the receiver to actions), and can be interpreted by the receiver(s) in various ways. An audiovisual message is a representation of a reality and refers to the social, political, economical and philosophical *context* in which the message has been created. The position which this audiovisual creation takes in the evolution of visual culture (e.g. as a reaction to a certain style, movement,

genre,...) is part of the component *context*. In order to exchange a message, you will need *contact* between the sender and the receiver (hence the use of “eye-catchers”). Last but not least, the form of the audiovisual message is determined by a *code* concerning the framework, depth/background, rhythm, colour, light, sound/music, montage,... The six basic components of the communication scheme are linked to each other. In this way, the message as a meaning (semantics) is intrinsically related to the code as a carrier of meaning (syntax) and vice versa... We want to conclude by mentioning the audiovisual tools, applications and channels which can create, edit and transmit the message. The structure and evolution of this technology (e.g. type of camera, computer programmes like Paint, PowerPoint, Photoshop) contribute to the content and the style of the audiovisual message.

The use of audiovisual images inside the classroom cannot be restricted to the mere illustration of a subject: images need to be placed within a framework which gets to the bottom of communication strategies just like texts. The above model is applicable to verbal as well as audiovisual communication, and simplifies an “intermedial” teaching methodology, in which the various media are on equal terms and interact. Already in the sixties, Roman Jakobson carefully noted that verbal and visual communication systems show resemblance: “Aussi biscornue que paraisse l’idée de mettre *L’Illiade* et *L’Odyssée* en bandes dessinées, certains éléments structuraux de l’action subsistent, en dépit de la disparition de la forme linguistique”. Nearly fifty years later, we plead for the equal use of both paradigms in school, in which their correlation will be revealed. We should not try to interpret (audio)visual images from a literary point of view (e.g. discussing a film in the same way as a novel) -

which is what we often do today.

Analysing war coverage in newspapers and television news is a classical application of this communication scheme. Which eye-catchers draw the attention (*contact*)? Which words (e.g. anti-terrorist, sacred, illegal, strategic war) and images (troops, victims, cities, maps) does the reporter use to deliver the message? Are certain aspects of the war being avoided in the war coverage? Who is not heard or seen on screen (*message*)? Are there any metaphors which are used instead of descriptions? From which camera viewpoint does the viewer look, are there sounds or is there music which accompany the images, how were the images edited (*code*)? Which place does war coverage take in the news and which items come before or after? Are there any ethical, logical, emotional arguments used to justify the conflict or to disapprove of the conflict (*sender*)? Which is the political, social, cultural, economical and philosophical framework of the war coverage (*context*)? Possible interpretations by the viewer/listener of the message (*receiver*)? The documentary *Control Room* (2004) by Jehane Noujaim shows for example an interesting confrontation between Arab and American news coverage during the first week of the war in Iraq. A general study of war rhetoric can be found in the article "Grof geschud en zorgvuldig gezeefd. Taalbeschouwing voor alle mensen van goede wil" (1999) by Ronald Soetaert.

The use of the above-mentioned communication scheme in classroom practice has some additional advantages. A first skill, which results from the logical study of the interacting components, is the

ability to argue, to give arguments in order to support an opinion or a judgment. When the pupils conduct a well-founded film review inside the classroom, they will not limit themselves to statements like "I think the film is beautiful, exciting, sad,...", but they will look for the reasons why. Public reasoning requires verbal and audiovisual (seeing and listening) skills and understanding of the dynamic representation and conceptualisation. Secondly, the deconstruction of audiovisual images provides insight into the often misleading objectivity and authenticity of images. The skill to indicate the fictitious image is a permanent point of concern for teachers and a hot item in many essays and articles. Ward Daenen, editor of the cultural pages of *De Morgen* (06/04/2004) states this as follows: "We would hardly be able to tell fiction from reality in this Hollywood&computergame-era. King Arthur - you know: Sean Connery - is considered as a historical character and Adolf Hitler as a fictitious one. [...] It is up to us, adults, to familiarise children and pupils with the spate of images". It is logical and not in the least alarming that young people's conceptualisation, and in this case historical knowledge, is mainly based on (audio)visual media contents. But by applying the above-mentioned communication model, young people will realise that (audio)visual images have been ingeniously constructed by an image maker and that they are only showing a subjective view on reality. This also applies to the so-called "objective" audiovisual forms like the news and the documentary. Our survey shows that it is about time we take action, because 46% of the Flemish teachers think that a news broadcast is an objective reflection of facts, and 61% believe that a documentary reflects reality.

The competences, which pupils (and teachers) will acquire when they analyse the (audio)visual image as a means of communication, fit the basic principles of media education which have been developed through the years in many countries. Five basic concepts are being used as a set of instruments for the teacher, in the United States and Holland (where they talk about media education with the emphasis on the new media and the development of visual literacy) as well as in Great-Britain (where they prefer the term Moving Image Media Education): each media message is a construction (1) and a representation of reality (2), is created in the economical context of the media (3), has its own aesthetic design (4) and is interpreted by the audience as best one can and one sees fit (5). The advantage of placing audiovisual images in the above-mentioned communication pattern is that these five basic principles will be explained and worked out in relation to each other.

First of all, we want to encourage the interaction with audiovisual images inside the classroom and in any subject and field of learning. More “(audio)visual-oriented” education, which pays more attention to the development of viewing (and listening) skills, gets the pupils ready for a role in a society, which is rich in imagery, and trains them to be alert, conscious, mature civilians. Moreover, the audiovisual paradigm is an effective form of art which fits in with the living environment and perception of young people. Young people already possess a lot of passive knowledge and have some notion about certain teaching subjects, because of their frequent viewing activities. The teacher-researcher can then work out together with the pupils to what degree the formation of images, which are generated by the audiovisual media, matches with the scientific discourses within the study fields.

Dealing with historical and geographical information, with statistics,...in the media in a well-considered way is explicitly stated in the final attainment levels stipulated by the Department of Education (more about this later on). It is of primary importance that the use of visual material is not restricted to the superficial and informal illustration of teaching subjects, where the images are presented as being authentic and unambiguous. The teacher needs to teach young people how to competently and “critically” (in the neutral sense of “being able to judge”) deal with the audiovisual language which has a communicative function like any other language. This is why we dare to state that every Flemish teacher, specialised in any subject, has the task to give “intermedial” tuition in the mother tongue and in audiovisual language.

2.3. THE (AUDIO)VISUAL IMAGE AS AN ARTISTIC CREATION

Apart from being a means of communication, the audiovisual image is a product of a field of art as well: the audiovisual arts. In order to approach the audiovisual image at school as an artistic creation and means of expression, we need to sketch the evolution of the larger framework of art education first. Until the end of the nineteenth century, the technical training and perfection was the only form of artistic education. Little by little, the interest in the principle of free expression, which was theorised by Herbert Read (*Education through Art*, 1958), grew. Under the influence of the philosopher Nelson Goodman, fierce criticism arose during the sixties on the shipload of emotions which was part of the free expression movement and art education tended towards the exclusive training of cognitive skills. Because they had to compromise between the primacy of expression and the art-historical point of view, educationalists and educators defined two educational strategies: *productive* (thinking of and creating art; not necessarily finishing a "product") and *reflective* (examining, analysing and evaluating art). In theory, both strategies are interwoven with each other and they are part of a balanced training process. If we test the art educational theory by the classroom practice, we find that the productive principle is sometimes degraded into a re-productive process, in which creativity and expressiveness disappear. We also notice that the reflective strategy is often restricted to the receptive part (just looking and listening). Nonetheless, offering a larger framework in which a work of art can be created or perceived contributes to a meaningful production and reflection.

During the 1980's, there was a reaction to the dichotomic division of primacy of expression and cognitive skills in the United States. The Discipline Based Art Education (briefly D.B.A.E.) method, developed at the Getty Center for Education in the Arts in Chicago, values understanding and appreciation of art (*reflective*) as highly as creating art yourself (*productive*). In other words, knowledge of theory and context, as well as the ability to react on art and create art, are necessary ingredients for a general approach of art. The D.B.A.E.-method mainly focuses on the plastic or audio(visual) arts, and approaches arts education from four perspectives: production, history, criticism and aesthetics. Apart from the *arts production*, in which the pupil gets an idea of the creative processes involved in creating a work of art, attention is also paid to the *art historical* discipline which places the artistic creations in the evolution of styles and movements in the visual culture and thus refines the pupil's perception. The D.B.A.E. also appeals to the *art criticism* to gain insight into the evaluation of the quality of art. The aesthetical, cultural and social criteria and the plural interpretation by the spectator influence this evaluation. Finally, the *aesthetics* investigate the nature, meaning and value of art. For a detailed clarification the movement D.B.A.E., we can refer to the basic work *Discipline Based Art Education: origins, meanings and development* (1989) or to the articles by the pen of Lies Jacobs, who has written a dissertation on D.B.A.E. at the Free University Brussels (a.o. in *Weg-wijzer, muzische vorming en basisonderwijs*, 2004).

Willem Elias, chairman of the department of Social and Cultural Agogics at the Free University Brussels, broadens the meaning of the aesthetics, the fourth pillar of the art educational model

D.B.A.E., and looks at it as a general theoretical approach of art which he subdivides in philosophy (what is art?), psychology (what is creativity, perception of art, aesthetical perception,...?) and sociology (what is the relation between art and society?). On top of that, Elias adds a fifth pillar to the four disciplines of D.B.A.E.: the *agogics of art*, in which the characteristics of the educational process are central. The agogics of art, which are not free from postmodernist influences, lay the emphasis on deriving pleasure from art, on the subjectivity of the pupils as spectators and creators of art, on the application of art as a means for developing personality, on the processing of and dealing with the living environment of the pupil.

To conclude, we want to mention that both the D.B.A.E.-movement and the agogic investigation assume that reflective disciplines, like history of art, art criticism and aesthetics/art theory, can be translated into the conceptual level of very young children. In order to achieve this, they argue in favour of a slow approach in steps, where art education is part of the basic curriculum of nursery, primary and secondary education. It is not our intention to stimulate separate training of the four or five art forms, but they need to be part of one art educational activity, in which interrelations between the disciplines, as well as the cross-overs with other fields of study are pointed out to the pupil. The role of the teacher is not limited to the traditional transfer of knowledge and skills, but he/she needs to coach this dynamical process within the group by means of a mediating dialogue and an open, anti-dogmatic attitude. Or, as Lies Jacobs summarises the integration of D.B.A.E. into the classroom practice (*Wegwijzer, muzische vorming en basisonderwijs*, 2004): "by means of specific questions, art-theoretical

background information and a proper creative processing, one can support the viewing process of a child and one can feel for his/her perception of the environment.”

We need to evaluate the level of artistic development of the pupils for a smooth proceeding of the art educational process. Depending on the “initial situation” of the pupils, the teacher can offer challenging art educational activities which will train their skills and will expand their frame of reference, so that they can evolve into the next developmental stage. Michael Parsons, author of *How we understand art* (1987), distinguishes five stages in the development of human understanding of art:

- Favouritism: the pupil associates the work of art and his/her own living environment.
- Mimetism: resemblance to reality and technical skills prevail
- Expressivity: the power of expression of the work of art rouses an intensive feeling with the pupil. Expressive skills gain the upper hand.
- Formalism: the pupil has an eye for the formal characteristics, style and context of the work of art.
- Autonomy: the insights which have been gained into the previous stages, will lead to openness and distance which will make a measured judgment of the pupil possible.

Even though the five developmental psychological stages cannot be related to strictly defined age groups, because every child develops to the best of its ability and speed, we notice some interesting

resemblances to the development of media preferences.

Patti Valkenburg discusses some important characteristics related to developmental psychology which determine children's media preferences up to the age of twelve in *Beeldschermkinderen. Theorieën over kind en media* (2002). According to the moderate discrepancy theory, children prefer to look at objects and images which they can understand or which they can at least place in their conceptual developmental framework. Tests show that babies and toddlers hardly have an eye for a story line, but they are fascinated by the auditive and audiovisual aspects of television programmes. Children under two years have a clear preference for brightly coloured moving objects and music (e.g. in commercials or children's programmes like the *Teletubbies*), besides symmetrical human faces. Young children are very active cognitively and physically while watching: when they are fifteen months old, toddlers start to name what they see (verbal labeling) and they enthusiastically sing and dance. From the age of two, toddlers prefer to watch familiar media images like animals and objects taken from the homely environment, and they pay attention to explicit, physical features. We could say that young children are perceptively bound by recognisable contexts and that this corresponds to the phase of favouritism in the general psychological development of the child.

The time period between the age of five and eight is a transitional period in the discernment of fantasy and reality. Even though the perception of this age group is still largely based on clear and external aspects, there is a growing interest in adventurous and exotic media images, in which action,

violence, binary characters, physical humour and super heroes are essential. According to Patti Valkenburg, this form of escapism can be attributed to the discovery of the own physical restrictions and the development of the social and sexual identity. Between the age of eight and twelve, the child will decentre its attention towards details of the audiovisual images, which it will then test by reality. Understanding emotions, relations and identity through audiovisual images becomes more and more important because of the development of social cognition too. During adolescence, the stress is increasingly on expressiveness and emotionalism and widening their horizons towards a contextual and formal-aesthetic factors, which define audiovisual images, is initiated. According to the present-day developmental psychology and pedagogics, it is of primary importance that the teacher takes into account the developmental stage and the (audio)visual preferences of his/her target group. But also that he/she guides the adolescents in the artistic process, by stimulating creativity and expanding larger conceptual frameworks.

If the audiovisual image is thoroughly unravelled in education nowadays, it will mainly take place in artistic courses. That is why we think it was useful to elaborate on the audiovisual images as an artistic creation.

We can conclude that arts education today strives for a synthesising approach, after a period of shifting hegemony between free expression and the development of cognitive skills. Knowledge of the historical-artistic context, art criticism and aesthetics are equally valued as being creative yourself. The continuous interaction between reflective and productive activities needs to be built up in steps,

in harmony with the psychological development and the age-connected preferences of the child. Today artistic training is often understood as fifty minutes of active recreation which is the right of children until they are fourteen. Then the emphasis will be put on the theoretical transfer of knowledge about the audiovisual arts in courses like aesthetics or history of art. This traditional interpretation of artistic training in school fits in no way with the basic principles and methodology which have been drawn up and accepted by the experts in pedagogy, developmental psychology and art education. The integrated approach in steps to art education, or to training in audiovisual arts in particular, in which crossovers between all fields of study are central, is of primary importance. An artistic attitude of all the teachers, during the entire training process, is a first condition to raise young people to be authentic, conscious, emancipated and creative civilians.

2.4. CONCLUSION

We have started this chapter by sketching a history of audiovisual education which was defined by the changing views on young people and new media. The basic principle of audiovisual training is **changing a passive consumer mentality into a conscious, critical interaction with audiovisual images**. Children and young people deal with all sorts of (audiovisual) media applications in a clever way. Investigation shows that the ideal website for children in primary education would combine the following possibilities: games, chatrooms, digital cards, media downloads (film and music), price contests, Instant Messaging¹. The commercial market obviously takes advantage of the converging contents and techniques and offers the most popular children's website. Pupils should be given the chance to reason out their intuitive and receptive behaviour at school. In other words, young people can make the media languages discursive by explaining codes and unravelling meaning-giving processes. The well-thought-out and conscious integration of audiovisual images and media in all fields of studies should be stimulated in the first place, but should not be restricted to the traditional, illustrative use of information sources which are presented as being objective and genuine (like news and info, documentaries) or to the mere technical use of (audio)visual applications (like PowerPoint-presentations) as a "didactic" educational tool. Young people need to develop viewing and listening skills and need to gain insight into the language and culture of the (audio)visual image.

¹ VALKENBURG Patti, *Beeldschermkinderen. Theorieën over kind en media*, Boom, Amsterdam, 2002.

Audiovisual images are part of a meaning-giving sign system and can be analysed by using a universal communication system with attention for the sender, the message itself (semantics), the receiver's interpretation, the contact between both parties, the code (syntax) and context (visual culture and society). By experiencing and looking at the audiovisual image as a **means of communication**, young people will realise that their knowledge and conceptualisation - which are both largely determined by (audio)visual media contents - are often based on a fundamentally subjective perception of a by artifice manipulated reality. When we talk about the audiovisual image as an **artistic creation**, we can even unravel the basic components of audiovisual language even further and the knowledge, skills and attitudes of the pupil can be refined. It is by no means our intention to artificially subdivide audiovisual education in a critical contact with this means of communication in all courses on the one hand, and the attention for audiovisual art in the musical or artistic courses on the other hand. It is above all important that audiovisual training goes through a **progressive evolution process**, in all the courses and study years, with a continuous **interaction between reflective and productive activities**, between deconstruction en construction.

Audiovisual training in school does not only fit in with the living environment of young people, which will increase the learning efficiency and degree of interest and by which the acquired knowledge and skills will sink in properly, but it also the way par excellence to stimulate the young people's general **cultural literacy and sense of public responsibility**. Or to use Howard Gardner's words: the western educational system carries the verbal-linguistic and logical-mathematical competences

of the pupils to extremes, but ignores the development of the visual three-dimensional, musical-rhythmical, physical, interpersonal and intrapersonal powers of young people. (*Multiple intelligences: the theory in practice*, 1993). Rik Pinxten, author of *De artistieke samenleving* (2003), adds: "education through the school system, which is aimed at a competitive portrayal of mankind and only uses some of the human powers, breeds isolated individuals and widens the gap between humans. Indirectly or directly this could lead to a force of attraction by exclusive thinking". [...] Because art and culture can reach different aspects of man's self-consciousness, a general artistic-cultural attitude at school, which focuses the attention on the development of multiple "intelligences" of the child, could be a first step towards an increased or improved participation of the young civilian in the social web. Audiovisual education can play a crucial role in this: more than any other cultural expression, masses of audiovisual images are present in our society and on top of that they are easily accessible. Education cannot be restricted to the canon of important audiovisual masters, but it needs to start also from short stories, from popular genres which are shared knowledge by the pupil and the teacher. An audiovisual approach at school wants to train the eye above all. After the discussion of the general views (with a strong historical bias) in this chapter, we want to examine which position audiovisual images and media take in present-day school practice.

3 SCREENING OF EDUCATION

The competence for education in Belgium lies with the communities. In the Government of Flanders the Flemish Minister of Education is responsible for almost every aspect of the education policy, from nursery to university education. The federal government only has competence for the pensions of the staff of educational establishments, for imposing compulsory education and determining the minimum conditions for gaining a degree. Freedom of education is a constitutional right in Belgium: every natural person or legal person has the right to establish educational institutions. Schools that want government recognition or financial support from the government must observe a number of conditions. The Community clearly indicates its minimum expectations - developmental objectives and attainment levels - with regard to knowledge, insight, skills and attitudes, which the schools and pupils should aim for and achieve. In principle, the educational inspectorate of the Flemish Community audits the primary and secondary schools every six years in order to examine whether the developmental objectives and attainments targets are being achieved and whether they can remain recognised and subsidised by the government.

Flemish schools are traditionally part of an education network or an umbrella organisation, which is funded or subsidised by the government. In Flanders a distinction is made between three education networks. Firstly, community education is organised under the authority of the Flemish Community and the constitution provides that community education must be (religiously, philosophically and ideologically) neutral. Secondly, the subsidised publicly run schools comprise municipal education organised by the municipalities, and provincial education organised by the provincial administrations. Their governing bodies are united in two umbrella organisations: the Educational Secretariat of the Association of Flemish Cities and Municipalities (OVSG) and the Flemish Provincial Authority Education Group (POV). And thirdly, subsidised privately run schools deliver education organised on private initiative. 68% of the Flemish pupils receive subsidised privately run education, which mainly consists of catholic schools brought together in one organisation: the Flemish Secretariat for Catholic Education (VSKO). This subsidised privately run school network also includes protestant, Islamic, orthodox, Jewish,... schools , as well as Freinet, Montessori, Steiner and other method schools. Each governing body or school board is ordered by the Government of Flanders to incorporate the developmental objectives and attainment targets in the curriculum. A curriculum contains a systematic inventory of the objectives and contents that are to be achieved in a subject or discipline, and describes the educational methods used for this purpose. Every education network has its own educational advisers. At the request of the schools, they are responsible for educational and methodological advisory services. Every year, they submit a report to justify their actions to the government. You can find detailed information about the Flemish educational landscape on the website www.ond.vlaanderen.be.

In order to get some insights about the practical application and integration of audiovisual images and media, the educational landscape has been investigated in many ways as part of this research project. The study of the developmental objectives and attainment targets (3.1.) clarifies the position and the role, which the Educational Development Service of the Department of Education has assigned to audiovisual training in the general curriculum. A survey, addressed to teachers in pre-primary, primary and secondary education, as well as to lecturers in teacher trainings, sheds light on the practical daily application of audiovisual attainment targets and developmental objectives. (3.2.). The results of the investigation of both aspects were then tested against the experiences of teachers, lecturers in teacher trainings, educational advisers of the various networks and the inspectorate, and recapitulated in a plan of action (3.3.).

3.1. DEVELOPMENTAL OBJECTIVES AND ATTAINMENT TARGETS

Teachers have to take a number of developmental objectives and attainment targets into account in their teaching practice as stipulated by the Government of Flanders Act of 15 July 1997. The government indicates its minimum expectations with regard to all schools, irrespective of their intake, in order to guarantee its inhabitants a good quality education and equal opportunities.

Developmental objectives are minimum objectives with regard to knowledge, insight, skills and attitudes, which the schools must *aim to achieve* in nursery education and the first year B of secondary education. The government has also stipulated a couple of **attainment targets** which are considered *necessary or attainable* for mainstream primary education and the three stages of mainstream general, vocational, technical and art secondary education. These attainment targets can be subject-related or cross-curricular like “learning to learn” and “social skills” in both levels (primary and secondary), like “health education”, “environmental education”, “citizenship education” in all stages of secondary education and “expressive-creative education” in the 2nd and 3rd stage of secondary education. In preparation for this research project, the Educational Development Service of the Department of Education has screened the developmental objectives and attainment targets for “media training and the development of information skills”. On the basis of this investigation and the whole of developmental objectives and attainment targets, we will give a brief outline of the position of audiovisual images and media in the developmental objectives and attainment targets of mainstream primary and secondary education.

Expressive arts education

The artistic field of learning in primary education, and the field of the media in particular, is the most obvious line of approach for audiovisual training. The relevant artistic developmental objectives (Do) and attainment targets (At) for nursery and primary education are listed below, illustrated with examples taken from the *Informatiemap voor de onderwijspraktijk* (Department of Education, 2001).

Expressive arts in nursery education. Pre-school children are able to:

- deal in an **alert** way with audiovisual images meant for them (Media Do 5.1)
e.g. understanding a message, supported by sound and image, which is meant for them.

- understand that sounds, images and movements have an **influence** on **each other** (Media Do 5.2)
e.g. producing or imitating sounds that match their drawing, story, game,...

- determine, change, arrange, rearrange the **order** of a series of objects, pictures, images, sounds or noises and tell a new **story** about them (Media Do 5.3)
e.g. arranging and combining sound signals (ringing-cycle bell, footsteps-door banging) and to tell a different story with every new combination.

- **listen to and look at** the range of sounds and noises and very simple audiovisual messages **with greater awareness** (Media Do 5.4)
e.g. experiencing that the volume can be adjusted, and that the sound in a cartoon or commercial can vary (soft, silent, loud).

Expressive arts in primary education. Pupils are able to:

- **recognise, understand and interpret** visual information, and develop a **critical** attitude towards it (Image At 1.3)
e.g. understanding and being critical of shop-windows, television, commercials, posters,
- observe visual signals enabling them to examine and identify **particularly good and less successful** things (Media At 5.1)
e.g. laying down simple criteria concerning movement and camera viewpoint.
- experience that a **visual image which may or may not be accompanied by a new sound** can evoke a new reality every time (Media At 5.2)
e.g. always looking for other sounds with a cassette recorder in order to give a picture, an image or a self-made drawing a different meaning.

-
- identify different types of simple contemporary **audio-visual recordings and reproduction devices** (information carriers), name them and operate them in a creative way (Media At 5.3)

e.g. creating a website with the other pupils. Editing a drawing on the computer. Making a video essay. Singing karaoke. Using a camera, cassette recorder, microphone, stereo, television set, video recorder, computer, Walkman....

- use their **own audiovisual language** and realise that the position of the enormous range of audio-visual possibilities is **relative** (Media At 5.4)

e.g. making a commercial for the school party. Finding out the intentions of audio-visual messages. Estimating the use of television time. Trying to imagine the school newspaper in 2010. Think of an audiovisual language system to communicate with the other pupils.

- **recognise, examine and compare** simple audio-visual information from their own world (Media At 5.5)

*e.g. finding out how the mass media pass on information, ideas, opinions,...
Wondering whether this information is reliable.*

The emphasis in the developmental objectives and attainment targets in the expressive arts and media is clearly on the audiovisual paradigm (*audiovisual messages, appliances, language, information...*). Already in pre-primary education, attention is paid to the mutual influence of aural and visual aspects, which incite various realities. Viewing and listening skills are being developed in steps: a pre-school child is capable of recognising familiar audiovisual images, a young child develops an alert, conscious attitude by making connections and bringing together images, sounds and movements in one story. The basic competences in primary education are recognising and understanding enriched with the critical interpretation and judgment on the basis of simple criteria. Pupils between six and twelve years old learn how to technically and creatively use recordings and reproduction devices, and how to experiment with the audiovisual language. In *Leren leren met muzische vorming*, published by CANON Cultural Unit, André Blondeel and Alix van Ransbeeck say that the media field is in fact a compilation of the other artistic fields (drama, motion, music, image) and, what's more, entails its own points of attention. The interactions between sounds and moving images, between the meaning (semantics) and the form (syntax) are at the centre of audiovisual education as a part of artistic training. The authors stress that audiovisual images are largely determined by the use of camera (e.g. framework, camera viewpoint), the setting (e.g. lighting, characters, setting), the choices made during montage, etcetera. Through the interaction between reflective and productive activities, the pupils do not only acquire operating skills, but also gain basic insights into the expressive possibilities, into the creative process of giving form and meaning to audiovisual images.

Audiovisual education as an extension of the artistic “cognitive experience” is pursued in the first stage of secondary school in the expressive arts, visual arts education and/or music education. The text, which gives an account of the selection criteria and the structure of the attainment targets (www.ond.vlaanderen/dvo/secundair/a-stroom/uitgangspunten, click English version), shows that a general audiovisual training is the aim of the expressive courses music education and visual arts education.

A form of “audiovisual literacy” is needed to effectively teach pupils how to function in modern society, since audiovisual communication has become a universal source of information and form of communication. Pupils need to get a grip on the way in which consumer bound values, norms and meanings musically and plastically function in the media and are being transmitted. After all, they will have to have the courage to test out their own views and audiovisual experience by the perception and experience of others. This is why the attainment targets of music and visual arts education will contribute to an amazing discovery of authentic and creative experiences from Altamira to video clip, each from its own discipline. The attainment targets are grouped according to audiovisual communication and expression. [...] All artistic actions imply a complexity of skills. Cognitive, affective and motor aspects are involved in a permanent dialogue.

By training their competences and being receptive to visual and aural expressions and at the same time understanding the cultural, social and historical context of origin, pupils will learn how to deal with audiovisual culture in a creative and critical way. From the second stage onwards, art-creative education, which is summed up in a couple of cross-curricular attainment targets, is considered to be general training of the aesthetical capacity and of the interest for and participation in the cultural life in a broader perspective. Pupils will be given the opportunity to explore various art-creative expressions (like music, design, fashion, film...) and their production processes and they will get an idea of the creative possibilities of new technologies, materials and media. The governing bodies are expected to translate this large framework for art-creative training into a concrete curriculum and to integrate them into general training in an organic and coherent way.

Language education (mother tongue and foreign modern languages)

Audiovisual training cannot only be approached from the artistic point of view in the developmental objectives and attainment targets, with special attention for creativity and expression, but is also a part of language education. Because toddlers are not yet able to write or read, audiovisual images are a particularly suitable tool for conveying information and a suitable means of communication. The developmental aims for Dutch speaking, writing, listening and reading skills of toddlers emphasise messages, which are partly or entirely represented by images and/or sounds. (e.g. Dutch Do 1.3, 3.1,

3.2, 3.4, 4.1, 4.2, 4.3). Moreover, language studies teach children how to recognise forms of communication (e.g. a commercial, a news item) and they become aware that messages can be stored (audio)visually and can be accessed again (Dutch Do 5.1, 5.2). Just like Dutch education in nursery education, simple messages can also be explained by using images and/or sounds in the modern foreign language education (see the final objectives of French in primary education, and of French and English in the first stage of secondary school and of modern foreign languages in the second and third stage in general, technical and art secondary education or respectively ASO, TSO, KSO).

Gradual training in primary and secondary education will stimulate the pupil to fully develop the four language skills - writing, speaking, listening, reading - by using textual, aural, visual, audiovisual and multi-medial information. Some of the non-textual sources which are explicitly listed in the attainment targets: informative television programmes (Primary, Dutch At 1.7), entertaining television programmes (Sec I, A-stream, Dutch At 9 or B-stream, Dutch Da 13), children's programmes on radio and television (Sec I, A-stream Dutch At 1), advertising messages in the media (Sec I, A-stream, Dutch At 2), a report, a film, a fragment of a serial (Sec II, ASO, Mod Lang At 1 and 2), interviews, talk shows and news coverage presented by various media and multimedia information carriers (Sec II, ASO/KSO/TSO, Dutch At 3), information and entertainment programmes (Sec II, ASO/KSO/TSO, Dutch At 16),... The degree of complexity of the sources, which are being studied in primary and secondary education, depends on the audience (addressed to the pupil, to familiar or unfamiliar contemporaries, familiar adults and an unfamiliar audience) and on the level of processing (copy, describe, structure,

judge). The pupils use the appropriate terms of the communication system (Primary, Dutch At 6.4) and they get insight into the informative, prescriptive, argumentative, narrative, recreational... functions of messages. Two communication strategies are often discussed in secondary education: making efficient use of traditional, electronic, digital resources to collect information and integrating a proper audiovisual layout (e.g. Sec II, ASO, Mod Lang At 8, 15 and 39 or KSO/TSO, Mod Lang At 7, 14 and 29 or Sec III, ASO/KSO/TSO Dutch At 25). Communicative competence, which is developed through linguistic skills, observation and strategies and trained by means of textual, audio/visual and multi-medial teaching materials, prevails in the training of the mother tongue as well as the modern foreign languages.

Environmental studies (E.S.) and geography, history, mathematics, natural sciences, P.I.G.S. (Project Integrated General Subjects).

The ability to independently select and consult textual, audio/visual and multi-medial sources is mentioned time and again in the developmental objectives and the attainment targets of environmental studies in primary education and of geography, history, mathematics, natural sciences, P.I.G.S. in secondary education. Pupils are being guided in the search and the creative processing of textual and non-textual data with the help of electronic and digital devices. Training technical skills always goes hand in hand with the ability to contextualise and with the critical approach of information

through traditional and new media. A couple of developmental objectives and attainment targets as illustration:

- pre-school children are able to use simple sources to find out more about nature, with the help of an adult (Nursery, E.S. Do 1.8)
- the pupils are able to consult different information sources at their own level. (Primary, E.S. At 7)
- are aware that their behaviour is influenced by advertising and the media (Primary, E.S. At 4.5)
- develop critical sense in dealing with historical information (Sec I, B-stream, Social instruction Do 16)
- arrange simple textual, aural, visual and audiovisual information with respect to time framework, spatial framework, sociality dimension; (Sec I, A-stream, History At 19)
- are critical about the use of statistics in the media (Sec II, ASO, Mathematics At 47)
- adopt a critical attitude to geographical information in the media (Sec II, ASO/KSO/TSO, Geography At 19 and Sec III, ASO/KSO/TSO, Geography At 27)
- formulate a question to approach the historical information critically and from different points of view (Sec III, ASO/KSO/TSO, History At 17)
- are able to respond to forms of disinformation , based on an honest, intellectual approach to information (Sec III, ASO, History At 26 and KSO/TSO, History 22)

- judge socially relevant information, acquired by means of ICT, in a critical way (Sec III 3, P.I.G.S. At 17)

The attention in the above-mentioned courses is paid to looking up and processing information by means of new technologies and media, in which the sources always undergo critical screening.

Cross-curricular final objectives

Within the framework of the lifelong learning requirement, the cross-curricular final objectives of “learning to learn” stimulate pupils to independently master a wide range of new insights and skills, enabling them to solve problems. Pupils use various sources to analyse, relate, interpret, synthesise, abstract, evaluate, integrate and transfer the information with attention for the formal characteristics:

- pupils are able to systematically acquire and use interrelated information (including information which is not found in texts (Primary, Learning to learn At 3)
e.g. analysing by using who-, what-, where-, when-, why- and how- questions, finding a connection between images and the accompanying text (taken from Informatiemap voor de onderwijspraktijk).
- orient themselves in related information through the application of design features:

titles, subtitles, illustrations and text markings (Sec I, A-stream, Learning to learn At 2)

- adequately consult sources of information, use elements from audio-visual and written media (Sec I, A-stream, Learning to learn At 7)
- critically select and consult various sources and channels of information in view of the objectives to be attained (Sec II, Learning to learn At 2 and Sec III, Learning to learn At 3)

Insight into the composition of images and a critical attitude towards the media in general are emphasised once more in secondary education in the cross-curricular “education for citizenship”, and particularly in the domains media (stage I), human rights (stage II) and world citizenship (stage III).

- can illustrate the influence of the media on their own thinking and action and know the possibilities for using them to benefit their own education (Sec I, A-stream Citizenship At 9)
- can adopt a critical attitude towards all types of reporting. (Sec I, A- stream, Citizenship At 10)
- can recognize prejudices and discriminations in themselves, in others and in the media (Sec II, Citizenship At 6)
- are critically interested in the way the media treat the human rights themes (Sec II, Citizenship At 8)
- can explain the complexity of international co-operation by means of the following

concepts: mutual dependence, images and generating images, social justice, conflict and handling conflicts, change and future,... (Sec III, Citizenship At 15)

The pupils are stimulated to critically approach the ecological issue, sex and eroticism in the traditional and new media through the cross-curricular attainment targets “health and environmental” education.

The cross-curricular attainment targets of “social skills” make a couple of insights, skills and attitudes, which young people need to have in order to take part in social life in an efficient and constructive way, more explicit. The mastery of various kinds of relational forms and of a fluent communication, as well as the willingness to cooperate in an organised way are the basic goals of the attainment targets. The media today also determine the communication and the constructive participation in social groups. Tom De Bruyne illustrated the success of the new media by mentioning the basic needs of young people during the workshop “NO FAKE!”¹, which was about young people and cultural participation: consolidation van of the existing social network (e.g. photo diary of friends on a website), differentiation from the adult world (e.g. MTV culture), acknowledgement (e.g. *smart mobs as web communities with shared interests*) and exploration (e.g. exploring identities in computer games). The audiovisual media are not restricted to an informative or entertaining function as mentioned in the conclusion of the previous chapter, but they can make social solidarity and

¹ During this theme day “NO FAKE” (18/10/2004, De Munt, Brussels), in cooperation with Cultural Network Flanders (CultuurNet Vlaanderen), Cultural youth Passport (CJP) and CANON Cultural Unit of the department of Education, Franky Devos explained the research report *Ambrassadeurs: over jongeren, cultuur en communicatie* and workshops were organised. The workshop “New media, new gods?” was given by Tom De Bruyne a.o. from the research and consulting office Memori of the Catholic College of Higher Education of Mechelen.

participation easier because of their accessibility.

Finally, we note that throughout the educational process pupils are continuously stimulated to use new **information and communication technologies** (ICT). The emphasis is on learning how to technically handle these technologies. A handful of possibilities:

- learn to use information technology and information processing effectively (Primary, E.S. At 2.3)
- use communication strategies: make use of the possibilities of ICT in the writing process (Sec II, ASO, French-English At 41 and KSO/TSO, French-English At 31)
- use information and communication technology to process mathematical information, to perform calculations or to study mathematical problems (Sec II, ASO, Mathematics At 5 and KSO/TSO, Mathematics At 12)
- make use of information and communication technology, with supervision (Sec II, BSO, P.I.G.S. At 19)
- demonstrate biological relationships in diagrams and other methods of organizing information consult and process information in printed and electronic form (Sec II, ASO, Chemistry At 5 en Physics At 6)
- spontaneously use information and communication technology (ICT) which is relevant for them (Sec III, BSO, P.I.G.S. At 13)

As stated above, obtaining pure technical skills is not the purpose in itself, but they are information and communication technologies embedded in a dynamical learning process.

General goals

The above-mentioned outline of developmental objectives and attainment targets is by no means exhaustive and sketches audiovisual training in present-day education in broad outlines. We can schematically represent four lines of approach:

- 1) technical operation of audiovisual media
- 2) critical attitude towards the use of audiovisual sources and processing of information
- 3) audiovisual communication
- 4) audiovisual expression and creative styling and interpretation

These lines of approach are of course complementary and cannot remain isolated; a full training deals with the audiovisual subject matter from these four points of view, with attention for the continuous interaction between production and reflection. The final goal of audiovisual training in school is the ability **to look (and listen) consciously and critically**¹, **by gaining insight into the language**

¹ "Critical" in the neutral sense of "being able to judge".

(as a semantic and syntactic sign system and means of communication) and the culture (the whole of audiovisual creations in their context) of the (audio)visual image.

Becoming aware of one's own and other people's perception and conceptualisation requires a minimum understanding of the multifarious communicative possibilities and of the meaning-giving processes of (audio)visual language. On top of the semantic "story", the audiovisual image too generates meaning in relation to the three parameters space (e.g. framework, depth, foreground/background, zoom, light...), time (montage, rhythm, sound...) and equipment (recordings and reproduction devices, setting, actor/s, ...). We highly recommend the gradual discovery of the whole range of possibilities of (audio)visual language and culture while taking into account the often modest infrastructure at school, the teacher's and pupil's knowledge with regard to content and technology, the clichéd viewing habits and the plastic way of thinking. In order to deal with audiovisual media in a critical and conscious way all one's life, it is important that pupils are enthusiastic about using their understanding of audiovisual images while looking at them and popular (audio)visual forms might make them more accessible.

The training departments of the organisations Wisper and Jekino-Films have defined a couple of goals of achievement in audiovisual training (productive en reflective) ¹ through the years. Young people can:

¹ See MAES Steve in collaboration with DEBRAUWER Lieven, *Pauline&Paulette achter de schermen. Een eigentijds beeldeducatieproject*, CANON Cultural Unit of the department of Education, Brussels, 2002.

- 1) observe consciously and critically (instead of consuming pictures passively)
- 2) control the fundamental basis of visual language (codex, syntax and semantics) fluently and apply it actively
- 3) gain insight in the many means of communication used by visual language
- 4) choose consciously from the extensive offer of audiovisual media
- 5) be defensible against the powerful influence (positive as well as negative) which the medium can have
- 6) take up information (knowledge) from pictures and process this
- 7) appreciate visual products, with insight into its many functions: recreational, informative, pedagogical, aesthetical, social...
- 8) find a balance in observing, give it a good function and position in comparison to other ways of spending free-time

The first three study points, which Wisper and Jekino-Films indicate, have been included in the main goal of achievement of audiovisual training as we have stated above. Once the pupil has the basic audiovisual knowledge, skills and attitudes, the points of interest listed under 4) 5) 6) en 7) are some kind of sub-goals which are of course achieved through the audiovisual basic curriculum. Navigating the offer of audiovisual culture, the realisation of the powerful influence of audiovisual images and media, the well-considered acquisition and processing of information and the ability to pass value judgement, are consequences of "the conscious and critical look at (and listening to), through insights

into the culture (the whole of audiovisual creations, and their context) and the language (as a semantic and syntactic sign system and means of communication) of the (audio)visual image". A positive final word on the eighth sub-goal: a Dutch investigation¹ shows the amount of free time, which is spent on media since 1975 is equal to the 18 to 19 hours per week (40% of total free time) nowadays, of which 12,4 hours are spent in front of the television. And all of this in spite of the rise of the new media.

In conclusion we can say that four lines of approach for audiovisual education are interwoven with the developmental objectives and attainment targets: the technical, critical, communicative and artistic line of approach. The policymakers constantly point out the complementary character of the four aspects; for example the simplistic reduction of audiovisual training of a number of pure technical actions in which the pupils would automatically develop a critical eye, is being stigmatised as a superseded "technical trap"². In order to talk about the digital media in particular, schools still use the outdated acronym ICT, which only refers to the instrumental use of technical possibilities instead of describing the digital dimension in school as e-culture, as stated above in the introductory chapter (p.25). The developmental objectives and attainment targets need to be adjusted with respect to the rapid electronic and digital evolution, and the developed views on educational implications. It seems useful to go in to the critical and communicative line of approach briefly by using specific skills, attitudes and strategies, which the pupils have to acquire in order to consciously and skilfully deal with audiovisual communication and media impact. Finally, an accompanying text on motivation and vision

1 DE HAAN Jos, HUYSMANS Frank, VAN DEN BROEK Andries, *Achter de schermen. Een kwart eeuw lezen, luisteren, kijken en internetten*. Social and Cultural Planning Office, Den Haag, 2004.

2 See a.o. BLONDEEL André and VAN RANSBEECK Alix, *Leren leren met muzische vorming*, CANON Cultural Unit, Brussels, 1998.

with the developmental objectives and attainment targets could explain the aims and the learning process of audiovisual education within the basic curriculum.

3.2. THE EDUCATIONAL SECTOR: RESULTS OF THE INQUIRY

Various inquiries have been held in the educational sector as part of this research project: through a quantitative inquiry in cooperation with InSites e-Research and Consulting¹, during meetings and email communication with teachers, during round-table conferences with the pedagogical advisers of the education networks (15/09/2004), with the inspectorate (29/10/2004), with lecturers in various teacher training courses (06/10/2004) and with teachers (20/10/2004). The purpose of this inquiry was to gain a clear and global idea of the position and the role of audiovisual images and media in the present-day school practice. Because we were holding the generalising character of inquiries in mind, we have tested and refined the results afterwards during meetings and round-table conferences with people from the audiovisual sector.

A study group has helped with the broad outlines of the questions, which were then technically refined and worked out with regard to the content in cooperation with Steve Maes, image maker and media lecturer in art educational organisations and in teacher training courses, and with Bert Weijters, marketing researcher in the Vlerick Leuven Gent Management School. This inquiry was addressed to teachers in nursery and primary education, to teachers in secondary education and to lecturers in

¹ InSites Consulting, Belgian market leader in the e-research and consulting area, has grown from the Vlerick Leuven Gent Management School and is being academically supported by the professorship of two Managing Partners and by the InSites consultants which also lecture on market research at the Ghent University, EHSAL, VLEKHO, UAMS, Stichting Marketing, Groep T, Vlerick Leuven Ghent Management School. Apart from market research for commercial ends (financial and information services, media-operators ...), InSites has worked for government institutions (NMBS, Selor...) and the Flemish community (visit www.insites.be for all references).

teacher training courses (at colleges of higher education, universities and schools for part-time adult education). The questions inquired into the teacher's profile, his/her perception of and opinion about audiovisual training, the integration of audiovisual images and media into the classroom, the infrastructure and equipment, the teacher's competences, the impediments etc. InSites e-Research and Consulting looked after the digitalisation and distribution of the questionnaires, handled the results and processed the data in percentages and averages.

InSites works with a panel which has about 80 000 members in Flanders (110 000 in Belgium; yearly intake of 25 000 new panel members) who are willing to sporadically take part in these inquiries. The panel members, who all work in the educational sector, were invited through email to fill out an *online* questionnaire and to forward the link to colleagues. Apart from that, the website www.iak.be got a link to the inquiry. The target groups which are under-represented in the InSites panel, namely teachers in nursery education and lecturers in teacher training courses, were especially encouraged to take part in this inquiry. InSites has then thoroughly checked the profiles of InSites panel members, as well as non-panel-members, but could only conclude that it was well-balanced, so the representativeness of the inquiry was guaranteed. InSites received 1114 valid reactions from nursery, primary and secondary education - the target number was 1000 responders - which would be spread evenly over the three education levels in proportion to the respective populations. A couple of responders from the teacher training courses (both at universities and schools for part-time adult education) were filtered out from the result, because InSites did not receive enough reactions from this

subgroup in order to guarantee the representativeness. The discussion of the results of the inquiry from the lecturers is therefore restricted to the reactions from educationalists in colleges of higher education (training nursery, primary, secondary group I).

And finally this: because filling out an *online* questionnaire presupposes a minimum of internet-competences with the responders, one could say that the group of traditional teachers, which are not familiar with e-culture, are excluded from the inquiry and therefore the results would be too rose-coloured. InSites Consulting however guarantees the validity and representativeness of the e-surveys, after an extensive study of possible deviations because of the use of internet, which offers additional benefits like possibility of quickly collecting and processing data, high degree of response (minimum of 50%), less steering by the interviewer, comprehensiveness and profundity of the questions, optimal control of data quality through filters, checks, random rotation and registration of the time it took the responders etc. To be on the safe side, we said that the inquiry results could give an overall view on the position and the role of audiovisual images in the classroom practice, but we have verified the results afterwards during discussions with people from the educational sector. Below, we will elucidate the conclusions of the inquiry, subdivided in profile and perception of the teacher (3.2.1), opinions on the importance of audiovisual training (3.2.2), integration of the audiovisual images and media into the class practice (3.2.3), impediments, requirements and needs (3.2.4).

3.2.1. Teacher's profile and perception

How often do teachers perform media activities like watching television, consulting websites, attending projections on large screens, playing computer games, taking pictures or making video recordings and editing in computer programmes, at school as well as privately? 57% of the Flemish teachers¹ watch television and 53% consults website on a daily basis (see A). They spend an average of **6,6 hours** per week in front of the **television**. Teachers in primary and secondary education spend more hours sitting in front of the box (7,8 and 7,5 hours respectively); lecturers in teacher trainings watch considerably less television (5,4 hours). Teachers spend an average of **5,4 hours** per week on **consulting websites**; only lecturers (3,6 hours) and teachers in nursery education (4,1 hours) surf less. While we were subdividing the teachers in age categories, we noticed that teachers, who spend the highest number of hours watching television, are in their thirties (7,7 hours) and that the over-40 set spend half an hour per week less on consulting websites than the younger generation. In short, teachers in primary and secondary education spend more hours per week watching television and consulting websites, and there are no striking differences between the various age groups.

The teacher's perception on his/her pupils is very interesting. The answer to the question "How many hours per week do your pupils spend in front of the television in your opinion?" is 10,3 hours for

¹ "Teacher" refers to the target group of the inquiry, which will represent the teachers in nursery, primary and secondary education and lecturers in teacher training in colleges of higher education (nursery, primary, secondary group I) of Flemish education.

teachers in nursery education, 16,3 hours for teachers in primary education, 17,2 hours¹ for teachers in secondary education and 10,3 hours for lecturers. The same question with regard to visiting websites leads to the following assumptions: 0,1 hours nursery, 1,1 hours primary, 4,3 hours secondary and 2,6 hours teacher training. The perceived averages with regard to media-activities of their own pupils considerably differ from the measured frequency with the teacher (see B). Once again, the frequencies of the pupils are not certain facts, but the teacher's perceptions.

A. *How often do you perform the following activities (at school as well as privately)?*

	Watching television	Consulting websites
<i>Daily</i>	57%	53%
<i>More than once a week</i>	26%	32%
<i>Once a week</i>	4%	7%
<i>Less than once a week</i>	14%	10%

B. *Numbers of hours per week (at school as well as privately)?*

	<i>Nursery</i>	<i>primary</i>	<i>secondary</i>	<i>teacher training</i>
Watching television				
<i>Teacher</i>	7,3u	7,8u	7,5u	5,4u
<i>Pupil</i> <i>(teacher's perception)</i>	10,3u	16,4u	17,2u	10,3u
Consulting websites				
<i>Teacher</i>	4,1u	5,5u	5,6u	3,6u
<i>Pupil</i> <i>(teacher's perception)</i>	0,1u	1,1u	4,3u	2,6u

¹ Flemish adolescents (12-19 years old) watch an average of 18,3 hours television per week, as shown by the investigation. *Time use of adolescents in Belgium and the Netherlands* (working paper), Centre Re-creative Flanders, Ghent, 2003-2004.

Teachers prefer news broadcasts, informative programmes, as well as films and documentaries when they **watch television within the private atmosphere**. But teachers assume that their pupils rather watch video clips, soaps/sitcoms/reality shows, cartoons and films. The pre-school children mainly watch cartoons in the opinion of the nursery teachers. So the Flemish teacher thinks that his viewing preferences are different from those of the pupils, as the histogram on page 187 shows. Jessy Siongers and Frank Stevens confirm that young people mainly watch English or American “comedy and family” soaps/sitcoms and reality shows after an investigation into the television programmes which young people prefer (films and video clips not included). What’s more, Siongers en Stevens mention that young people prefer the music channels TMF and MTV, as well as the commercial channels VT4 en Ka2 in “Esthetica voor gevorderden. Over smaken en mediavorkeuren”, *De symbolische samenleving* (2002).

7% of the teachers in Flemish education attend a **projection on a large screen** at least once a week (e.g. in a movie theatre, cultural centre, film club...); 37% spends time on this activity at least once a month, but not on a weekly basis (see C). Attending projections on a large screen happens more frequently as the educational level goes up (nursery < primary < secondary < teacher training) but the frequency decreases as the teacher’s age goes up. Almost 25% of the teachers take a **picture** (with a mobile phone, camera...) at least once a week; 43% does this at least once a month. 8% of the questioned teachers make a **video recording** on a weekly basis (with a camera, digital camera...) and 28% does this at least once a month. Pictures and video recordings are being **edited in computer programmes** such as Photoshop, iMovie... on a weekly basis by 20% of the teachers with 32% does

this at least once a month (see D). Teachers between the age of 30 and 39 and teachers in primary education, do these activities (taking pictures, making video recordings and editing) most frequently.

C. *How often do you attend **projections on a large screen** (at school as well as privately)? For example in a movie theatre, cultural centre, film club...*

At least once a week	7%
At least once a month, not on a weekly basis	37%
Less than once a month	57%
- (more than once a year)	(39%)
- (once a year or less)	(18%)

D. *How often do you perform the following activities (at school as well as privately)?*

	Taking a picture/ making a video recording	Editing a picture or a video recording
At least once a week	24%	8%
At least once a month, not on a weekly basis	43%	28%
Less than once a month	33%	67%
- (more than once a year)	(20%)	(21%)
- (once a year or less)	(13%)	(46%)

Almost 25% of the teachers play a **computer game** at least once a week. The frequency of playing diminishes as the teachers got older and the level of education higher. 30% of the teachers in nursery schools as opposed to 12% of lecturers in higher education play a computer game at least once a week (see E). Apart from that, 85% of the questioned teachers assume that their pupils play a computer game at least once a week. Pupils in primary and secondary education would play more often than pre-school children and students in teacher trainings, according to these teachers. 54% of the teachers agree with the proposition "Computer games (educational and recreational) train many skills with children".

E. How often do you play *computer games* (in school as well as in private life?)

At least once a week	23% (Nursery: 30% / Primary: 27% / Sec: 19% / Teacher training: 12%)
At least once a month, not on a weekly basis	20% (Nursery: 19% / Primary: 24% / Sec: 19% / Teacher training: 8%)
Less than once a month	58%
- (more than once a year)	(16%)
- (once a year or less)	(42%)

The questions also inquired into the **reading and viewing habits of the teacher** in his/her private life. It is striking that teachers spend as much time after school hours on reading as they do on watching, and this with the four purposes in mind: collecting information, relaxing, being able to join in a conversation, and for the sake of art itself. (see diagram 2 on p.188). And to conclude: 65% of the teachers confirm that their **pupils** come in contact with written media more often than with audiovisual media **during school hours**. 81% of the teachers however suppose that the pupils prefer audiovisual media to written media **after school hours** (see diagram 3 on p.189).

The above-mentioned questions give a global idea of the teacher's viewing habits. What's more, the union of teachers draws the attention to the probable discrepancy between the pupils' contact with media during and after school hours (written /v/ audiovisual media). Teachers also perceive that the pupils have different viewing habits than they have themselves, with regard to the time spent on specific activities like watching television, consulting websites and playing computer games, as well as the

preference for certain television formats. A similar questionnaire with the pupils would be an interesting supplement that would enable us to test the viewing habits of pupils by the viewing habits of teachers

3.2.2. Importance of audiovisual training

A couple of general propositions had been incorporated in the questionnaire, which the respondent needed to confirm or negate on a scale of seven points ranging from “totally disagree” to “totally agree”. 25% of the teachers agree with the averting statement “Definitely not too much audiovisual culture at school. Pupils watch enough television or play enough computer games already”. 50% of the teachers agrees with the statement “pupils should not be underestimated. They deal with audiovisual media in a fluent and conscious manner”. 17% of the teachers say that their lessons have absolutely nothing to do with audiovisual culture (nursery 27%, primary 13%, secondary 18% and teacher training 8%).

When we inquire into the opinion on the **influence and impact** of audiovisual images, we notice this: 68% of the teacher thinks that the way in which someone is put on screen has more impact on the viewer than his/her words. Almost 75% of the teachers confirm that the image and sound influence each other and our interpretation. But still nearly half of the teachers think that television news is an

“objective reflection of the facts” and even 61% believe that “the documentary represents reality”. There are no striking differences of opinion about these two propositions depending on the teacher’s age; but the teacher does give somewhat less credence to the objectivity and the trustworthiness of the news and documentaries as the level of education, where he/she teaches, goes up. Slightly more than 50% of the teachers say that his/her pupils have difficulties in distinguishing reality from fiction when they are looking at visual images. The answers of the various subgroups of teachers (nursery 64% agree, primary 62%, secondary 53% and teacher training 23%) show us that, according to the teachers, the pupils’ ability to distinguish reality from fiction grows as they get older. 61% of the teachers assume that audiovisual culture at school sharpens the pupils’ critical capacity.

The majority of teachers believe that **audiovisual culture at school** contributes to modern education, in tune with society (72% agree) and in connection with the youth cultures (73% agree). 85% of the teachers in Flanders think that pupils need to learn how to consciously deal with audiovisual media and culture (knowing what they are looking at) and 80% is of the opinion that pupils need to “learn how to read, write and speak” as well as “learn how to see and listen” at school. Education needs to teach young people how to play with audiovisual media instead of being manipulated passively (70% agree). 65% of the teachers agree with the more radical proposition “Teaching young people how to deal with audiovisual culture in a fluent way is an important task for education”.

The above-mentioned results show that one sixth of the teachers says that his/her lessons have nothing to do with audiovisual culture, because enough time is spent on this after school hours. It turns out that teachers themselves do not give due consideration to the hidden discourses in a documentary or news coverage, two audiovisual forms which are often used in education, as will be explained in the next chapter. The importance of audiovisual training, to learn how to consciously and fluently look and listen at school, is recognised by a large majority of the teachers.

3.2.3. Audiovisual images and media in the classroom practice

To what extent, how and why are audiovisual images and media integrated into the present-day class practice? The outline mentioned below gives an idea of the number of teachers who have used a documentary, film, news/info, cartoon, image registration (e.g. recording of a play, opera, sports event), commercial, soap/sitcom/reality show or video clip during a lesson in 2003-2004. If the answer is yes, we have asked them the number of times they have used it.

F		
documentary (short or long)	60% of the teachers	4,3 times
	NE: 37% / PRIM: 69% / SEC: 62% / TT: 55%	
film (short or full-length)	51%	2,9
	NE: 41% / PRIM: 64% / SEC: 50% / TT: 38%	
news coverage/info (fragments)	51%	5
	NE: 12% / PRIM: 45% / SEC: 56% / TT: 55%	

cartoon (short or full-length)	40%	2,5
	NE: 91% / PRIM: 63% / SEC: 20% / TT: 18%	
image registration	29%	2,5
	NE: 20% / PRIM: 37% / SEC: 27% / TT: 22%	
commercial (with moving images)	19%	4,5
	NE: 4% / PRIM: 21% / SEC: 22% / TT: 13%	
video clip	10%	2,7
	NE: 12% / PRIM: 9% / SEC: 10% / TT: 7%	
soap, sitcom and/or reality show	4%	2,2
	NE: 2% / PRIM: 0% / SEC: 6% / TT: 3%	

The **main reasons** for using **documentary, film, news coverage/info, image registration, video clips, soap/sitcom/reality shows** are, in the order of importance, **making the lessons more fascinating, motivating the pupils and discussing the contents**. The first two reasons are the most important reasons for the use of image registration and video clips in the opinion of the teachers. The third reason for the integration of documentary, film, news/info, soap/sitcom/reality shows into the classroom practice is the **discussion of the theme**. The other reasons (discussion of the form, connection between content and form, influence and impact of audiovisual images, for the purpose of illustration, for recreational purposes) are not very important to the teachers. In general, the discussion of the form and of the connection between content and form are least important in the opinion of the teachers. The conclusion with regard to the three formats which are frequently used in classroom practice - documentary, film, news/info - has been visualised in diagrams on pages 190 and 191 (cf. above four is considered to be an important reason by the teachers, below unimportant).

According to the teachers, fascination and motivation, as well as pure recreation are important reasons for using **animated cartoons**. Because 91% of the teachers in nursery education and 63% of teachers in primary education use animated cartoons without any form of discussion, one could wonder whether these cartoons are just used as a sop. Even though we can roughly say that only 19% of the teachers integrates **commercials** into the lessons, we can find various motivations: the discussion of the influence and the impact, of the contents, the fascination and motivation of pupils, the study of connections between content and form, and, to a lesser degree, the formal characteristics are important when commercials are being used. The reasons for the use of animated cartoons and commercials inside the classroom have been visualised in diagrams on pages 200 en 201.

This inquiry also shows that 15% of the teachers has **created** an audiovisual form in the classroom, between 2001-2004 (three school years). This was primarily a commercial, news/info fragment and a (short) film. The following reasons to create an audiovisual image are important to the teacher (in the order of declining importance): 1) to make the lessons more fascinating, to motivate the pupils 2) to familiarise the pupils with the audiovisual culture they are living in 3) to make the lessons fit in with youth culture 4) to teach the pupils how to technically deal with audiovisual equipment. Getting to know the different stages of production processes, learning how to distinguish different kinds of images and recreation are less important reasons to create audiovisual images, according to the Flemish teachers. (see diagram 9 on p.194).

A **computer** has a couple of **audiovisual applications**: apart from showing (audio)visual material on the screen or projecting it through a beamer, you can also create and edit (audio)visual material (e.g. by using editing programmes), you can analyse them (e.g. compare images from different websites), or place them on a website. Not one of these four computer applications is used in primary or secondary education. As diagram 10 on p.195 shows, (audio)visual material is only shown on or projected by means of a computer.

66% of the teachers confirm that the school organises **film showings on a large screen** (nursery 45%, primary 54%, secondary 76%, teacher training 71%). Teachers in nursery and primary education say that the pupils, who are in their classes, attend an average of two film showings every school year, one of which has a preliminary or subsequent review. There are three film showings every school year in secondary education and the teacher training, two of which with a preliminary or subsequent review. In primary school, the showings on a large screen take place inside the school or in a cultural centre. Most showings in secondary education take place inside the school, in a film club or a movie theatre. The film showings on a large screen in teacher training courses take place inside the school. Almost half of the teachers (48%) are of the opinion that the study of the aesthetics and history of film and audiovisual images should be included in the curriculum (nursery 43% agree, primary 40%, secondary 51%, teacher training 59%).

34% of teachers in nursery education and 36% of teachers in primary education confirm that the school has organised **an audiovisual workshop, theme day or project week** during the time period between 2001-2004 (three school years). 56% of the teachers in secondary education also confirm that an audiovisual workshop, theme day or project week took place in school during this time period. Finally, 76% of the lecturers make mention of a similar activity, which has been organised in their college of higher education. Half of the workshops, project weeks and theme days give either the opportunity to experiment with computer programmes and applications such as iMovie, PowerPoint and websites, or the audiovisual aspect is only part of wider artistic, cultural, social school projects (e.g. project on film and solidarity, week of arts, musical). 33% of the projects deal with a recording and editing workshop, and 17% are about the history or aesthetics of cinema and the audiovisual image. The majority of the audiovisual workshops, theme days or project weeks is being organised inside the school building, with the help of external coaches like professionals from the audiovisual sector or workers in socio-cultural training (except from nursery education), and are being financed by the school budget. Finally, 10% of the teachers confirm that they have once organised an audiovisual workshop, project week, theme day themselves for one group of pupils (nursery 6%, primary 7%, secondary 12%, teacher training 7%). In secondary education, teachers in technical, vocational subjects or geography or history mainly take the initiative.

To summarise, it may be said that attending film showings on a large screen is a fairly frequent activity in schools, especially in secondary schools. The audiovisual aspect is also present in cross-curricular workshops, often as a sub-aspect of wider socio-cultural school projects or with the emphasis on the development of technical competences. Documentaries, films and news broadcasts are often used in classroom practice - the otherwise three television formats preferred by teachers in a private atmosphere - mainly to grip the pupils' attention, to motivate them and to explain their content in order to illustrate the lesson. One third of the teachers experiment with audiovisual creations inside the classroom, but there is hardly any attention paid to the audiovisual language as a syntactic and semantic sign system and means of communication. The computer, which is equipment which is mostly present inside the classroom, is hardly ever used to show (audio)visual material, let alone to analyse, create or place it on a website.

3.2.4. Impediments

Although the above-mentioned conclusions point to a fairly scarce and partial application of audiovisual images and media inside the classroom, the teachers seem nonetheless convinced of the importance of general audiovisual training in school. Teachers from nursery and primary education are of the opinion that audiovisual media **should be** applied **in all study fields** on a regular basis, except in gymnastics (see diagram 11 on p.196). 64% of the teachers in nursery education and 74% of the teachers in primary education endorse to the viewpoint that audiovisual media should be cross-curricular and integrated into primary education (e.g. by means of an animated cartoon about nature, using difficult words, styling of the characters etc.). According to teachers in secondary education, audiovisual media **should be** applied **in all study fields** of secondary education, apart from mathematics and gymnastics (see diagram 12 on p.197). Finally, lecturers in teacher training think that audiovisual media should be applied in all study fields in nursery, primary and secondary education, apart from gymnastics. As shown in diagram 13 (p.198), the development of all audiovisual competences, which are listed below, are important to Flemish teachers (listed from very important to important):

- observe consciously and critically (instead of consuming pictures passively)
- take up information from pictures and process this
- be defensible against the powerful influence (positive as well as negative) which the

medium can have

- choose consciously from the extensive offer of audiovisual media
- find a balance in observing, give it a position in comparison to other ways of spending free-time
- gain insight in the many means of communication used by visual language
- appreciate and evaluate audiovisual images
- control the fundamental basis of visual language (codex, syntax and semantics) fluently and apply it actively

It is striking how the development of the basic insights into audiovisual language gets the lowest score, even though this is the key to conscious and critical viewing habits (see main goal of achievement of audiovisual training).

Which **impediments** stand in the way of regular, varied, conscious and critical interaction with the audiovisual media in school? As stated below (see G), the majority of Flemish teachers experiences four impediments (in decreasing order): lack of **financial means**, clear **guidelines in the curriculum**, lack of **time** in the teaching package and insight into the **developmental objectives and attainment targets** of audiovisual training. Teachers in education organised by the municipalities and provinces break through this order: to them the vagueness of the curriculum is the most important impediment, followed by lack of time, and financial troubles. In general, the teachers in the free

educational network are even more annoyed by the impediments mentioned below than teachers in community, municipal and provincial education. With respect to the various education levels, the lecturers in the teacher training are the only ones who say they have enough audiovisual equipment and infrastructure at their disposal, and about just enough sufficient financial means. Teachers in secondary education evaluate their knowledge about audiovisual media and culture more positively than their colleagues in other education levels, but still think they are insufficient in order to use audiovisual culture in their lessons.

G. *Impediments according to the teacher*

70% agree.	<i>The financial means at school are insufficient.</i>
66%	<i>Clear guidelines on how to use audiovisual media inside the classroom are lacking in the curriculum.</i>
61%	<i>Lack of time in the teaching package to deal with audiovisual media inside the classroom.</i>
54%	<i>I am not sufficiently familiar with the developmental objectives and attainment targets, which include audiovisual training.</i>
45%	<i>I do not have enough knowledge about audiovisual media and culture.</i>
45%	<i>There is not enough audiovisual equipment and infrastructure at school to deal with audiovisual media inside the classroom.</i>

If we look at the **audiovisual infrastructure** in greater detail, we will notice that (see diagram 14 on p.199) a computer (with internet connection), audio rendering equipment and a television set are provided in most schools; MD player/recorder, DVD player, video camera and a beamer are almost never available. 28% of the teachers have a television set with a video player at their disposal in the classroom where they teach most of the time; only 10% has a DVD player. The primary schools are least equipped with regard to audiovisual infrastructure (see diagram 15 on p.200). 51% of the teachers

in nursery education, 60% in primary education, 77% in secondary education and 92% of lecturers gives an affirmative answer to the question “Is there a room in your school which is equipped for projections on a large screen (e.g. film or multi-media room, computer room...)?”

The inquiry asked teachers to evaluate their own **audiovisual competences and knowledge**. Teachers did **not** feel **well-grounded** in the matter of possible audiovisual applications in the classroom, media and audiovisual culture in general, the range and influence of audiovisual media, the style of images (e.g. framework, rhythm, montage...), the history and aesthetics of film and audiovisual images, and recording and editing techniques (see diagram 16 on p.201). Teachers feel capable of handling audiovisual devices such as DVD player, video camera, minidisc...; except for the over-40 set and lecturers in teacher training, who feel no more technically educated. It is interesting that there are no other significant differences between the various age groups with regard to audiovisual knowledge and competences.

The teachers have also been asked whether the **teacher training courses**, which they have attended, spent regular time on the training of **audiovisual competences and knowledge**. The results are poignant (see curve 17 on p.202) and are not significantly different depending on the education level in which the teacher works - nursery, primary, secondary education or teacher training - and on his/her age. Have the teacher training courses hardly spent attention to the audiovisual training of the students during all these years? 84% of the teachers are of the opinion that **more**

attention should be paid to audiovisual culture in the teacher training courses (nursery 73%, primary 89%, secondary 83% and teacher training 68%). And a positive final remark: 70% of the teachers - respectively nursery 57%, primary 77%, secondary 68%, teacher training 65% - would be interested in following audiovisual continuing-education courses (on how to integrate audiovisual media and culture into the classroom practice).

The Flemish teacher is of the opinion that audiovisual media should be regularly applied in all study fields, apart from gymnastics and mathematics. The main impediments to an efficient, versatile and conscious interaction with audiovisual media are, according to the teachers: lack of financial means, clear guidelines in the curriculum, lack of time in the teaching package and insight into the developmental objectives and attainment targets of audiovisual training. The inquiry shows that teachers do not feel sufficiently educated to use audiovisual language in the classroom. All in all, the teacher training courses hardly pay attention to the training of audiovisual competences and knowledge of future teachers. A large majority of the teachers pleads for more audiovisual culture in the teacher training courses (84%) and for audiovisual continuing-education courses (70%).

The results of the inquiry were discussed afterwards with the responder group of teachers, inspectors, pedagogical advisers of education networks and lecturers in teacher trainings. We have summed up our conclusions in the next paragraph (3.3).

3.3. PLAN OF ACTION

Developmental objectives and attainment targets

The developmental objectives and attainment targets shed more light on the technical, artistic, critical and communicative aspects of audiovisual images and media. From the technical point of view however, the responders themselves point to the general tentative and restless attitude of the teachers, which is due to insufficient knowledge about audiovisual media and inadequate audiovisual competence. The teacher's **technical uncertainty** is even more intensified by the contrasting adroitness of the pupils who often pick up evolving media technologies more quickly. In practice, the artistic approach does not always go to the very bottom of audiovisual images and media. Teachers and the inspectorate note that learning how to consciously look and listen and grasping the interaction between image and sound are hardly touched upon in primary education, and that visual arts and music education in the first stage of secondary education is still too narrow and traditional in spite of the cross-curricular audiovisual aims which have been stipulated by the Department for Educational Development. The field of the media is still too often considered to be the odd man out in **arts education**, which is not really an emancipated study field in education. The responders say that audiovisual training from an expressive and creative perspective is **insufficiently implemented** in education.

For the time being, the practical application of audiovisual images and media in classroom in order to stimulate the **communicative** skills of the pupils is still **too sporadic**. The audiovisual paradigm however offers a whole range of possibilities for, say, language education: not only visual support while learning modern foreign languages (e.g. by using a French¹, English, German, Spanish,... commercial, short film etc.) or while learning Dutch (e.g. foreign children), but it also offers a communicative sign system which can be analysed and evaluated. Audiovisual material like documentary, film and news/info is already regularly used in Flemish schools, mainly to illustrate certain teaching material. The Department for Educational Development and the educational networks emphasise the development and stimulation of a **critical approach** of all kinds of sources. The PISA investigation², which has tested the reading ability of fifteen-year-olds worldwide, shows that not only a nuanced critical approach of audiovisual images is important, but also of textual resources. Only Finland gets a better score than Flanders for reading comprehension, but when they were asked to “to give a vision on the form or content of a text, to critically evaluate texts or to formulate assumptions based on expert knowledge” the Flemish pupils significantly go down the world rankings. All in all, the structuring and evaluating levels in the use of textual, audio/visual and multimedia sources do not get enough attention in Flemish education.

1 For example, the websites of the Délégation culturelle et pédagogique pour la Flandre - Ambassade de France en Belgique (<http://fichespedago.free.fr>), Belgian Society for French teachers of the Flemish Community (www.bvlf.org) and Form@com (www.form-a-com.org) offer a pedagogical framework for the use of comics and film in French education.

2 PISA (Programme for International Student Assessment) is a triennial international investigation, which tests the knowledge and skills of fifteen-year-old pupils. The first series of test, held in 2000, lays the emphasis on reading skills. Visit www.pisa.oecd.org.

Even though audiovisual training has been integrated into the developmental objectives and the attainment targets, its practical application in the classroom is not that evident. In order to stimulate and support the school boards and the teachers, the policy makers could point to the social relevance of a conscious, critical and creative interaction with audiovisual images and media in education, and could bring the development in steps of specific viewing skills, observations and strategies to the attention. Propagating a **coherent and explicit view** on audiovisual training could help the transfer to the educational practice.

Impediments

Apart from the developmental objectives and attainment targets, the inquiry results were commented on by teachers, lecturers in teacher training courses, pedagogical advisers of the various education networks and the inspectorate. There is a general consensus on the discrepancy between pure verbal-literary education and the audiovisual living environment of young people. Would that put the fact that one fifteen-year-old pupil out of three feels out of place in Flemish education (source: PISA investigation) in a different light? The teachers contend that the evolution towards education, which is tailored to a visual society, is necessary and high-priority. Teachers say time and again that the integration of audiovisual arts into classroom practice wins approval, interest, motivation and appreciation from the pupils, also from the difficult ones. Even though the teachers seem sufficiently

sensitised and convinced, audiovisual training is only sporadically interwoven with the teaching package in a structured way, mostly by a single teacher who is supported by a committed school board. A couple of impediments need to be lifted in order to integrate a thorough audiovisual training into education in a less formal way.

According to the responders, the main impediment is a **lack of proper audiovisual knowledge and competence** with the teachers. They know from experience that audiovisual art can motivate and fascinate, but they do not succeed in breaking through the pure illustrative or intrinsic use of images and media in the classroom. **(Continuing) education** in two fields urges itself upon the teacher: on the one hand, refining his/her insight into the language (form, content and communication system) and the culture of the audiovisual image, and on the other hand, developing concrete audiovisual applications for classroom practice. Acquiring technical basic skills needs to be integrated into the continuing education courses where needed. It is important that the teacher's self-confidence with regard to the audiovisual material is being strengthened, so that he/she can easily manage a possible (technical) advantage or adroitness of the pupils. Opening a dialogue with the pupils about their favourite computer game or film can be enriching for the teacher, who does not necessarily have the same skills or preferences.

In order to go about audiovisually in the classroom, the teacher should be able to rely on three "resources": the curriculum, the didactical teaching material and the audiovisual infrastructure. First of

all, the audiovisual paradigm is indeed interwoven with the **curriculum**, but it is not explicit and structured enough in the opinion of the responders. The education networks could anticipate this and could propound a clear, coherent view on the integration of audiovisual training into the entire educational process in these curricula. Secondly, with regard to the **didactic teaching material**, we are still living in a flat world in which the third dimension has not yet fully broken through. DVD, CD-ROM, educational computer games,... however offer a possibility to use books with text and images in a more dynamic and three-dimensional way. Electronic and digital teaching material allow to deal with text, image, movement and sound, to find dynamic connections with other sources (e.g. the making of a film, links to websites with additional or contrasting information,...), to repeat fragments and to discuss them in detail.

Let us shortly elaborate in the subject of computer games¹. After a detailed investigation, Professor James Paul Gee of the University of Wisconsin in Madison, says that qualitative video and computer games supply learning skills which correspond with recent academic conclusions concerning the human learning process. In short, such games require active involvement of one or more players who identify with a self-chosen “real-virtual being”, they ask for an active solution for problems “within the regime of competence, but challenging”, and they demand processing of information which is supplied “just in time and on demand”, without losing sight of the context - the (game) world as a system. Above all, competences in all sorts of domains, even in abstract philosophical subject matters, are acquired

¹ For your information: the PISA investigation shows that pupils in Flemish vocational education play more games than pupils in technical or general education, but playing regularly does not necessarily have a bad influence on reading skills.

through “experiences realised in image and action”, pupils will find learning without effort fun and stimulating for their self-confidence, which will in turn encourage lifelong learning (and of course the survival of the qualitative game industry). For a detailed discussion and many examples, we want to refer to Gee’s books *What Video Games Have to Teach Us About Learning and Literacy* (2003) and *Situated Language and Learning: A Critique of Traditional Schooling* (2004) and to the website <http://labweb.education.wisc.edu/room130/papers.htm>. The website of Annemarie Walker (www.annemariewalker.nl), editor-in-chief of the Dutch Maki website where educational CD-ROMS and games were reviewed but which was unfortunately closed down, is also very interesting. The commercial offer of publishers should anticipate the modern demands and needs of Flemish education by developing multimedia teaching material. But this is not self-evident.

The arguments in favour of multimedia teaching material are based on the fact that, after the computer boom in education since 1998, the computer has been number one of the available equipment at school (see results of the inquiry). With regard to the third kind of resources for audiovisual training, the infrastructure itself, the schools still have to contend with the inevitable obsolescence and wear and tear of equipment and, with that, the need for financial investments. Primary schools are technically less equipped than higher levels of education. In secondary education, there is a general demand for a multimedia room. The various responder groups look at the results concerning equipment from a different angle. Audiovisual training in school demands extra effort from the teacher: appliances are simply not used, and borrowing audiovisual equipment or reserving the

multimedia room form barriers. The lack of infrastructural and financial means are sometimes only minor impediments which can make the interaction with audiovisual images and media more difficult, but certainly not impossible. One could for example discuss the various production stages of an animated cartoon with very simple, accessible means, or one could discuss sound, visual design, creation of images and communication by using short film, commercial, video clip which are filmed with hand-held cameras...

According to the responders, the teachers do not just struggle with impediments like inadequate knowledge and competences, uncertainty about the curriculum, lack of financial means and time, ... but the practical application of the developmental objectives and attainment targets is also made more difficult by **educational structures** which are too **rigid** (e.g. teaching period of 50 minutes per lesson in secondary education) and traditional **cognitive evaluation systems aimed at products** (e.g. written test, essay, thesis as final result¹). Primary education and more flexible teaching like the Project Integrated General Subjects in vocational education, the Vrije Ruimte in the third stage of general secondary education and the projects, which cross study fields, classes, or levels offer more room to experiment with integrated audiovisual training. The curricula of the educational networks give a more concrete impetus towards this direction. CANON Cultural Unit of the Department of Education too encourages, for example by using Dynamo2-subsidies, collaboration across study fields, classes, stages, schools and networks with a third party (organisations, artists, workers in socio-cultural

1 For your information: the first audiovisual doctorate (on DVD) was defended by Karl Desloovere on 26 March 2004 ("De geschreven audiovisuele articulatie van het filosofisch denken", VUB).

training) in a art-creative, green, democratic, healthy, active... fields of action. Many schools have worked on image and media, assisted by audiovisual organisations and professionals, which has produced the most fascinating Dynamo2-projects (www.dynamo2.be). As part of A shot of Art, the pupils in secondary education were also given the chance to submit a project to CANON Cultural Unit; during the last season 2001-2002, mainly drama and media projects got support. Such initiatives, which are unfortunately still small in number, make an important contribution to laying traditional ways of teaching on the table and invite teachers and audiovisual players to exchange their expert's assessment.

Conclusion

We conclude that many teachers regularly integrate (audio)visual images into their lessons, and that they are really convinced of the motivating impact and power of expression of a medium which is closely linked to modern society which is rich in imagery and to the living environment of young people. But few teachers - and people in general - have the knowledge and competences needed to broaden the classical discussion of the content to develop insight into the formal characteristics, which give meaning and can steer interpretation, and communicative materials of audiovisual images. **(Continuing) education** in the audiovisual language and culture, which is linked to concrete, creative practical applications and to basic technical skills, urges itself upon the teacher. To recapitulate, 84%

of the teachers in Flemish education say that more attention should be paid to the audiovisual paradigm in teacher training courses and 70% would be interested in following continuing education courses about audiovisual training. Future teachers should be given the opportunity to permanently brush up their professional and expert knowledge in order to anticipate the evolving demands and needs in society. We will go deeper into the fundamental role of the teacher training in the gradual intake of audiovisual competent teachers in education in chapter 5.

A well-founded, critical approach of the audiovisual paradigm in all study fields needs to be implemented into education in a **structurally clear** and durable way, if we do not want to let a reliable audiovisual training depend on the goodwill of one single educated and motivated teacher who might be supported by a sensitised school board. **Policy makers** could offer ideas and support to the education networks so that they can give audiovisual training in the learning process of children a coherent interpretation. Infrastructural improvements and subsidies (obtained by developing projects) could help the integration and development of audiovisual education. Consulting publishers of educational material would be a useful step towards the development of innovated didactical material about the form and culture of the audiovisual image.

Finally, the structured development of audiovisual education fits in with a general **tendency to reform** education. More flexible learning and study programmes, in secondary education as well - which is still determined by a strict time schedule and a rigorous separation of general, vocational,

technical and arts education - would give integrated audiovisual education a better chance. But also a collaboration with pupils' families and with third parties like audiovisual organisations, cultural centres, workers in socio-cultural training... could contribute to a more efficient and wider use of local infrastructures en to a constructive exchange of audiovisual and pedagogical know-how. The development of a wider school concept in Flanders could definitely stimulate the development of such networks. Synergy between the education, cultural and media partners closes the gap between school and the audiovisual living environment of young people.

After this screening of the educational field we will examine which educational projects are offered by the audiovisual sector in the next chapter.

4 THE AUDIOVISUAL FIELD

Now that we have some idea of the interaction between Flemish education and audiovisual images and media, we need to examine to what extent the players in the audiovisual field care for education. This research project wants to offer transparency and wants to outline the educational activities of the audiovisual sector in Flanders. In contrast with the French-speaking part of Belgium and the countries surrounding us, Flanders does not have a person or office, which is responsible for media education. On top of this, the audiovisual initiatives in Flanders have not yet been mapped. As part of this research, many audiovisual players have been traced and questioned. The fact that Flanders hums with activity is striking because it is a relatively small field of action: a large number of audiovisual organisations are very active in the educational field, in spite of the often restricted financial means. Many initiatives are based on years of experience and have worked out a refined audiovisual educational offer.

We will try to examine the heterogeneous audiovisual field of action in this chapter by providing

insight into the various players and artificially subdividing and discussing them. In this outline, we will restrict ourselves to initiatives, which are (partly) active in regular primary and secondary education and in the teacher training: organisations, which purely aim at other fields with their audiovisual education initiatives. The first part describes the initiatives with a film-educational tradition like Jekino-Films, Lessen in het donker, FilmMagie, Filmmuseum Antwerpen/MuHKACinema, Vlaamse Dienst voor Filmcultuur, the festivals Open Curtain and Europees Jeugdfilmfestival as well as the commercial service Kinescola. A second subgroup includes audiovisual initiatives and associations which mainly offer active education like W*a*f!, Kidscam, Videokontakt, Imagica, Polymorfilms (4.2.1.) as well as initiatives, associations and centres which have an audiovisual component in their educational offer like Kong, ABC (ART BASICS for CHILDREN), Piazza dell'arte, Villa Basta, JAVI, De Verbeelding & Spirit, Graffiti Jeugdendienst, Mooss, Kunst in Zicht, Spelewei, Wisper and Provinciaal Vormingscentrum Malle (4.2.2.). These audiovisual players¹ in the educational field are shortly introduced in italics; the short presentations have been submitted for approval. Apart from offering insight into the educational offer in audiovisual Flanders, this chapter wants to evaluate the audiovisual field of action, reveal bottlenecks and thus contribute to a coherent, constructive policy.

¹ The initiatives (in the year 2004), which are listed below are called "audiovisual players". Their audiovisual training activities could fit in with a larger framework concerning art education or youth work. We want to apologise to those organisations, which we were not able to detect and are therefore not included in this outline.

4.1. FILM-EDUCATIONAL INITIATIVES

Jekino-Films vzw¹

www.jekino.be

The national youth service Jekino-Films (Brussels) splintered from Jefi, the film service of the Bond van Grote en Jonge Gezinnen (Union for Large and Young Families) in 1976. Jekino-Films closely cooperates with the sister organisation Vlaams Centrum voor Kinder- en Jeugdfilm (Flemish Centre for Children's and Juvenile Films), which mainly takes care of the distribution of juvenile films. With a diversified educational offer, Jekino-Films brings young people into contact with the medium film, both during and after school hours:

- *Film reviews and film dossiers*
- *Filmstones: programming **juvenile films** in about twelve **movie theatres** in the provinces Antwerp, Limburg, Flemish Brabant and East Flanders. Some of these movie theatres (e.g. Utopolis Mechelen and Turnhout, Cartoon's Antwerp, Studio Skoop Ghent) cooperate with Lessons (Lessen in het donker) for the pedagogically supported school shows.*

¹ v.z.w.: abbreviation of the Dutch term "vereniging zonder winst", which is a non profit making organisation.

- **Studio Jekino:** active initiation into the filming process. A video clip, documentary or short film is being created in the workshop "live action" (10-20y) and young people become acquainted with animation techniques in the workshop "animation film" (8-20y).
- "Getting film - liking film": 90min **initiation modules** about basic viewing exercises (from 8y), camera (8y+), special effects (10y+), sound (14y+), montage (10-12y), animated film (8+).
- **Multimedia projects:** film showing linked to an interactive, thematic exhibition (e.g. about violence, child soldiers, juvenile participation...). Jekino-Films works out such multimedia projects in collaboration with Jeugd en Vrede (Youth and Peace) and Kinescola.
- Documentation centre and sale and rental of films.
- "Image (plus)", project organised by the Vlaams Centrum voor Kinder- en Jeugdfilm for primary and secondary schools in Brussels, subsidised by the Flemish community commission: film showing in community centres and movie theatres in Brussels consisting of an introduction, film dossier and possibly workshops too.

Apart from film dossiers, Jekino-Films offers youth workers and teachers **pedagogical tools** like a board game about film (*Het Grote Jekino-Filmspel* or *The Big Jekino Film Game*) and a kit about a book and film. The **expositions** on media education and **custom-made creative trainings** are part of what is on offer for adults. Jekino-Films is also the co-organisator of the film festival in Hückelhoven, Germany. Vlaams Centrum voor Kinder- en Jeugdfilm and Jekino-Films collaborate with

Lessen in het donker on an administrative, organisational level and with regard to the content (film distribution for school shows and contribution to film dossiers) and with the Europees Jeugdfilmfestival or European Juvenile Film Festival (film distribution, educational workshops, film dossiers). Jekino-Films is the driving spirit behind the international festival Kids for Kids (°200), which selects and awards a prize to short films which are made by juveniles (6-16j) (www.kidsforkidsfestival.org). The Flemish creations are being pre-selected and rewarded at the MakingMovies festival in Antwerp (first edition: February 2005). The Jekino-Films team consists of four permanent staff members and some freelance animators.

Lessen in het donker vzw (Lessons in the dark)

www.lesseinhetdonker.be

*Lessen in het donker, founded in 1995 on the initiative of the City of Bruges, the Cultural centre of Bruges and Cinema Lumière, schedules **film showings for schools** in 37 movie theatres and community and cultural centres in Flanders. Lessen in het donker has been set up as a local project in Bruges but developed into a project in West Flanders thanks to the financial support from the Province of West Flanders in 2000. Thanks to the subsidies of the Flemish Community (Department Media and Film), Lessen in het donker widened its activities two years later towards the provinces East Flanders, Antwerp, Flemish Brabant and Limburg.*

Lessen in het donker tries to broaden the “blockbuster view” of pupils in primary and secondary education towards films, which are different with regard to style, rhythm, content, cast.... A **pedagogical dossier** for teachers and a handout for the pupils come with every film as a guideline for a subsequent discussion in class afterwards. The programme for the school year 2004-2005 consists of 17 new films (nursery 2, primary 6 and secondary 9) and a couple of films selected from previous school years. A free training in September offers teachers insight into the film programme. *Lessen in het donker* collaborates with Jekino-Films and the Vlaams Centrum voor Kinder- en Jeugdfilm with regard to the content (layout film dossier), on an organisational (film distribution) and administrative (Board of directors) level, and has one full-time staff member.

FilmMagie Educatief (FilmMagie vzw)

www.filmmagie.be

*Filmmagie (Film Magic) the former Catholic Film League in Brussels, publishes the monthly magazine Film&Televisie (FILM/TV/DVD) and the three-monthly film study magazine CineMagie, takes care of a film documentation centre (DOCIP) and supports and advises some fourteen local film clubs in Flanders (e.g. De Andere Film or The Other Film in West Flanders). A couple of Filmmagie clubs organise pedagogically founded **film forums** for schools too. Filmmagie has also developed an educational service called FilmMagie Educatief (the successor to the Pedagogical Service for Film*

Culture), which wants “to make the educational field familiar with the importance and the intractability of modern visual culture and more specifically wants to stimulate the integration of the valuable, artistic film into the educational and learning process”. This educational service addresses itself to the teaching staff of primary, secondary and tertiary education in all educational networks, and offers the following services:

- **Consultancy** for image and film training in school: every school term a publication of favourite films, organisational support and back-up with regard to the content of film forums in school, production of pedagogical film dossiers.
- A team of **film pedagogical animators** can support the teachers and lecturers on request or they can be directly deployed in classroom practice.
- **Training courses and workshops** for teachers and lecturers.
- “Leren leven met beelden”: a **guideline** for programming and analysing juvenile films, in collaboration with Kinescola.
- **Projects** in collaboration with Broederlijk Delen (Fraternal Sharing) and Welzijnszorg (Public Welfare), assistance in the Dag van de Religieuze Film (Day of the Religious Film) and support of the implementation of media training and visual arts education into the curricula of primary education.

FilmMagie Educatief has no permanent staff members at the moment but is being managed by four mentors (three volunteers from the educational field, as well as the paid editor-in-chief of the Filmmagie magazines). Filmmagie vzw is subsidised by the Flemish Community (Media and Film) for all its activities.

Filmmuseum Antwerp/MuHKACinema

(Centrum voor Beeldcultuur or Centre for Visual Culture)

www.muhka.be

*Supported by the Flemish Community (Culture), Province and city of Antwerp and the National Lottery, Filmmuseum Antwerp/MuHKACinema acts as film museum and platform for film showings and events about new media. Together with the intern public actions concerning film and media, the documentation centre Sinebase, the three-monthly media magazine AS and the collaboration with the Master in Film studies and Visual Culture at the University of Antwerp, Film museum/MuHKACinema deals with trainings of knowledge and **reflection** on film and new media. The educational cell mainly aims at secondary education, with the following on offer:*

- **Showing** film classics, possibly with an educational film dossier and introduction (from a short film review to illustrated lectures on a director, an era, a genre...).

-
- Possibly showing films with subtitles, as part of foreign language education.
 - From secondary 2nd stage onwards: ex-cathedra **lectures** illustrated by film fragments on the production process of a film, the creation of film language, insight into film editing, film and reality (possibly with a film showing and pedagogical dossier).
 - **Philosophical discussion** about film (from primary 2nd stage onwards) with a film showing and professional guidance.
 - **Workshop** "making film" (secondary 3rd stage): shooting a digital short film (montage done by the coaches) and film showing in a movie theatre, possibly after a workshop in basics of writing a screenplay.
 - Teaching programmes on **animated cartoons** (primary education): acquaintance with pre-cinema, initiation into animation techniques and guided creation of animation.

The intern public actions concerning film and media of the Filmmuseum Antwerp/MuHKACinema are organised by one part-time person in charge and one full-time administrative co-ordinator. An appeal is made to freelance co-workers, which are internally trained and coached, for the lectures, workshops and classes.

Vlaamse Dienst voor Filmcultuur vzw (Flemish Service for Film Culture)

www.filmarchief.be

The Vlaamse Dienst voor Filmcultuur looks after educational activities and hosted seminars with numerous partners. A representative example is the two-yearly summer film college for adults, which is supported by the Ministry of the Flemish Community, in cooperation with Cinéma Lumière in Bruges. A permanent partner of the VDFC is the Filmmuseum Brussels, which has served as the display window of the Film Archives since 1961. The VDFC organises (among others):

- **Classical film matinee** for young people (not specifically for schools), on Sunday morning at the Film museum (mainly 10-16 years).
- **Film courses and seminars** for adults (among them many teachers). For example, during autumn 2004, the history of film has been elucidated in 11 lectures and film fragments, starting from creative aspect like screenplay, direction, editing, settings and costumes, special effects, sound, production.

(visit www.anatomievandefilm.be)

One full-time staff member works for the Service for Film Culture. The VDFC is receiving a yearly subsidy at the moment from the Ministry of the Flemish Community (Media and Film).

Open Doek vzw (Open Curtain)

www.opendoek.be

*The thirteenth edition of the Open Doek festival will take place in 2005 with more than 70 "less evident films from less evident regions", in an artistic framework of concerts, exhibitions, theatre productions, lectures... Open Doek programmes weekly in Utopolis throughout the year. But during the festival, Open Doek organises **school showings** for primary and secondary education, with world films from other regions than Western Europe and the United States. The school festival moves from Turnhout and Hoogstraten to Geel, Mol and Antwerp in April and May, and arrives in Maasmechelen, Hasselt and Neerpelt in November. Before the school showings get started, the teachers are introduced to the films, which are offered by Open Doek during the "**film hopping**" days in Turnhout, Antwerp and Hasselt. This foretaste, which is organised for the teachers, is supported by pedagogical dossiers and workshops on the practical use of film inside the classroom. Open Doek also supports the yearly **film weeks** which the **teacher training** of the Catholic College of Higher Education H. Graf in Turnhout organises for the first cycle students.*

*Apart from this programme for schools, Open Doek has developed **leisure activities** including workshops animation, short film, video clip... for young people (in cooperation with Kidscam among others), film educational lectures, breakfast cinema and a film college for adults (in collaboration with the Vlaamse Dienst voor Filmcultuur, Centrum voor Intercultureel Management en Internationale*

*Communicatie, Vorming-Plus, Nederlands Instituut voor Filmeducatie a.o.). In order to stimulate the Belgian **distribution of children's world films**, Open Doek set up a children's film funding: during a yearly competition for children's films, a jury consisting of eight-year-olds awards a distribution bonus to a film. With this initiative, Open Doek wants to meet the increasing demand of teachers and pupils for world films aimed at children between 5 and 9 years old.*

Open Doek is subsidised by the Federal Government DGOS, the Flemish Community (Media and Film), Province of Antwerp and City of Turnhout. A full-time staff member takes care of the educational working.

Europees Jeugdfilmfestival vzw (European Juvenile Film Festival)

www.kidfilm.be

The Europees Jeugdfilmfestival, was founded in 1988 on the initiative of the Vlaams Centrum voor Kinder- en Jeugdfilm, Jekino-Films and Jeugdbioscoop Antwerp, offers a range of short and full-length films every year in February for children and youngsters between 4 and 18 years old, in Antwerp (EJFF seat) as well as in Bruges. Supported by the Flemish Community, the Province West Flanders, Ketnet and the Vlaams Centrum voor Kinder- en Jeugdfilm, four prizes are being awarded to the films in competition. At the same time the documentary festival for youngsters takes place in Rataplan in Antwerp. The Europees Jeugdfilmfestival organises numerous sidelines during the festival (workshops

animated film, bodypainting, special effects etc) in collaboration with Canal+, Jekino-Films, Jeugdendienst Antwerp and De Verbeelding & Spirit among others. **School showings** before and after the festival week take place in Antwerp, Wilrijk and Deurne, and Wilrijk always fit in with a **pedagogical dossier** mostly worked out by Jekino-Films or *Lessen in het donker*. The *Europees Jeugdfilmfestival* has two permanent staff members and is being subsidised by the European Commission, the Flemish Community (Media and Film), Provinces of Antwerp en West Flanders, City of Antwerp and City of Bruges among others.

Kinescola

www.kinapolis.be

An overview of the things Kinescola can offer, which is the central service for school showings by the commercial Kinapolis Group:

- *An on line list of films subdivided according to age categories with a very concise film review (synopsis, key words, themes) gives teachers an idea of the juvenile films which can be shown on request in one of the Kinapolis movie theatres.*
- *Kinescola pays for the production and distribution of the film-pedagogical handout "Leren leven met beelden" (see Filmmagie).*

- *Kinescola provides accommodation for the organisation of multimedia projects (film with interactive exhibition) i.c.w. Jekino-Films, Youth and Peace and with the Service for Health Improvement of the socialist medical insurance company.*

The film showings and projects for schools take place in Kinopolis movie theatres in Antwerp, Brussels, Ghent, Hasselt, Kortrijk, Leuven. Kinescola is being financed by the Kinopolis Group.

Show platforms

Great efforts are made in Flanders throughout the year to make the less commercial juvenile film accessible to a young audience. The organisations, which we have just represented, play the role of pioneer in collaboration with movie theatres, film clubs, cultural and community centres. Jekino-Films has built out a network of twelve movie theatres with Filmstones, some of which appeal to *Lessen in het donker* for the pedagogically supported film shows. In a short time span, *Lessen in het donker* has developed into the largest Flemish network for school shows, in collaboration with 37 movie theatres, cultural and community centres. *Lessen in het donker* and *Filmstones* gratefully make use of the distribution possibilities, which are offered by the Vlaams Centrum voor Kinder- en Jeugdfilm, at the risk of a possible one-sided outlet. Apart from these a network of about fourteen Flemish film clubs for school forums are given advice concerning the content and the pedagogical aspect by *FilmMagie*

Educatief. Open Doek organises school shows outside the festival period in various cities and motivates the Belgian distribution of children's world films with a Kinderfilmfonds, a fund for children's films. Finally, we want to mention the service Kinescola of the commercial movie theatre group Kinepolis, which rents out its infrastructure for an alternative juvenile film programme at the request of schools.

Not only the above-mentioned **networks**, but also the **film platforms on a central and local level**, devote themselves to bringing young people into contact with the "other" film; think of the Vlaamse Dienst voor Filmcultuur in Brussels, Filmmuseum Antwerp/MuHKACinema or of local juvenile film platforms such as Kifi vzw in Zottegem. Apart from the film offer on a yearly basis, the Flemish audiovisual landscape also includes **festivals** with a specific programme for schools: both Open Doek and the Europees Jeugdfilmfestival organise school shows accompanied by pedagogical dossiers. Other festivals, which are not directly aimed at schools, have more attention for education too nowadays. For example, the European Film Festival in Brussels applied to Jekino-Films in 2004 to train and guide pupils in secondary education to publish an audiovisual report on the festival. The Internationaal Kortfilmfestival - International Short Film Festival 2004 (Leuven Kort) selected five productions from the short fiction films, documentaries and animated films to be shown in schools, and are introduced by a co-worker of the festival. We want to conclude by mentioning the international event Cinedays, which was organised in 2002 for the first time by the European Commission and which wanted to sensitise young people for the European film. As part of Cinedays 2002 en 2003 in Belgium,

a series of film showings has been organised in cooperation with movie theatres in Brussels and Antwerp and the Filmmuseum Antwerp/MuHKACinema.

Apart from the film offer for schools, which is included in a year or festival programme, show platforms are organised for the own **creations of young people**. The international festival Kids for Kids, organised by ECFA (European Children's Film Association) and CIJEF (International Centre of Films for Children and Young People) en promoted throughout Europe by Jekino-Films, motivates young people between the ages of 6 and 16 to partake in a short film competition with own creations. The Flemish creations are being pre-selected during the MakingMovies festival organised by Jekino-Films (1st edition: February 2005). A compilation of the awarded creations is then shown worldwide (www.kidsforkids.org). The contest Kunstbende (www.kunstbende.be), an initiative of Villanella vzw and supported by the Flemish Provinces, the Community Commission of the Metropolitan Region of Brussels and the Flemish Community (Youth) and meanwhile spread to other European countries, acts as a stimulating platform for young people's creations in various fields (dance, music, performance, text, *on stage*, design, but also photography, video and new media). The online magazine Kingkong vzw follows up the pre-selections and activities by Kunstbende and makes an audiovisual report on the Internet (www.kingkong.be). We want to complete by mentioning the festival Het Grote Ongeduld (www.hetgroteongeduld.be) which has a decentralised network and which wants to offer a platform for the final work of students from a dozen of Belgian film schools.

The inquiry results show that young people (mainly in secondary education and teacher trainings) regularly attend a film showing on a large screen during school hours. Apart from *Lessen in het donker*, which exclusively organises school showings, many other audiovisual players put great efforts in the integration of a school programme into their film offer. When we leave the contest for young people's creations- logically short films - like *Makingmovies* out of consideration, we notice that most organisations, central film platforms and festivals, have exclusively included full-length films (fiction and animated films) in their programmes. Short fiction and animated films, video clips, short documentaries and experimental creations discretely make their way to the white screen, but they are not shown to a school audience. Shorter audiovisual productions are very suitable for education in a fairly rigid school system: the short film can be watched and shortly discussed in the course of one lesson. The traditional processing can be widened in the following lesson. Instead of the usual analysis of the content (which takes a lot of time for a full-length film), creative assignments will be done and will pay attention to the formal characteristics, which carry the meaning, pupils will reflect on the artistic and social context etc. The educational department of the British Film Institute for example has worked out a compilation of short films with a *teaching guide* for teachers in primary education ("*Starting Stories*" and "*Story Shorts*"; visit www.bfi.org.uk/education). Audiovisual forms which are more closely related to the living environment of young people, like a video clip, sitcom or short animated film can break down barriers; an abrupt introduction into the less commercial films by using classics, of which the artistic value is of course beyond dispute, might arouse boredom or aversion with the pupils. Anyway, why would an audiovisual showing necessarily imply a visit to the movie theatre or cultural centre? The

white screen offers a surplus value for sure, but should we not consider the spread of for example commercials, which have won a prize, on VHS or DVD (with a royalty settlement) in schools? A wider, **diversified audiovisual offer**, which fits in with the educational possibilities and the pupils' profile is advisable.

Film dossier

Lessen in het donker, Jekino-Films, Open Doek, as well as FilmMagie Educatief and Filmmuseum Antwerp/MuHKACinema develop **pedagogical film dossiers** or take care of a film review. In order to avoid redundancy, Lessen in het donker, Jekino-Films and Open Doek try to set up a collective editorial board for the pedagogical film dossiers. The good intentions however experience practical impediments and meet up with the fear a loss of individual character. Although the three organisations endorse the importance of the syntax of a film, the main point in the dossier is still the content and theme - mainly on request by the teacher himself - or content and form are still dealt with separately. The development of all dossiers would benefit from **consultation** between the three departments but also from an exchange of knowledge with other audiovisual organisations, which have film aesthetical know-how (e.g. Filmmagie, Vlaamse Dienst voor Filmcultuur, Filmmuseum Antwerp/MuHKACinema). The Filmmuseum Antwerp/MuHKACinema for example works with a teaching package about the influence of image on the perception of reality on the basis of three films and links to other audiovisual

creations. More dialogue in the audiovisual field, with respect for the diversity of the players, would stimulate quality and innovation in the long term. But the collaboration with education itself should not be avoided: think of guidance which Open Doek offers the second-year students in the teacher training Heilig Graf in the Catholic College of Higher Education Kempen-Campus Turnhout in the development of a film dossier. The perceptive viewing process, which the future teacher goes through, is more important than the result itself.

The traditional concept of the ready-made film dossier for teachers, with page-filling expositions on content, theme and aesthetics of the film and on the life and work of the director, should be questioned. More concise dossiers, on the other hand, with more attention for the meaning-giving film syntax - with which teachers are not very familiar - and with pedagogical tips would stimulate the creativity of the teacher and pupils. A discussion about the theme and content of the film would easily be restricted; if the teacher wishes more information, he/she will be referred to relevant resources. Anyway, in this digital era it is probably unthinkable that the dossiers are not available *on line*. The Internet would not just immediately activate the links to other sources of information, but it also offers the possibility to deal with audiovisual culture in a more dynamic and emancipated way; let us think of the insertion of fragments from films, soaps, commercials, computer games...which are relevant for, or give insight into audiovisual creation, which needs to be discussed. The Internet also gives pupils the opportunity to share their (audiovisual) reactions on the film they have seen. The development of such a **pedagogical platform *on line*** requires quite an effort, but is hardly compatible with the

possibilities of audiovisual organisations today. The development of new methods and pedagogy is a dream activity for the audiovisual initiatives, which try to qualitatively survive today.

Apart from reform, we want to plead once more for a **broadening** of (full-length) film analysis towards dynamic insights into the audiovisual culture. The Nederlands Instituut voor Beeld en Geluid (Dutch Institute for Image and Sound) for example wants to provide education with an interactive museum (opening end 2006), as well as a digital source bank containing mainly television formats (news coverage, report, soap, quiz...). The institute will also work out on line teaching packages with visual fragments and tools, which give insight into the language and culture of the image (www.beeldengeluid.nl). In Belgium too and on the initiative of the IAK (Flemish Initiative for the Audiovisual Arts), research is done into the feasibility of a service platform, which could make less shown audiovisual creations like short films, documentaries, experimental films... available, for both general and pedagogical aims (visit www.iak.be). Such a platform would of course create possibilities for audiovisual organisations, which wish to offer support to teachers in audiovisual productions, other than full-length films.

We want to conclude by mentioning that CANON Cultural Unit of the department of Education (Ministry of the Flemish Community) devoted itself to the reform and broadening of visual arts education. With regard to the pedagogical support of audiovisual creations, CANON Cultural Unit has developed brochures and CD-ROMS about the docudrama "Les enfants de l'amour" (in collaboration with Wisper), the full-length film "Pauline & Paulette" (in collaboration with Steve Maes and Lieven

Debrauwer) and the documentary “Tu ne verras pas Verapaz” (in collaboration with Steve Maes, Didier Volckaert and An. Van Dienderen). The teaching packages also contain a VHS or DVD of the audiovisual creation so that it can be watched in class and fragments can be repeated. Apart from an in-depth study of the specific character of the audiovisual genre, the creative dossiers offer four frameworks for class processing, in which the content is constantly coupled to the formal characteristics: a discussion among the participants (how do the formal aspects support the touching scenes and the calling up of emotions with the viewer), an analysis of every scene of the exposition starting from the basic principles of audiovisual language, a series of questions about content-form-theme-detail in order to stimulate a conscious look, and finally a philosophical discussion as an alternative to the traditional discussion of the content and theme. This mainly reflective part is supplemented with active assignments on audiovisual parameters (framework, montage, colour, sound...), and includes *cross-curricular* activities. The audiovisual projects of CANON Cultural Unit give teachers concrete support to move away from the discussion of the pure content on the one hand, and encourage filmmakers to contribute to the training of critical, conscious viewers.

Film education for teachers

Apart from working out a film dossier, some audiovisual players **introduce** teachers to their film programme. Open Doek and Lessen in het donker offer a film foretaste during the so-called yearly film hopping days or seminars for teachers. Leuven Kort too compiles an introductory DVD with film

fragments. All in all, the pedagogical support in film showings is however restricted. The interviews with Felix Vanginderhuysen (Jekino-Films), Tine Van Dycke (Lessen in het donker), Freddy Sartor (Filmmagie), Stef Franck (Vlaamse Dienst voor Filmcultuur), Marc Bekaert (Filmmuseum Antwerp/MuHKACinema) and Marc Boonen (Open Doek) show that the Flemish teachers ask for a framework for film showings which surpasses an acquaintance, a pedagogical dossier or an introduction: the teachers are very interested in **further** audiovisual **training**. The importance of continuing education, which will give the teachers more insight into the language and culture of audiovisual images and thus can widen the traditional group discussion about the content, is fully confirmed by the above-mentioned audiovisual players. Up until now, their plans to organise further training for teachers have hardly come true, mainly because of a lack of personnel and a lack of financial means. Teachers can however follow courses or seminars for adults (offered by the Vlaamse Dienst voor Filmcultuur, Filmmuseum Antwerp/MuHKACinema among others), but in which no special attention is paid to the pedagogical aspects. Teachers however stress the importance of the ability to define film education and audiovisual training, to place it in the attainment targets of various study fields and to start working with creative processing tips and pedagogical tools.

We want to give some examples of **film training courses for teachers**. The project "Picture This!" (2002), organised by Open Doek, supported by CANON Cultural Unit of the department of Education among others and with the cooperation of Jekino-Films, FilmMagie Educatief, Kunst in Zicht, Wisper, Zebracinema... gave teachers the opportunity to participate in seminars, lectures and subsequent discussions during the training days prior to the festival. During these further training

sessions, the films were being fit in with, analysed and used in study fields and cross-curricular subjects. Despite the good formula, the turnout was poor and the pilot project "Picture This!" was not repeated again because of a lack of financial means. The International Film Festival Rotterdam (www.iffrotterdam.nl) gives another example of film training: a couple of months before the festival the IFFR organises a series of film courses in collaboration with about 25 universities and colleges of higher education, which include these courses in the compulsory teaching package. The Rotterdam Film Course is being drawn up on the basis of a one guiding principle (sound in 2004-2005: "The Sound of Movies") and lectured by audiovisual experts who are connected to the Nederlands Instituut voor Filmeducatie (Dutch Institute for Media Education). The training is followed by a free film showing and an introduction during the International Film Festival in Rotterdam. The British Film Institute (www.bfi.org.uk/education), who is in fact the European market leader concerning film education, has developed four *distance e-learning courses* for teachers in collaboration with the Middlesex University and the London Education University: Introduction to Media Education, Film Theory for Teachers, Digital Video Production in Education, Media Education in Practice. The e-modules last four to twelve months and the participants receive a certificate after the course.

The **educational field** itself too **takes steps** in the direction of continuing film education for teachers. During the school year 2004-2005 the Overlegcomité Leraren Frans (OVLFF) and the Délégation Culturelle et Pédagogique (French Embassy in Belgium) organised the eighth edition of the Week of the French Film in Antwerp, Bruges, Ghent and Kortrijk. Teachers who have attended a film showing together with their pupils, receive a press dossier, as well as a pedagogical filing card which is at their

disposal on the websites of the Délégation Culturelle et Pédagogique (<http://fichespedago.free.fr>) and Forma@com (www.form-a-com.org). It is interesting that French teachers can participate in a (unfortunately fairly restricted) further training course in Antwerp, Ghent or Kortrijk and receive a certificate afterwards.

In short, Flanders disposes of a consolidated network of screening platforms where the less commercial juvenile film is promoted too. Now that the structural circulation is fairly well insured in all Flemish regions, we need to seize the opportunity to break through the hegemony of full-length films and let the young people have a taste of a wider audiovisual offer. The audiovisual organisations traditionally offer a pedagogical framework for school showings, mostly in the form of a film dossier as an impetus to a class processing. Here too, broadening and innovation are advisable. The classical dossier, which can only be applied to one film and deals with content, theme, director's biography and form in separate ways would gradually need to make room for a more dynamic and broad view on audiovisual culture in which interactive working methods as well as reflection coupled to empirical experiments are at the centre. This presupposes however that teachers have gained insight into the richness of the language and culture of the audiovisual images through continuing education, and in this way daring to join the confrontation with the audiovisual paradigm within the educational context. Extension of the offer, reform, consultation between various audiovisual organisations and affiliation with education are urgent for the benefit of quality improvement. Concretely, the development of a network like the Nederlands Instituut voor Filmeducatie (Dutch Institute for Film Education:

www.filmeducatie.nl) which stimulates the exchange of know-how between the audiovisual players and supports innovating pilot projects. But in dialogue with the educational field and without the conflicts of interest and the grinding lack of financial means which distress the NIF at the moment.

After the discussion of the audiovisual players who have a film educational tradition, we will introduce the heterogeneous group of initiatives, which emphasise the active component, the audiovisual creation below. Such an artificial subdivision is of course inadequate; players like Jekino-Films, Filmmuseum Antwerp/MuHKACinema and others, which offer film educational reflection as well as audiovisual activities, belong to both categories. The group of audiovisual players, which are illuminated below, consists of associations, which have specialised in the audiovisual discipline on the one hand (4.2.1.) and associations and centres, which have an audiovisual component in their wider arts educational offer on the other hand (4.2.2.). We want to conclude by saying that the initiatives, which aim at teacher training, are discussed too.

4.2. ACTIVE TRAINING INITIATIVES

4.2.1. Audiovisual associations

W*a*f!

www.raoulservais.be

*W*a*f! or **Workshops Animated Films** is a Raoul Servais Fund vzw initiative which is domiciled in Ghent. Since 1992, W*a*f! has organised custom-made workshops for young people from the age of 8, in class, and for adults. Under the supervision of professional animated film makers the participants make a short animated cartoon as a group, and in this way they are initiated into the richness and the versatility of the magic of animated film. The Fund Raoul Servais is subsidised by the Flemish Community (Media and Film) and the Province East Flanders. The Fund has no permanent staff members working on the initiative W*a*f!.*

Kidscam vzw

www.kidscam.be

Partly due to the expertise of the Walloon organisation Caméra Enfants Admis, Kidscam vzw was

founded in 2003 in Kontich, with the support of the Flemish Community (Media and Film, as well as Youth, Sports). Kidscam organises productive **workshops animated film** in Flemish schools, cultural centres and youth services with an eye for creative expression, respectful collaboration and while doing this gaining insight into visual language. They offer a one-day initiation module or workshops of more than one day. A couple of creations have been put together on the website www.kidscam.be. Kidscam works with a team of freelance artists (contracts for one day) and cannot recruit a full-time staff member for the time being. In 2004, the second year, Kidscam was supported by the Flemish Community (Media and Film).

Videokontakt vzw

(no website)

Videokontakt vzw, founded in Ghent in 1987, offers young people (youth organisations, primary, secondary and tertiary education) and adults custom-made **workshops**. The participants explore the media **video and photography** in a creative way, and thus gain insight into all sorts of recording, editing and montage techniques. Apart from that, Videokontakt also realises video productions by order of or in close collaboration with organisations in the socio-cultural sector. Videokontakt has two permanent staff members and receives the GESCO-bonus of the Flemish Community (with regard to a part of the labour costs) and support from Province East Flanders.

Imagica vzw

www.imagica.be

*Brussels is the operating base of Imagica, which has been dealing with **media training** in education and youth work since 1992. Flemish schools in Brussels can select a project from the following list:*

- *“Video mail” (primary education, 3rd stage): creation of a “video letter”. Teachers get some training beforehand; the pupils write, draw and film the letter.*
- *“Media kit” (secondary education): initiation into the creation of comics, animated cartoons, video film or video documentary in six half-day working sessions under the supervision of an Imagica co-worker.*
- *“Okay then!” (secondary education, 3rd stage): an Imagica jury selects five short film screenplays handed in by pupils and then coaches the shootings (ten half schooldays per class).*
- *“Digital School Newspaper@per” (secondary education): pilot project in 2004-2005, Imagica offers coaches for journalism and multimedia techniques.*

Imagica is supported by the Flemish Community Commission of the Metropolitan Region of Brussels (Education, Culture, Youth, Welfare); the Imagica team consists of six permanent staff members and some freelance co-workers.

Polymorfilms vzw

www.polymorfilms.be

*Polymorfilms vzw (Brussels), which has been supporting and producing projects of young filmmakers since 1995, collaborates with media activists worldwide and with non-profitable organisations and offers young people and adults media training courses. With regard to specific school projects, Polymorfilms has recruited professional video makers for the “**MUS-E@Programme**”, an International Yehudi Menuhin Foundation initiative in which 15 Belgian schools take part (among them two Flemish schools and two Flemish schools in Brussels). Their goal is the prevention of violence and racism in primary schools, throughout the school year, by bringing the pupils in contact with one and the same artist. Apart from this programme, Polymorfilms has also participated in the European pilot project “**Echange de regards**” which tried to close the gap between technically skilled pupils in technical and vocational education and the audiovisual field through workshops and meetings.*

Polymorfilms organises a number of video workshops for young people in Belgium and abroad and is the co-founder of the media-activist cooperative VOX, which wants to support young people who have a different view on society, but without direct access to audiovisual media. Polymorfilms supervises and offers technical support to the VOX-projects.

4.2.2. Associations and centres with an audiovisual component in their educational offer.

Kong vzw

www.kong.be

www.traject-trajet.com

*Kong vzw, founded in 1995 in Ghent with support from the Province East Flanders and City of Ghent, organises dance and motion shows, seminars and workshops. In the school year 2003-2004 the educational project "Traject" ("Route") started in two Ghent schools (De Panda and Het Trappenhuis) and the school Jules Ferry in Dunkerque in France. During the weekly session (15 weeks) pupils between the ages of 10 and 13 were given the opportunity to **aurally** and **audiovisually** represent their **route** home from school with the help of a minidisc, digital camera and computer. The audio(visual) creations were designed and realised by the pupils themselves (including the editing of sound and images). In spring 2004, the Ghent creations were shown and a visit was paid to the French school. Participating schools can exchange sound and film fragments and show final productions through the website www.traject-trajet.com. "Traject" is a Kong vzw and Délégation Culturelle et Pédagogique pour la Flandre initiative and was subsidised in Flanders by the Flemish Community as an audiovisual project and an international, cultural project "being on friendly terms with neighbours". CANON Cultural*

Unit of the department of Education supported the project in the Ghent schools with a Dynamo2-subsidy. "Traject" is coordinated and supervised by co-workers of Kong vzw.

ABC (ART BASICS for CHILDREN) vzw

www.abc-web.be

*ABC vzw (ART BASICS for CHILDREN) develops mobile studios where children and young people can initiate themselves into or get lost in various art forms and is building out a collection of books, qualitative toys, and new media (CD-rom, video...) concerning visual arts and architecture. The **MediaLab**, an ABC-studio which has been operating from Schaarbeek since 2004, offers pupils in primary education (2nd and 3rd stage) and in secondary education (1st stage) and students in teacher training (primary and secondary group) the possibility to go deeply into (audio)visual media without effort Under the supervision of ABC-coaches, the participants will get acquainted with the basic principles of paper film, animated film, shadow play and music film by experience. (Future) teachers can also browse through the documentation files about media and visual education. The MediaLab-team consists of two part-time staff members of ABC vzw and a couple of freelance coaches. The MediaLab is supported by the Flemish Community Commission (Youth) and by the Flemish Community (Culture and Youth).*

Piazza dell'Arte vzw

www.piazzadellarte.be

*Piazza dell'Arte (Antwerp) is a mobile art educational organisation, which wants to offer young people starting from the age of 14 the chance to fully develop their creative personality with the help of multimedia techniques. Piazza dell'Arte visits schools, districts, houses of refuge, youth centres and cultural centres with rebuilt and technically equipped studio busses. Piazza dell'Arte offers **project (weeks)** with workshops on word/drama, dance/motion, electronic music, percussion, **multimedia, photography, animation and reports, experimental film**, press and communication, monumental arts and costumes design. The workshops are linked as often as possible, and result in a multimedia and integrated show. Piazza dell'Arte is subsidised by the Flemish Community (Youth); daily jobs are coordinated by two permanent staff members.*

Villa Basta vzw

www.villabasta.be

*Villa Basta offers young people the possibility to experiment with theatre, music, dance and image and - from the age of 10 - new media, both in the villa in Houthalen Helchteren (Villa Basta Cultural Workplace) and on the road (Villa Basta Mobile). Villa Basta disposes of **audiovisual studios** where*

photography, video and animated film courses are being organised and of a **team of young video makers**, which can help in audiovisual productions. The offer of **projects on location** (half a day to six months) includes digital photography and television, short film, soap, local television. Finally, Villa Basta also organises events at the villa like for example a short film festival in November. Villa Basta is financially supported by the Municipality of Houthalen Helchteren, Province of Limburg and the Flemish Community (Youth and Culture). Several staff members are responsible for the audiovisual part.

JAVI / De Verbeelding & Spirit vzw / Graffiti Jeugddienst vzw

www.javi.tv www.deverbeeldingenspirit.be www.graffiti-jeugddienst.be

*JAVI (Youth Work/Audio Video Internet) is a cooperation between Graffiti Jeugddienst vzw, De Verbeelding & Spirit vzw and Jeugdwerknet vzw, which started in 1981. JAVI mainly concentrates on the creation of audiovisual reports about the topical matters of youth work in Flanders and putting them online. Apart from the journalistic activities, JAVI appeals to youth workers and, only sporadically, schools with an offer of **initiation workshops** about film techniques, camera use, digital sound and image editing, upload of audiovisual creations. JAVI is financially supported by the Province East Flanders and has part-time coordinators for the daily jobs and a team of animators. Audiovisual training is interwoven with the offer of both Graffiti Jeugddienst and De Verbeelding & Spirit, which mainly address themselves to the youth work sector and operated from Ghent.*

The national youth service **De Verbeelding & Spirit** (www.deverbeeldingenspirit.be) aims at the detection and translation of tendencies within youth culture into creative workshops for young people, lectures, custom-made projects and training courses, and training for youth workers. The diversified programme also offers audiovisual workshops, like the "Rocky Horror video shoot": young people between 13 and 18 create and shoot scary scenes with attention for special effects.

Graffiti Jeugddienst vzw (www.graffiti-jeugddienst.be), the national youth service, wishes to offer the needed space and means to make young people between the ages of 6 and 30, acquainted with and to let them experiment with all sorts of forms of communication. This will happen during workshops, courses of more than day, lectures, guided walks and exhibitions. (Audio)visual training is interwoven with workshops like "Animated Film", "Short Film", "Perfect Soap Family", "Man bites Camera" (report), "Camera Obscura", "Polaroid Twists", "Digital Photography" and "Digital Image Manipulation".

Mooss vzw

www.mooss.org

The national youth service Mooss has offered active art education in the field of dance, theatre, music, image and audiovisual arts since 1981. The methodology, which Mooss has worked out and has

been refining ever since then, puts the stress on the joy art can give you, on the group feeling and on the process the participants go through. With regard to audiovisual training, Mooss directs itself towards schools with **initiation workshops** optical illusion (“Optik”), camera obscura and photography (“Speldenprik”), animation techniques (“Plastik watte”) for primary education and Photoshop (“Rêveries”) and editing and camera techniques (“Zapping”) for secondary education. Mooss is working on a couple of multi-disciplinary workshops in which the audiovisual aspect is emphasised for nursery education (“Alles in’t licht!”).

Mooss organises **creative further training workshops and classes** for the teacher and **custom-made** art educational **training** for both pupils and teachers. The Mooss-team also guides artistic school productions, visual art education in primary education and Dynamo2-projects (initiative of CANON Cultural Unit of department of Education). The organisation Mooss is experienced in developing custom-made art educational projects, in which various artistic disciplines are being combined. The Mooss-team has twelve staff members, of which one applies himself/herself to audiovisual training. Mooss is subsidised by the Flemish Community (Youth).

Spelewei vzw (Playing Field)

www.spelewei.be

*Spelewei wants to stimulate and develop a playful, creative and artistic attitude with children and their coaches. Apart from running the residence centre Heideberg, organising and guiding summer holidays for young people (between 5 and 18 years) and training youth workers, Spelewei specifically directs itself towards education with MU-6. This team of Spelewei offers teachers in primary education and lecturers in teacher training custom-made **further training** in the study field artistic training (drama, motion, music, image, media) with affiliation to other study fields. MU-6 organises and guides **art workshops for students** in teacher training and trains the development of views and material. MU-6 leans on six pillars: stimulation of basic artistic attitude and creative behaviour, active participation with stress on the group process, the didactical foundation and the affiliation with both the target group and the developmental objectives and attainment targets.*

The national juvenile training service Spelewei is being supported by the Flemish Community (Youth) and is domiciled in the residence centre Heiberg in Kessel-Lo near Leuven. The team MU-6 consists of three permanent staff members and a dozen of freelance lecturers.

Kunst in Zicht (Art in Sight)

www.kunstinzicht.be

*Kunst in Zicht (°1993) presents itself as the centre for **art education in schools** in the province of Antwerp and wants to contribute to the realisation of the artistic attainment targets in education. Pioneering initiators are the cultural centre the Warande in Turnhout and the Provincial Training Centre Malle, supported by the Province of Antwerp and the City of Turnhout. With a varied offer of training courses which address pupils, as well as teachers, Kunst in Zicht wants to give the teachers inspiration for the artistic practical application in class and give them examples by arranging meetings with artists and lecturers. The projects always start from an artistic offer. Kunst in Zicht also develops didactic teaching material, literary suggestions and art kits.*

*Apart from coaching artistic lessons in the Provincial Training Centre Malle (primary education), Kunst in Zicht also offers art-creative **further training courses** for teachers in which experiences and methods are exchanged starting from an artistic show like a film showing, an exhibition, a play or dance show. Kunst in Zicht addresses itself to students in teacher training and develops custom-made art creative workshops, modules or long-term training projects, which are guided by artists or lecturers. The entire team of Kunst in Zicht consists of two full-time staff members, one part-time drama lecturer and a couple of freelance art lecturers. Kunst in Zicht is part of Aktuwa vzw, which takes care of the programming for the cultural centre the Warande.*

Wisper vzw

www.wisper.be

*Wisper, founded in 1982 in Kessel-Lo and subsidised by the Flemish Community as an institute for public development projects for **adults**, offers active training in the artistic fields theatre, dance, music, plastic and audiovisual arts. Apart from open courses for adults from the age of 18, Wisper also organises further training courses for teachers and for students in teacher training, in which attention is paid to the development of the artistic skills, of the personality and of the practical application.*

*Wisper wants to **support the teachers** in the realisation of the developmental objectives and attainment targets of visual arts through a couple of art educational further training sessions: ready-made training courses (like working in 3D, stories, rhythm and percussion), active initiation workshops in one or more artistic fields and custom-made projects (according to a theme, product, framework for shows and expositions, long-term projects). Wisper also offers **students in teacher training** creative workshops (active exploration of artistic fields), possibly followed by a didactic workshop (insight into the artistic methods and methodology) in the third year. Wisper employs one coordinator for each artistic domain.*

Provinciaal Vormingscentrum Malle (Provincial Training Centre Malle)

www.provant.be/pvm

The Provinciaal Vormingscentrum Malle, which is managed by the permanent deputation of the Province of Antwerp, offers infrastructure and accommodation for (juvenile) socio-cultural training, education and cultural initiatives. The Provincial Training Centre also lends out audiovisual and didactical material and has an educational service, which organises audiovisual training courses in recording and editing studios. The centre also organises professionally guided initiation workshops for secondary and tertiary education.

The paragraphs below refer to the audiovisual or art educational players which have been introduced in subgroup 4.2., as well as some of the players which have been mentioned before as film educational organisations which offer active workshops too (Jekino-Films, Filmmuseum Antwerp/MuHKACinema e.a.).

An active training process

Acting in a creative way could be integrated into the audiovisual training process at a very early stage. Many of the above-mentioned initiatives offer pupils in primary education the opportunity to experiment with audiovisual media. Anyway, the attainment targets in primary education presuppose that pupils can creatively use recording and reproduction equipment and speak their own audiovisual language. Recent investigation by Franky Devos (*Ambrassadeurs: over jongeren, cultuur en communicatie*) shows that an early introduction into the cultural field will increase the chances of a permanent participation in culture. In short, a coherent learning process would initiate the pupils into audiovisual language at the early stages of primary education with attention for the elements, which give form and meaning. Their audiovisual knowledge and skills will be further developed in secondary education. It is advisable to make the pupils deal with audiovisual language in a creative way **from childhood on**, so they gain insight from experience. Telling young children not to touch audiovisual equipment is unfair: first of all, young children today handle all sorts of media in a clever way, and secondly, know-how can be taught in steps. For example, "Traject", the Kong vzw initiative, teaches children in primary education to handle a minidisc and then move on to more complex camera techniques.

An important aspect in active audiovisual training is that pupils will **gain insight** into audiovisual language **from their own experience**. Quickly developing an end product will only lead to an inferior

version of the stereotypical B-film (e.g. the use of all the clichés in a chase scene). In order to avoid such blunders, which are just aimed at the result, and taking the lack of time in schools into account, we need to select which parameters will get attention in the creative process. The artistic activity “Barbie-soap”, which has been worked out by Spelewei for pupils in primary education (3rd stage) is a good practice for focused education. Before the activity is started, the participants agree that they will gain insight into the framework, the camera viewpoint and movement and the basic know-how of the equipment in accordance with the attainment targets in media education 5.1, 5.3 en 5.4. After watching the soaps and discussing them in group, they draw up a storyboard for their own soap fragment with Barbie dolls, they decide what the viewer will see, from which viewpoint (framework), and they will unravel the actions in different takes. By training themselves in visual language through experience, and by focusing on for example three specific parameters, pupils look at soaps in a more conscious way. Passive, consuming viewing habits make room for the awareness of manipulation in the construction of images.

Such productive workshops, which have a pedagogical substructure and are in accordance with the developmental objectives and attainment targets, offer insight into the language of the audiovisual images. Apart from creating a product together with the pupils, active basic exercises in framework and image in relation to sound, rhythm, colour... could also be very useful as an audiovisual initiation. On top of that that could be led by trained teachers in the long term. Jekino-Films for example offers short initiation modules “Getting film - liking film” about camera, sound, montage, animation film etc.

That is important that activities in a school context do not stand alone, but are always coupled to a development in steps of audiovisual knowledge, skills and attitudes.

Shared expertise

The argument in favour of active, methodical training embedded in a learning process of many years is however still a cry in the desert because audiovisual training in education does not run structurally. Pupils graduate and have either accidentally participated in the same workshop three times, or they were never given the chance to make their intuitive viewing habits discursive through productive and reflective activities. Unless one of the teachers at school is an expert, is very motivated and is supported by a sensitised board of directors. We could however roughly say that the workshops, which are offered to schools by audiovisual organisations, were hardly of any use: sporadic events barely contribute to the general training process of the pupils and to a dynamic learning environment. This is why many organisations directly address the teacher more often today, through which they stimulate long-term audiovisual training.

Teachers could indeed coach many audiovisual activities themselves, if they have developed enough expertise. This is why it is important that audiovisual players **actively involve the teachers** in their projects for pupils - which of course expects some interest and commitment on the part of the

teacher - in the hope of the teacher taking over control throughout the years and leading the audiovisual initiation himself. A second possibility is offering didactical resources, which will help the teacher with the practical application. Teaching material like a film kit, a board game or a media kit have been worked out by ABC, Spelewei, Kunst in Zicht, Jekino-Films but also CANON Cultural Unit of the department of Education (project Blikopener, i.c.w. MuHKA). Finally, audiovisual or art educational players will specifically address themselves to the target group of (future) teachers by offering training courses. Active workshops about paper film, animated film, shadow play and music films, which are organised by the MediaLab (ABC), are also open to students in teacher training. The art educational organisations Spelewei with the service MU-6, Kunst in Zicht and Wisper have specialised in developing custom-made creative trainings for (future) teachers. They offer pedagogically founded training courses, which are aimed at the target groups and correspond to the artistic cross-curricular developmental objectives and attainment targets. Apart from that, Wisper also organises further training for teachers in primary and secondary education in which the audiovisual language is the central point of attention (e.g. "I can see what you can't see", "Abc visual language"). Finally, the centres for continuing education, which are connected with colleges of higher education and universities, play a fundamental role in the audiovisual professionalisation of teachers. The Donche centre of the teacher training at the Catholic College of Higher Education Kempen-Campus Vorselaar and the Centre for Permanent Training of the teacher training at the Karel de Grote-College in Antwerp make an appeal to audiovisual experts to work out active media training courses for the teachers, the college board and the parents.

Audiovisual experts should not be afraid of passing on their expertise; on the contrary, once the teacher has mastered the audiovisual basic principles and can apply them actively in class, the organisations could apply themselves to the in-depth study and refinement and could go along with the specific demand for professionalisation from the educational field. The implementation of audiovisual training in school would **change the current law of supply and demand**. (Audiovisual) organisations today are often initiators and they try to recruit schools for their project as it were; in the future the needs and demands of the educational field would have to push the audiovisual players in the right direction. Apart from this, initiatives in the audiovisual and cultural sector will play an important role in breaking down barriers between education and art. FilmMagie Educatief, Polymorfilm and Kunst in Zicht a.o. try hard to put pupils and teachers directly in contact with audiovisual artists and to stimulate a dialogue which is enriching for both of them. With the KunSTof-project, CANON Cultural Unit of the department of Education wants to encourage schools to embark on arts: the teacher will ask an artist to creatively process a subject matter like biology, mathematics, Dutch, visual arts education, environmental studies... In order to change the sporadic use of audiovisual arts in school into a cultural basic principle in education, a slow audiovisual training in steps of the pupils and teachers is advisable.

Cooperation

In contrast with for example language education and art education in the fields of drama, movement, or image, audiovisual education is determined by a continuous technological metamorphosis of the media. Even though the prices of many audiovisual pieces of equipment are indeed going down, schools often do **not** have **enough equipment**. Also organisations, which apply themselves to active audiovisual training, have to deal with technical shortages or outdated equipment. Apart from government subsidies for the infrastructure, a willingness to cooperate is advisable. In concrete terms, we are thinking of infrastructural cooperation with part-time education in the arts, youth work, the museums and the cultural and community centres, business partners etc. Here too, the idea of a liberal school with the development of a local socio-cultural network gets accepted. But at a provincial level too, valuable efforts can be made: a good example is the Provinciaal Vormingscentrum Malle which makes recording and editing equipment available and which lends out audiovisual and didactical material. Apart from sharing technical pieces of equipment, cooperation will also stimulate quality, reform and participation.

More appeal is made to the educational commitment of the entire **cultural sector**. The Arts Decree (2 April 2004), which provides a uniform subsidiary regulation for all artistic disciplines, explicitly lays the emphasis on the art educational aspect in the policy plan of all cultural subsidy applicants. In this way, the department of Culture of the Flemish Community wants to contribute to an

increased familiarity with art and artists, which should lead to a wider and more layered audience. BOZAR (Palace of Fine Arts) for example made an attempt to develop an educational service in cooperation with ABC, in the form of a mobile media studio inside the museum. The Arts Decree could definitely stimulate other cultural players to include education in their policy plan, but needs to make sure that its public activities do not turn into a marketing stunt in order to guarantee the future number of visitors. Cooperation between pedagogical experts and the evaluation committee of the subsidy applications could reduce one-sided promotional public activities. Image-makers too (film, video and programme makers) should be encouraged to make their audiovisual creations accessible to educational purposes and thus contribute to the development of a wider, critical and judicious audience in the long term.

The **public broadcasting network** has an educational task, which surpasses news and info. A discussion shows that the channel for the young, Ketnet, does not really want to conform to education, but it leaves the teachers free to select didactical visual material from the programmes they offer them. With regard to audiovisual training, Ketnet says that looking behind the scenes, for example *in the making of* of a film or a visit to the studio would shatter the magic of the image. Active cooperation of young people in the creation of programmes is nowadays limited to young reporters (e.g. in Karrewiet, Bakvis) mainly because of practical impediments like lack of time and compulsory school attendance. Ketnet does contribute to the distribution of less commercial juvenile films. A Ketnet jury for example selects a film for television broadcasting during the Europees Jeugdfilmfestival. Widening of one's horizons is not given priority to by either of the channels, which not just aim at a young

audience. In contrast with ARTE or BBC, the Flemish broadcasting network offers only few programmes which get to the bottom of a subject matter on the basis of a short film, documentary, soap, video clip... which contribute to a perspective approach of meaning-giving images. In general, the urge to serve as a pioneer and to reform, which was typical of the Flemish broadcasting network in the eighties, has changed into a commercial attitude. It seems paradoxical - or on the other hand logical unfortunately - that the public broadcasting network does not fulfil a key function in the development of conscious, alert and mature viewers.

We conclude by saying that many players in the Flemish audiovisual and cultural field have the creativity and expertise to organise or coach active audiovisual training. In school, these activities are often restricted to - at best yearly - workshops and project weeks, which cannot guarantee a permanent embedment of audiovisual training. In order that pupils would develop audiovisual skills, knowledge and attitudes in steps, starting in nursery education, education is given the task to assign a valuable position to audiovisual education at school. External organisations can contribute to this by initiating the teacher into the active principles and pedagogical applications of audiovisual images, with attention for the connection with the various study fields. Once the teachers are well-versed in the audiovisual paradigm and they can start using this autonomously, the organisations could concentrate on the professionalisation and reform of work methods and guidance. Education and the cultural sector should seek a rapprochement and make overtures, in order to make sure that audiovisual training is available for everyone.

4.3. Plan of action

What strikes one most is that many external audiovisual or art educational players are active in education in the relatively small field of action, Flanders. They offer pupils film showings within a certain framework, illustrated lectures...but also empirical initiating workshops or guidance on product development. Even though some organisations rely on years of experience and professional expertise, they do **not reform or expand** their offer. Because many initiatives contend with extremely limited means, and are therefore undermanned, successful formulas are repeated year after year and quality improvement does not even come up for discussion. Apart from that, a couple of organisations, which are active in schools, are not on the same wavelength with the study fields in education or even have only little knowledge about the developmental objectives and attainment targets. Other organisations offer workshops, which are purely aimed at products and they do not contribute to the learning process, which would provide insight. The financial restrictions can by no means stand in the way of the effect on the targets and needs of education. As long as the educational field is addressed as a customer and not as a partner, the audiovisual offer will be no more than something nice on the side for schools with a rosy budget. A diversified offer, which links up with education, a sense of experiment and **pedagogical professionalisation** of audiovisual trainers, are necessary. Sharing expertise (and technical equipment) with part-time education in the arts, youth work and the cultural sector can be enriching for the audiovisual players who are active in education. In order that audiovisual education in school will not stay limited to a sporadic workshop, it is important that the audiovisual initiatives

concentrate on the **further training of teachers**. For the time being, we noticed how the audiovisual field does not meet the willingness of the teachers to take these training courses.

Apart from that, the educational players in the centre field have an uncertain statute. Many audiovisual players are supported by the Flemish Community and more specific by the departments Media and Film, Culture, Youth or more than one subsidiser at the same time. It is obvious from the presentations of the initiatives that the policy on subsidies and the qualifications resulting from this are not always equally transparent. What about an audiovisual organisation, which concentrates on youth work and education? The large number of initiatives and the **vague policy on subsidies** partly explain why the organisations include their audiovisual training offer for schools in larger frameworks such as art education or youth work, or why some of the players restrict themselves to a geographical region in order to supplement their government support with local subsidisers. Structured consultation between the administrations education, media and culture could be of benefit to a well-balanced and clear policy and could encourage the professionalisation of teachers and audiovisual players.

A rapprochement with education presupposes clear **communication** on the part of the audiovisual field of action. Only a small minority of schools comes in contact with the offer of audiovisual players. Some results taken from the quantitative inquiry as part of this research and addressed to teachers in nursery, primary and secondary education and lecturers in teacher trainings: 6% of the Flemish teachers confirms that Jekino-Films has coached an activity in cooperation with the

school where he/she works. Kunst in Zicht and Piazza dell'Arte 4%, and Wisper, FilmMagie Educatief (previously Pedagogical Service for Film Culture), Open Doek, Lessen in het donker and Filmmuseum Antwerp/MuHKACinema 3%. On the other hand, these same organisations, which score points as regards their name, are not known by name by a majority of the teachers (60 to 88%, depending on the organisation). Better communication with all Flemish schools, also across districts, is an important part of the plan of action. School boards might get lost in the pile of brochures, flyers or e-mails about initiatives organised by third parties, or the opposite, they hardly get any information. The digital databank of CANON Cultural Unit of the department of Education (www.canoncultuurcel.be) is an attempt to offer more insight into the general cultural and art educational initiatives for education. But CANON Cultural Unit reaches, as regards its Dynamo2-activities, a minority of schools, which are already somewhat motivated. Communication about audiovisual initiatives for education, spread by an umbrella expert contact point, would presumably reach more schools and would also free the audiovisual players of time-consuming, but indispensable promotion. The dialogue between the audiovisual players could also be encouraged by the expansion of a network of motivated teachers who will act as audiovisual "ambassadors" and who could possibly set up a study group.

Finally, the need for a Flemish (Belgian) **contact point for audiovisual education** or, in a broader perspective, for media education, can clearly be sensed. The first version of the report "Film Education in Europe 2004", in which Ruth Lemmen discusses the state of affairs of film education in school in all European countries by order of the Swedish Film Institute, is very striking: the Belgian film educational

landscape is minimally depicted in a confused way and only some Flemish initiatives are mentioned. The department of education of the British Film Institute, which is the standard bearer of European film education, does pioneering work for the development of a European film educational network. The Scandinavian countries too, France (Centre de Liaison de l'Enseignement et des Moyens d'Information), the French-speaking part of Belgium (Centre d'Education aux Médias) and others have set up a national or communal contact point, which works hard for more audiovisual competence in European education. Audiovisual Flanders on the other hand is being led by the Flemish Audiovisual Fund (VAF), Flanders Image and the Initiative for the Audiovisual Arts (IAK), but the educational section has not yet been properly developed even though this is the groundwork for a better knowledge and appreciation of the Flemish audiovisual arts. Meanwhile, this research project, by order of the IAK and CANON Cultural Unit, wants to map the educational activities in audiovisual Flanders and wants to start the research directed at practical use.

A consultative platform seems the appropriate method to stimulate broadening and reform of the educational offer (for example through pilot projects) and to encourage the pedagogical professionalisation of the audiovisual players. Apart from a dialogue between the audiovisual players to improve the quality, they also need to join in with education. One important aspect in the plan of action is good communication by the audiovisual players: a platform, which represents the audiovisual educational offer in a coherent way to all schools, could offer more insight and knowledge. Finally, a contact point is needed for the benefit of the Flemish and European policy on education, culture and

media. Transparency in the educational aspect of audiovisual Flanders is a first step towards equal opportunities in the development of conscious, alert and critical viewers.

5 TEACHER TRAINING

In this chapter, we once more stress the importance of teachers' participation in educational activities offered to students by the audiovisual players. Teachers themselves could be the target group of these continuing education initiatives. The use of the audiovisual paradigm in class can be guaranteed by more expertise and acquaintanceship of the teacher. Therefore, the role played by the teacher in bringing about audiovisual training at school is essential. Apart from continuing education for teachers, training of future teachers too offers a lot of opportunities to boost the audiovisual competence in Flemish education. Before we discuss how the audiovisual image is dealt with in the education of teachers, we need to explain how Flemish teacher training courses are structured.

5.1. STRUCTURE OF TEACHER TRAININGS IN FLEMISH EDUCATION

In Flanders, teacher training courses are organised at colleges of higher education, universities and schools for part-time adult education. As a result of the decree issued on 16 April 1996, **colleges of higher education** are allowed to organise initial teacher training courses for nursery, elementary and secondary school - group 1 (teachers in grades 7 till 10). Apart from this initial one-cycle-training, colleges of higher education also organise teacher trainings on an academic level (for teachers in senior classes of secondary school) for graduates in commercial science, business administration, music, drama and audiovisual or expressive arts. Finally, these colleges also provide an advanced training for graduates of the initial teacher training. As a result, mobility of teachers can be promoted: a nursery school teacher can become a primary school teacher if the advanced training is completed. The initial teacher trainings for nursery and primary education can be attended at sixteen Flemish colleges of higher education, thirteen of them organise training courses for secondary education - group 1. Ever since the fusion of colleges of higher education (decree of 13 July 1994), the government has granted the colleges more responsibility and autonomy. Every college now controls a budget for the funding of personnel and general management. Each one decides the outline and content of the educational programme and the division into school years. Considering the intake of students in 2000-2001, the first year of teacher trainings in Flemish colleges saw 1604 students for nursery school education (20.8% from general secondary education; 3.3% from secondary education in the arts; 58.7% from technical secondary education; 17.3% from vocational secondary education), 3075

students for primary education (48.8% from GSE; 1.6% from SEA; 48% from TSE; 1.6% from VSE) and 3675 for secondary education group 1 (51.7% from GSE; 2.5% from SEA; 42.7% from TSE; 3.1% from VSE).

The academic teacher trainings at **universities** (in Louvain: KUL, Hasselt: LUC, Antwerp: UA, Ghent: UG and Brussels: VUB) is aimed at acquiring basic skills for teachers in secondary school - group 2 (senior classes) and students can gain a "teacher's certificate of education -group 2". The decree of 21 June 1991 redefined the relation between universities in terms of increased autonomy and financial responsibility. The university management decides on an educational programme for each training. In 2000-2001, there were 3149 students in the academic teacher training, a drop in enrolments has been noticeable since 1996. Finally also **part-time adult education** organises courses for secondary school teachers - group 3: the teacher training within the continuing education for social promotion belongs to the category of short-term pedagogic higher education, and is organised in 23 Flemish centres. The training for teachers in secondary school - group 3 is aimed at adults who have gone through compulsory education, and consists of different modules. The government awards credits for these modules and the course is confirmed with a Certificate of Educational Competence (hence the name CEC-training). In 1998-1999, 3246 students enrolled for the CEC-training. A new registration system was introduced in 2000. Based on experiences of the institutes themselves, the number of students was expected to remain steady, possibly even rise a little.

It's a rather turbulent time for the initial and academic teacher trainings on the management and

policy level. After the drastic fusion of colleges of higher education in 1995, the teacher trainings and the reformulation of basic competence are brought up for discussion. Following the decree of 16 April 1996 on teacher training and continuing education, the Department for Educational Development (DED) has formulated **a professional profile** for each type of teacher (nursery, primary and secondary education, groups 1-2-3). The professional profile of a teacher is a specification of the knowledge, skills and attitudes an experienced teacher needs. The DED also established the basic competence every graduate of a Flemish teacher training course requires to start as a teacher. In theory, this basic competence enables the teacher to grow towards the professional profile through in-service education, inception coaching and continuing education. The professional profile and basic competence both include a common basis for each teacher type and their specific requirements. Knowledge, skills and attitudes are grouped in ten functions:

Responsibilities with regard to students:

- | | |
|----------------|--|
| The teacher as | 1. coach of learning and educational processes |
| | 2. educator |
| | 3. expert concerning content |
| | 4. organiser |
| | 5. innovator/researcher |

Responsibilities with regard to school communities:

- | | |
|----------------|--------------------------------------|
| The teacher as | 6. partner of parents and attendants |
|----------------|--------------------------------------|

7. member of school team

8. partner of third parties

9. member of school community

Responsibilities with regard to society:

The teacher as

10. cultural participant

More information about knowledge, skills and attitudes can be found on www.ond.vlaanderen.be/DVO/lerarenopleiding/index.htm

In 2000-2001 the Minister of Education ordered an evaluation of the teacher trainings. Some pressure points came to light, like the need to reformulate basic competences. According to the evaluation report, regular visits should be conducted on the realisation of the basic competences in teacher trainings, as was done for the final attainment levels of compulsory education. In December 2002, the Department of Educational Development was commissioned to refine and test the feasibility of the basic competences, in cooperation with the sector of higher education. The evaluation of the teacher training and the reformulation of basic competences have resulted in a bill which has been approved twice on principle by the Flemish government, but it was rejected by the Flemish Education Council¹ (VLOR). In a communication of 10 September 2004, Frank Vandenbroucke, Minister of Employment and Education reports on his intention to introduce a bill in the Flemish Parliament this

¹ The Flemish Education Council (VLOR) can, on its own initiative, on request of the Minister of Education or the Flemish government, execute studies, consult and give advice regarding educational matters. VLOR advises on all bills and policy documents in connection with education.

political year. The discussion about a decree for teacher trainings and a reform of basic competences has been reopened.

Finally the Bologna Declaration has caused some commotion in teacher trainings. The **Bologna Declaration** (1999), which has now been signed by 31 Ministers of Education, aims at a similarity between the systems of grades and credits in higher education in the various European countries. The goal is one field of higher education in Europe. To attain this goal, the introduction of the European 2-cycle-system, bachelor and master (the BaMa structure), and the accreditation that is linked to it, was laid down in Flemish structural decree, approved by the Flemish government on 4 April 2003. The decree also provides the so-called associations, consisting of one university and at least one college of higher education. They are meant to facilitate the transfer between bachelor and master trainings and to promote scientific research. One example is the "Associatie Universiteit en Hogescholen Antwerpen", which consists of the University of Antwerp and four colleges of higher education (Hogeschool Antwerpen, Karel de Grote Hogeschool, Plantijnhogeschool and Hogere Zeevaartschool). The decree is to be implemented in Flemish colleges and universities from school year 2005-2006 onwards. Finally the decree on flexibility states that all the parts of the training courses ("every educational, learning and evaluation activity aimed at acquiring well-defined competences") should be expressed in credits, in line with the European Credit transfer System. Passing a specific part of the training will be confirmed by a credit, whether the students has completed the entire training or not. In other words, **modularisation** of higher education is the aim, as opposed to a rigid subject-oriented

approach. This involves a shift of emphasis in the principles of education: from a subject-oriented structure, specialisation and short-term cognitive learning to a general, versatile and harmonic education, applied knowledge and a learning process that sinks in. The Bologna principles will be implemented in the coming years in Flemish colleges of higher education and universities. The CEC-education remains part of adult education, mainly because of the required basic training of the students (a certificate of compulsory education). It should be mentioned however, that this modular structure of the CEC-education was already established in 1987, advised by the then High Council of higher education.

Finally this: the basic right of freedom of education in Flanders implies **a large degree of autonomy and responsibility** of colleges and universities. The educational policy of the Flemish government on teacher training courses has been clearly inspired in the past decade by the conviction that teaching institutes bear the final responsibility for the content and quality their training courses offer. The interference of the Flemish government is limited to subsidies and establishing the basic competences a teacher needs to master on graduation, those basic competences which require reformulation since the large-scale evaluation of the Flemish teacher training courses in 2000-2001. Also, since the implementation of basic competences in 1998, none of the teacher training courses organised by universities, colleges of higher education and centres for adult education, have been submitted to a visitation, investigation or inspection per institution. As was communicated by the Flemish Interuniversity Council (VLIR) and Flemish Council for Non-University Higher Education

(VLHORA), the first visitations of teacher trainings in the different universities and colleges could proceed in the fall of 2005. With the principle of freedom and autonomy of the teaching institutes in mind, it is still rather remarkable that the government has not worked harder on quality care or, more in general, on more transparency in teacher training courses. After all, teacher training educates the future teachers who will interpret and guide compulsory education of the young generation.

For these reasons, the practice in teacher trainings is rather obscure, so as part of this research teacher trainers were interviewed and round-table conferences were organised. The response however was limited to lecturers¹ from teacher training courses at colleges and universities. A closer cooperation with CEC-trainings would be desirable for future research. In general, the lecturers were pleasantly surprised to be able to discuss the implementation of audiovisual education in a round-table conference (15/10/2004) with colleagues from other teacher trainings. Such a cross-institutional consult should certainly be encouraged in the future. Recently the first association was founded for consult and cooperation with teacher trainers from all colleges, universities and adult education and with departments involved in continuing education and coaching of teachers. The mission of the Association of Teacher Trainers Flanders (VELOV), active since the beginning of 2005, is to support people working on the training and professional development of teachers, offering a platform and support, with dissemination of information and protection of interests.

¹ With the name "lectors" or "lecturers" we refer to teacher trainers at colleges and universities.

5.2. INTEGRATED AUDIOVISUAL EDUCATION

In his continuous professional development a teacher is confronted with a substantial growth in scientific knowledge, reforms in didactics, pedagogy and psychology, a swift technological evolution, and shifting social demands (e.g. providing a sense of public responsibility and developing fighting spirit). The ever evolving and demanding job of teachers requires a continuous professionalisation that does not stop after the teacher training course. To avoid too much is asked of teachers, there is a need for **initial, in-service and continuing education**, consistent with the needs of society and the educational sector. The attention that is given to audiovisual education at school, to a conscious and critical approach of the audiovisual image, follows the present development in society. As was mentioned before, 84% of the teachers (from nursery, primary, secondary education and teacher trainings at colleges) feel more attention should be given to audiovisual culture in Flemish teacher trainings. Also, 70% of the teachers would be interested in a continuing education about audiovisual education (how to use the audiovisual image and media in practice).

After this research, the conclusion could be that the audiovisual image in teacher trainings is generally only viewed as illustration or support of teaching material, and sometimes as an artistic creation (in music, expressive and artistic education). Audiovisual media are often part of ICT-courses, for which however technical competence is more important. These findings correspond with the traditional view on the audiovisual paradigm in compulsory education. The attention paid to current

social developments, innovating views on didactics, a well-considered use of multimedia, a critical and meaningful way of handling information and manipulation by the media, the creation of an image and the prejudices linked with that, are all explicitly underlined in the professional profile and competences of teachers. You can find these in the functions already mentioned “the teacher as cultural participant, as innovator and researcher, as coach of learning and educational processes, and as educator”. Audiovisual education should play a valuable role in the general education of students, in compulsory education as well as in teacher training courses.

A teacher training with focus on society and audiovisual education could benefit from the coming breakthrough of the modular structure in higher education. We can illustrate the cross-curricular possibilities offered by a balanced use of the textual, audiovisual and multimedia paradigm with a survey on literary education done at the department of Didactics at the University of Ghent (among others stimulated by Prof. Dr. Ronald Soetaert). Classic literature like *Robinson Crusoe* by Defoe and *Don Quichote* by Cervantes was approached with a hypermedia application. Dealing with classics in a “culturally literary” way implies placing the text in a literary and cultural network. The comments on the classics are broadened to a network around such literary works, to a conversation about these works, to a communication between text, image, sound and movement. To work with Robinson Crusoe, they collected for instance adaptations for youngsters, comic strips, cartoons, paintings, poetry, publicity, films, reality-soap (*Robinson Island*), music,...and also quotes. By analysing these possible

links, the different cultural networks around the classic work surface, the *so-called contact zone*¹. The challenge for a dynamic and multi-perspective literary education is to study the representations of the classic work in various narrative constructions in image, sound, movement and word. The hypermedia application made it possible to bring the textual, (audio)visual, aural material of the cultural networks on line, linked and connected to a web forum. In that way the *contact zone* can be the basis for the modules in which literature, representation, "inter-media" and inter-culture are discussed. The lecturer or teacher as researcher-innovator requires some critical competence and understanding of the languages and cultures of the media.

The educational team at the University of Ghent extended the research on literary education to cultural literacy and tested their findings in the practice of the teacher training, more specifically in the scope of "social and scientific-philosophical reflection on subject material". The teachers in training were ordered to prepare a lesson about a self-selected topic, from one subject-related domain (final attainment levels, curriculum) or from a cross-curricular perspective; for instance a novel or a painting, a concept like landscape, water, animals, a problematic topic like environment, nationalism, globalisation,... The topic is questioned, situated and analysed taking into account the domain of knowledge (a), publicity (b) and the environment of the students. The teacher in training collects and confronts various textual, aural, audiovisual, multimedia sources, which offer a different perspective on a specific topic. For example, a student chooses the topic "landscape" (for instance in the module

¹ Contact zone: "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today". PRATT Mary Louise, "Arts of the Contact Zone", *Profession 91*, MLA, New York, 1991.

environmental education), he works out how the topic “landscape” has been visualised and represented throughout the centuries (a), which part paintings, films, advertisements, novels, poems, computer games... play in our view on landscape (b), and what examples of representation are present in youth cultures (c). After the preparatory study the teacher in training uses these aspects in the practical teaching preparation, but now the environment of the students is the starting point, and he confronts these aspects with the public debate (e.g. attention to prejudices) and the field of knowledge (e.g. as improvement of views). An inquisitive nature and a constant interaction between teacher (in training) and students are essential in such a teaching preparation.

Digitalisation of teaching preparations at the teacher training of the University of Ghent resulted in experiments with *WebQuests*, which are excellent for task-oriented and problem solving education. With *WebQuests* students and teacher learn to use digital sources in a stimulating, structured and critical way. For more information about the projects at the teacher training courses of the University of Ghent, we refer for instance to the article “Geletterd lezen. Van Enkelvoud naar meervoud” (André Mottart and Ronald Soetaert). The increasing digitalisation in society contrasts with the traditional ex-cathedra teaching method and class structure, which are still being taught at many Flemish teacher training institutes. A one-way transfer of information needs to be urgently replaced by more interaction, also reaching beyond the classroom borders (distance learning). “Also innovation and flexibility are not the strongest point of the teacher trainings. This is a pity especially because of the expectations created by examples. Students admit they are offered models now and then, but they

complain about their teachers who do not apply them themselves, and for whom frontal class teaching is still dominant.”, states the evaluation report on Flemish teacher trainings in 2000-2001. Flemish teacher trainings should attend to a more interactive, innovating and flexible education.

The practice at the University of Ghent mentioned above illustrates the scope of integrated education in which multimedia, understanding of image and representation, and dealing consciously with information are crucial. Such a dynamic approach however requires insight that goes beyond the culture of words. Some feeling with pedagogic renewal and basic competences are necessary. Media-education, more specifically audiovisual education that aims at insight in shape and semantics and in the culture of the audiovisual image, can be a transversal part of the training modules. It is however a pity that good practices are so far not moving on to teacher trainings in other educational institutes. The foundation of associations, following the Flemish structural decree, should promote educational research and exchange of know-how between universities and colleges for higher education. Also VELOV could play its part in encouraging consult between teacher trainers of all colleges, universities and centres for adult education and with bodies involved in continuing education and coaching of teachers.

5.3. AUDIOVISUAL INITIATIVES IN TEACHER TRAINING

How are the audiovisual image and media generally presented in teacher trainings at colleges and universities? Inquiries show that efforts are made to optimize the mere technical competence of teachers in training. Information and communication technologies, of which the audiovisual media and techniques are a part, are mainly taught as separate subjects by specialists and are not systematically integrated into educational practice by all lecturers. The evaluation report on Flemish teacher trainings in 2000-2001 mentions an alarming lack of **technical competence** of the lecturers themselves: "The (future) teacher should not only master ICT himself, he must also propagate it. This is impossible if the teacher training fails by deploying teachers to whom ICT is unknown, and also by not integrating ICT systematically in a training concept". Technical incompetence seems to be more a flaw of the teacher or lecturer than of the students. In general ICT in Flemish teacher training is either inadequately taught by all lecturers, or separately by one specialist. We observe however that acquiring mere technical skills in a separate part of training is out of date: an extension of ICT to e-culture interwoven with the educational programme, is pressing. In-depth continuing education for lecturers in line with modern educational insights is necessary. The technical aspect of audiovisual education cannot be an objective in itself but merely a part of dealing with language and culture of the audiovisual image in an integrated educational practice, with insight and competence.

A number of teacher training courses call upon **external teachers** who offer experience-oriented audiovisual education, acquiring technical skills through creativity and problem solving: product development (e.g. together with Videokontakt) as well as audiovisual, or larger multimedia tasks linked with a subject-related content (e.g. Wisper) are presented. Apart from that, some teacher trainings are collaborating with external organizations as a part of, for instance, a film forum or film education (e.g. FilmMagie Educatief, Open Doek, Jekino) or a music teaching practice for students (e.g. Wisper, Kunst in Zicht, Spelewei, Piazza dell'Arte). Unfortunately these interventions of freelance teachers or external organisations are often no more than isolated cases, not embedded in a coherent educational process. Educational art actors such as Spelewei, Kunst in Zicht and Wisper prefer to offer a longer road, closely connected to educational objectives and focusing on the development process of teachers in training and on the participation of lecturers. Ideally, the lecturer should acquire enough basic know-how in the long term to be able to integrate audiovisuals into his teaching, and these organisations could provide development and refinement. We learn from practice however there is remarkably little transfer, and a long-term cooperation with an audiovisual actor is, for the time being, more efficient.

An example in the field of film education is offered yearly by the teacher training at a college in Turnhout (Heilig Graf of the Katholieke Hogeschool Kempen-Campus Turnhout). Each year they organise a film week for teachers in training, primary and secondary education, on the initiative of lecturer and supervisor of socio-cultural activities, Mieke Leys. In the first year the emphasis lies on enjoying world cinema and on acquiring insight in the audiovisual language, in collaboration with an

external teacher (freelance via Wisper, before that also in cooperation with Jekino-Films). After that the second year students work on a film review, guided by a lector from college and by the department for education of Open Doek; focus does not lie on the result or finished product, but on the process of learning the student has to go through in order to change his view on film. In the third year then, the future teachers can work with film in a primary school class as part of their apprenticeship. Although this initiative does not essentially differ from the traditional approach of film, the achievement lies in the gradual introduction. Such project weeks for students add to the development of creativity in teachers in training, and to cross-subject teaching with attention for the multi-cultural aspect. To conclude, a number of audiovisual or educational art organisations have developed activities as well as teaching material such as board games, film cases and various film dossiers the lectors can work with themselves. As was mentioned already, CANON Cultural Unit has also worked out pedagogic material: from methods of discussing about and working creatively with audiovisual productions, to the game "Blikopener" (for primary education), which stimulates the musical observation skills of students.

It is very important that teacher trainings are continuously stimulated with educational initiatives, but if we want to give audiovisual education a valuable role in the development of the future teacher, the **teacher trainings have to motivate themselves**. A significant example are the musical continuing education days for lectors (HO'BO project) organised by Kunst in Zicht and CANON Cultural Unit between 1997 and 2000: despite the success and the enthusiasm of the lectors, the newly acquired skills and knowledge of musical domains (among which media) was afterwards barely applied

in the practice of teacher training. External initiatives that are in line with personal interests of teacher trainers or with educational practice, can be very stimulating. But the importance of a structured and processed integration of audiovisual education needs to be recognised by teacher trainers and managements in the first place. To ensure transfer of these ideas to the teachers in training, for now audiovisual initiatives are aimed at the students, hoping for an active participation of the lector. But durable education cannot exist without an audiovisual attitude of all those involved in teaching.

5.4. PLAN OF ACTION

Regardless of some good practices, Flemish education, like compulsory education, uses the audiovisual image as an instrument to illustrate or support teaching materials. When we use audiovisual media, the focus is on development of technical competence as a part of ICT-courses. If our current educational practice wants to keep track of the needs of society, teacher training courses should urgently pay more attention to a conscious and critical view on and dealing with audiovisual image and media. To attain this goal, teachers in training need to acquire insight in the language and culture of the audiovisual image and apply it then in an **integrated, interactive educational practice**. Teacher training students today are increasingly faster and good at working with evolving techniques, thus it would be wise to enlarge the ICT priority policy, such as it has been pursued in recent years by the Department of Education, and adjust it to meet new educational findings and social needs: merely technical competences will not be sufficient to develop an interactive, hyper-medial and intercultural education. A key role could be played by the Department of Education in encouraging renewal and broadening in teacher trainings. The educational policy could also guard the implementation of professionalisation; the teacher being continuously given refresher courses, after an initial education, consistent with new educational and social challenges. An important contribution to this route to continuing education can be given by centres of permanent education, linked with colleges and universities.

Once more there is a need for **consult with teacher trainers, audiovisual experts and the declining educational sector**. Interviews taken for this research project revealed that teacher trainers have little knowledge of audiovisual educational practice in other teacher trainings. The exchange of know-how and the transfer of good practices would benefit audiovisual professionalisation of teacher trainers and students. The integration and implementation of audiovisual education in teacher trainings can be promoted by a study group of teachers who are already working with the audiovisual paradigm in a meaningful way in their practice. If a committed lector, being an audiovisual ambassador, gets support of such a cross-institutional study group, his chances of finding an audience with his fellow teacher trainers are bigger. Also audiovisual expert organisations or freelancers already working in teacher trainings can be a part of a consult group and fill in the need to professionalise and modernise. Finally, all those involved in teacher trainings should confer with the declining educational sector, with the objective to attune the educational programme and the needs and necessities of compulsory education. Consulting on a structural level between teacher trainers and surveyors who have an overall view on the pressing points in current practices, is in this respect advisable. In short, a platform aiming to spread and multiply research and good practices in teacher trainings and which confers with audiovisual experts and the educational sector can be an enormous contribution to the anchoring of audiovisual education in Flemish teacher training.

Even though the importance of audiovisual education in the learning process of the future teacher is recognised by many teacher trainers, an actual renewal and enlargement of practices is not

guaranteed. Apart from a functional platform, there is an obvious need for audiovisual educational initiatives appealing to the personal interests of the lector, connected to practice and the challenge of teaching in subdivisions (modular education). It's important these refresher courses are acknowledged by the government and granted a certificate of professionalisation. Apart from that, audiovisual experts can play a vital part in the development of courses and educational divisions in which audiovisual language and culture are explored. To realise an actual and durable transfer of audiovisual competence to compulsory education, priority should be given to **incentives** to a modern and in-depth use of the audiovisual image and media in the practice of teacher training. An audiovisual attitude of lectors and teachers in training needs to be urgently and effectively stimulated. Even more so because the initial impetus has been given to consult between those involved in teacher training (VELOV), to renewal of basic competence and to a modular education.

6 CONCLUSIONS

The supremacy of literary culture has once and for all made way for a **multimedia environment** in which word, (audio)visual image and sound are constantly interacting. This media mix is omnipresent in the extra-curricular activities of Flemish youngsters. Research reveals for instance that music channels TMF and MTV, today's radio in image, dominate the television screen of Flemish adolescents". Students living in digs organise sitcom evenings, watching together on a computer screen with a TV-connection (soon there will be digital TV), and discuss burning questions through a forum on line. And why would you charm the girl next door with the product of your pen if you can chat and webcam with a girl from New Zealand? Also the creativity of DJ's and VJ's working with music and image determines the quality of the youngsters' night life. Thanks to the technical evolution and democratic prices every media consumer has access to means of production and distribution. Audiovisual creations, made with a digital camera, mobile phone,... can be shared on the Internet. Just think about weblogs - 52% of all bloggers are teenagers - inciting creative expression by networking textual, aural and (audio)visual contents. Today active participation and connection are gradually replacing a more receptive, consumerist attitude towards media.

In spite of the increasing creativity and skill of many youngsters, hardly any attention is granted to the (positive and negative) **power exerted by media**, suppliers of meaning and the mediators of the 21st century. Knowledge and conceptualisation are largely defined by the audiovisual media nowadays with their objective, neutral view. The audiovisual image, even more than the literary semiotic system, functions as a powerful means of communication that manipulates the spectator with direct, simultaneous stimuli. Seeing is believing, the proverb says. Audiovisual images are no more than constructions of a sender who shapes his perception of a possible reality through artifices. Keeping in mind the omnipresence of the audiovisual images in society, it's high time to see through clever communication strategies, to make audiovisual codes more explicit and to unravel meaning supplying processes. Language, in words or audiovisually, is acquired partly spontaneously and used intuitively, but it requires a discursive learning process.

The educational practice, historically based on the oral-literary culture, appears to ignore so far a society in which audiovisual media are increasingly influential. Discussions about education often turn into debates about means and methods in a political-economical discourse (think about the ICT-hype), and cast a shadow on the actual reason of existence of the educational apparatus: to contribute to the development of youngsters into conscious, versatile, responsible, competent, creative, authentic and participating citizens. If education wants to connect with the needs of a multi-cultural and multimedia society it can no longer banish audiovisual education to the recreational domain. At school, every student should get the chance to **acquire insight**, in a productive and reflective way, **in the**

audiovisual language and culture, which is reflected in our daily environment and contemporary society. The Department of Education wants to bring the audiovisual paradigm in schools to the notice with imposed development goals and the final attainment levels for primary and secondary education. The stress is on four complementary lines of approach in constant interaction: technical competence, audiovisual expression and creative generation of form and meaning, insight in audiovisual communication and, finally, a permanent critical attitude when using audiovisual sources and processing data. Although audiovisual education is in this way integrated in developmental objectives and final attainment targets, the practical application is not self-evident.

Research reveals that many teachers integrate the audiovisual paradigm into their classes on a regular basis, because they are convinced that the medium has a motivating impact and expressiveness that is linked with our contemporary society and the world of young people. In compulsory education as well as in teacher training, audiovisual images are however mainly used as superficial illustration or support of contents (e.g. a documentary as an “objective” source) or, more sporadically, as a creation of art in music, expressive, artistic education. The audiovisual media are sometimes presented as a part of ICT-courses in which the mere technical aspect is stressed. To ensure an in-depth and well-founded audiovisual education, some obstructions need to be removed. Above all, there is a need for **authorised continuing education** that could compensate for the lack of efficient audiovisual knowledge and competence of the teaching staff (desired by 70% of Flemish teachers!). But a conscious, critical (capacity of evaluation) and professional attitude towards the audiovisual

image in all disciplines needs to be **implemented in a clearly structured and durable manner**, otherwise audiovisual education will be the responsibility of one single committed teacher, who is supported by a sensitised management. The educational policy should promote a motivated and explicit vision on audiovisual education embedded in the learning process, and then make it concrete coherently in curricula. Apart from that, **consult** between educators, audiovisual experts and educational publishers is advisable for the development of innovating teaching material that could efficiently support the audiovisual practice in class. Finally, the development of an audiovisual school network could benefit from improvement of infrastructure (maintenance and renewal) and subsidies for pilot projects in compulsory education.

The teacher can play a fundamental part in achieving processed audiovisual education. Next to continuing education for teachers, reforms of **teacher trainings** at Flemish colleges, universities and centres for adult education should be implemented in order to increase the audiovisual competence and acquaintanceship in Flemish education progressively. Research reveals that 84% of teachers believes more attention should be paid to audiovisual culture in Flemish teacher trainings. The prospective breakthrough of the modular system in higher education offers many opportunities to an integrated educational practice which aims at a conscious, dynamic attitude towards information, at interactive and "inter-media" activities, at knowledge of conceptualisation and representation in text, sound and audiovisual image. These points of interest are partly represented in basic competences and professional profiles of teachers, as was defined by the Department of Education. Such an integrated

audiovisual learning process builds on the teacher's inquisitive attitude, applied audiovisual knowledge and skills, insight in social developments and feeling with educational renewal. An essential part has to be played by educational policy: promoting continuous **professionalisation** of all those involved in teacher training. Useful in this respect is guidance of the process by audiovisual experts and incentives for modern teaching, attuned to the needs of society and education. Finally, there is an urgent need for **structural consult** between teacher trainers, audiovisual professionals and the declining educational sector to implement an efficient audiovisual education in teacher trainings as well as in compulsory education, through exchange of know-how and the transfer of good practices.

In the relatively small sphere of action in Flanders, a large group of actors from youth work, from the audiovisual, cultural or arts sector has drawn up audiovisual activities for education. In spite of the limited funds, a lot of initiatives are based on experience, audiovisual expertise and an admirable motivation. Despite this rather large offer in every Flemish region, the interventions (mainly audiovisual workshops and film performances) are often no more than isolated cases in schools that are already sensitised. To enable the audiovisual experts to contribute effectively and durably to the educational process of every student, some constructive changes are necessary. Firstly, the time seems ripe for renewal in line with social evolutions: some organisations repeat their successes year after year (the classic film dossier, the video letter...) often without putting them on trial, without research to improve the quality. Secondly, all audiovisual actors who are active in schools, are supposed **to play along with targets and needs of the educational partner** expertly: the connection with educational

targets, final attainment levels, disciplines and unbounded projects is a necessary condition. If the interaction with audiovisual professionals needs to be embedded in an educational process, it is necessary to call upon the expertise of third parties in the development of competences of the teacher who, apparently, sees the advantages of audiovisual education and continuing education. **(Continuing) education** includes acquiring insight in the language and culture of the audiovisual image, in practice and in thought, paying attention to the actual practice in class and familiarity with the technical side. Once the teacher has an audiovisual attitude, the audiovisual actors can set themselves to refinement and in-depth study.

Elements which can contribute to a coherent, unambiguous subsidy policy are spearheads like renewal, contact with the educational sector, attention to (continuing) education for teachers, and also a more emancipated profile of the audiovisual players. An **audiovisual educational platform** would stimulate for instance quality-improving consult between audiovisual actors and the exchange of know-how and appliances with part-time education in the arts, youth work, the cultural sector... Such a platform could also promote a clear communication with schools and be a contact point within the European networks for audiovisual education. More transparency in the audiovisual practice in Flemish education and a will to cooperate are the first steps towards equal opportunities in the education of conscious, sharp-eyed, critical students. And to a large extent, the broadening and refining of a youthful view contributes to a more accurate evaluation and appreciation of audiovisual art in Flanders.

This research project resulted in three main conclusions:

- 1) **Teachers recognise the importance of processed audiovisual education at school, but they feel insufficiently skilled (70% would like continuing training). The teacher training is a fundamental link in the progressive increase of audiovisual expertise and acquaintance in Flemish education.**
- 2) **A lot of audiovisual actors are active in Flemish education, but the educational offer is too fragmented. Till now, valuable initiatives are limited to pinpricks which are not embedded in a coherent educational process from nursery education to teacher training.**
- 3) **A stimulating cooperation between education, culture and media on a policy level can guarantee the implementation of a society-oriented audiovisual practice.**

Approach and dialogue seem to be the code words for the implementation of audiovisual training in Flemish education. A plea in favour of the development of structural consult goes hand in hand with incitement to **action**, if we want a 21st century educational practice in the short term. Top-down, policymakers should recognise the importance of audiovisual education more explicitly; and bottom-up, innovating pilot projects for compulsory education and incentives for (continuing) education need to be developed, in line with real needs of the educational sector and society. If we deal with the audiovisual image and media, which are present everywhere and accessible, consciously and

professionally, this could stimulate social participation and a sense of public responsibility.

Words, words, nothing but words... *En avant les images!*

7 DIAGRAMS

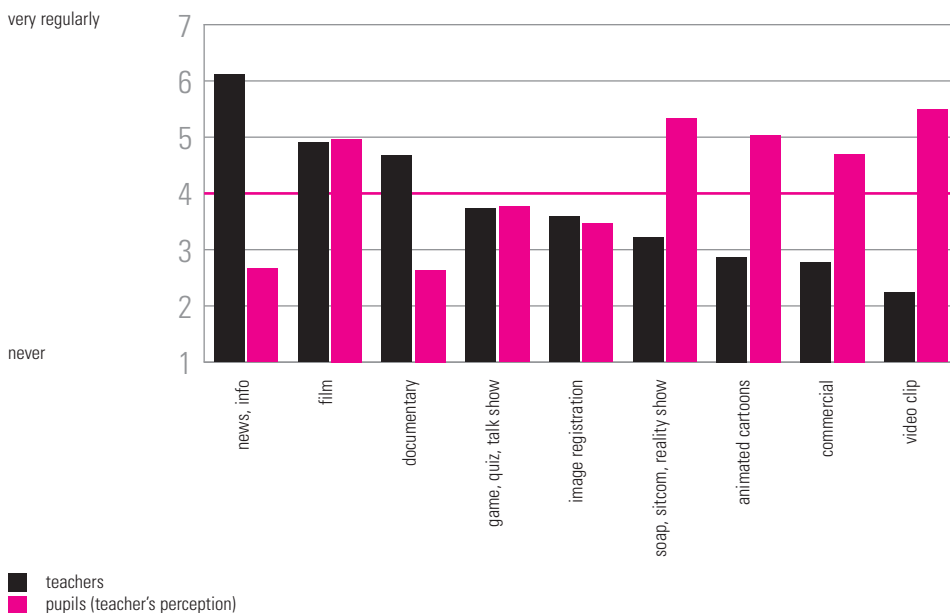
SOME OF THE INQUIRY RESULTS (2004)

Inquiry addressed to teachers in nursery, primary and secondary education and to lecturers in teacher trainings in colleges of higher education in Flanders.

1. Viewing frequency television formats

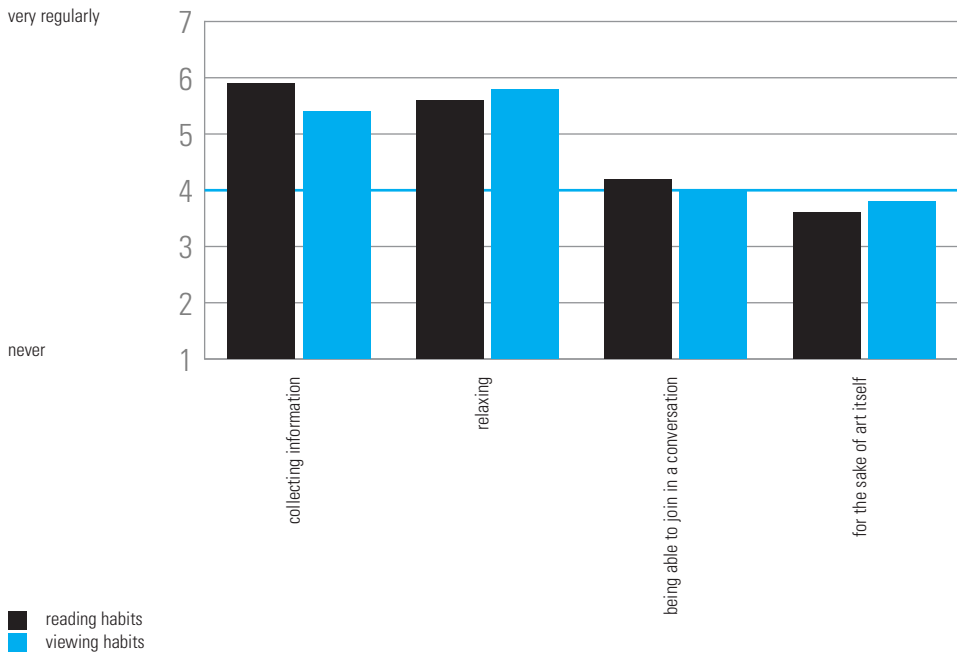
How often do you watch the following television formats privately?

How often do you think your pupils watch the following television formats (perception)?



2. Private reading habits /v/ private viewing habits of the teacher

How often do you read/watch?

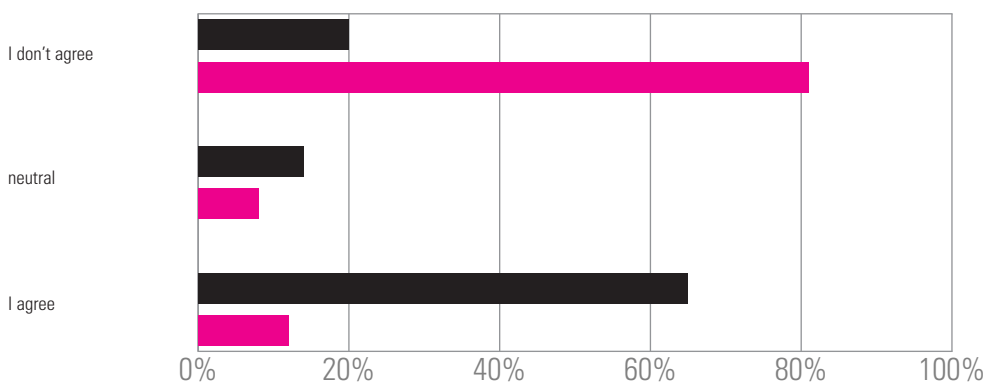


3. Audiovisual living environment /v/ literary-oriented education

Evaluate the following statements:

My pupils come into contact more often with written media than with audiovisual media during school hours.

My pupils come into contact more often with written media than with audiovisual media after school hours.

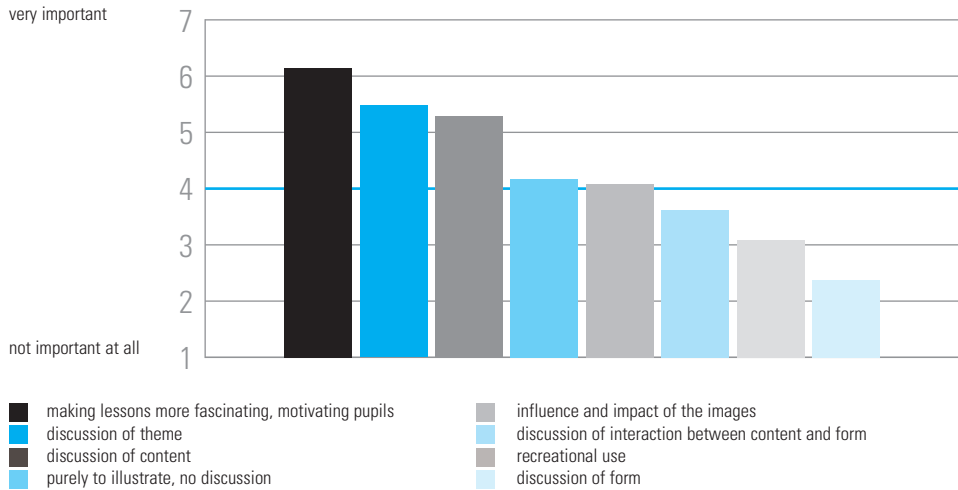


■ My pupils come into contact more often with written media than with audiovisual media during school hours.

■ My pupils come into contact more often with written media than with audiovisual media after school hours.

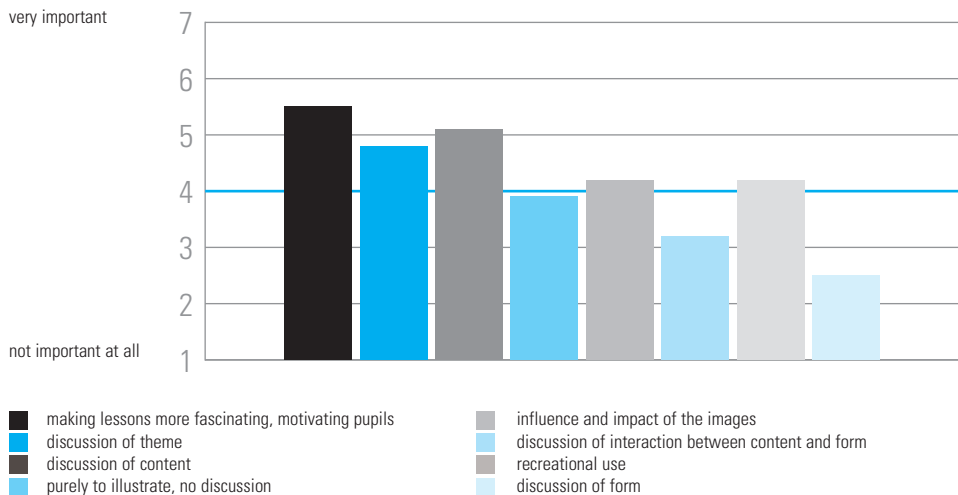
4. Use of documentary in class

Why do you find the use of documentary important in your lessons?



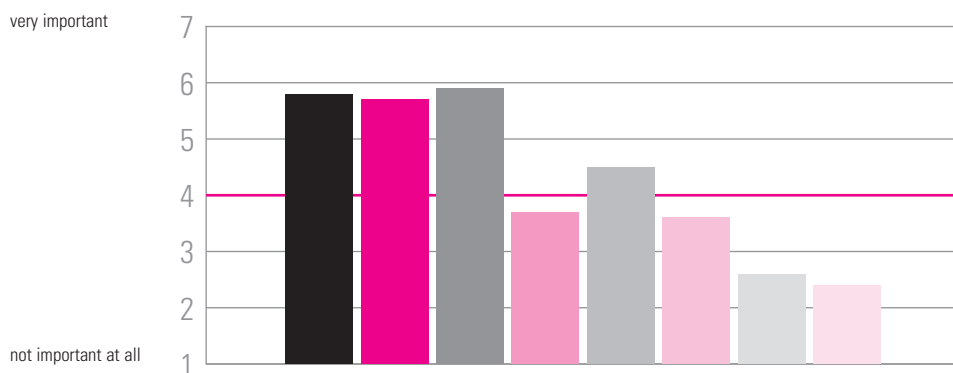
5. Use of film in class

Why do you find the use of film fragments important in your lessons?



6. Use of news/info in class

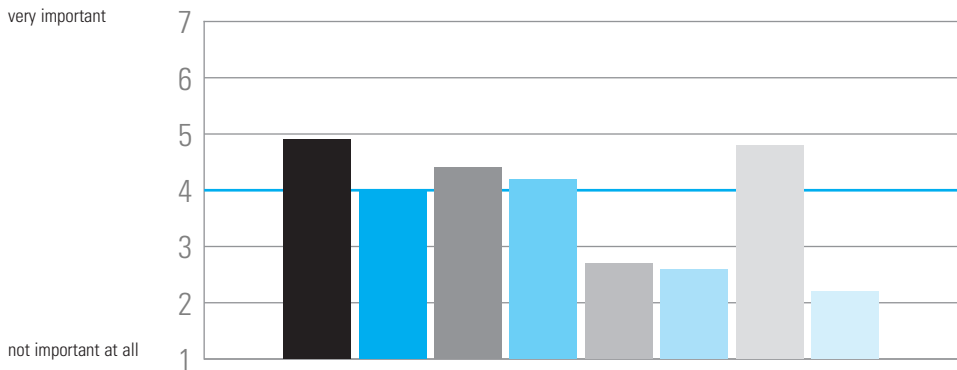
Why do you find the use of audiovisual news coverage and info important in your lessons?



- making lessons more fascinating, motivating pupils
- discussion of theme
- discussion of content
- purely to illustrate, no discussion
- influence and impact of the images
- discussion of interaction between content and form
- recreational use
- discussion of form

7. Use of animated cartoons in class

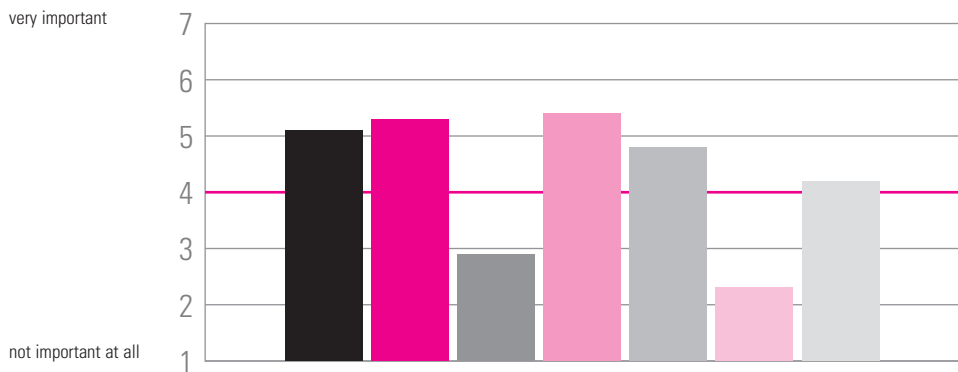
Why do you find the use of animated cartoons important in your lessons?



- making lessons more fascinating, motivating pupils
- discussion of theme
- discussion of content
- purely to illustrate, no discussion
- influence and impact of the images
- discussion of interaction between content and form
- recreational use
- discussion of form

8. Use of commercials in class

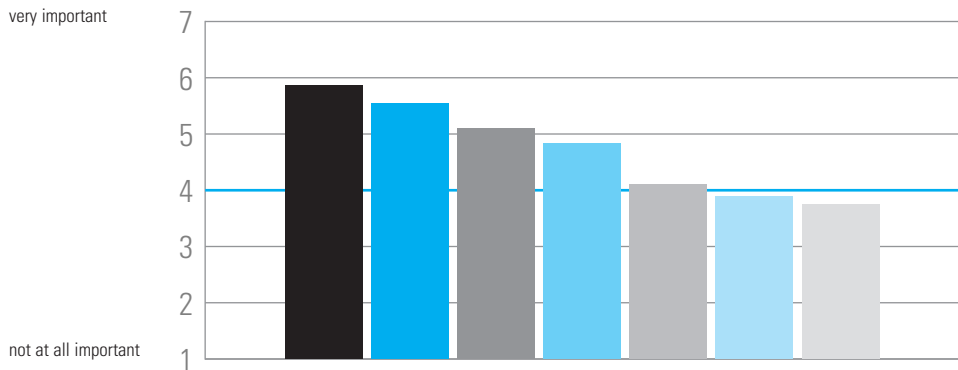
Why do you find the use of commercials important in your lessons?



- making lessons more fascinating, motivating pupils
- discussion of content
- purely to illustrate, no discussion
- influence and impact of the images
- discussion of interaction between content and form
- recreational use
- discussion of form

9. Audiovisual creation in the classroom

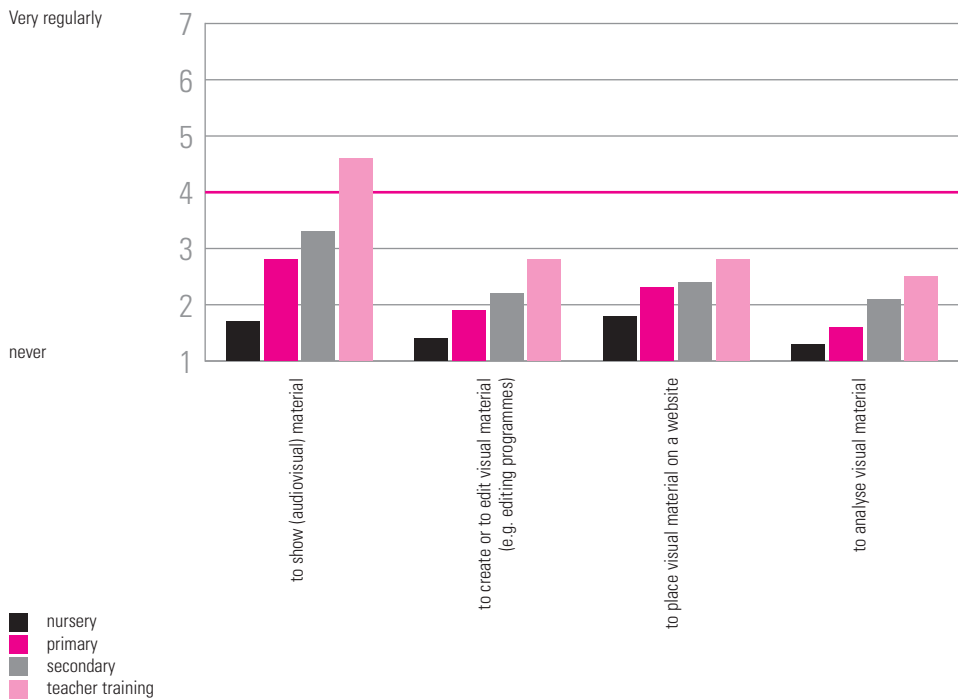
Why do you find audiovisual creation important in your lessons?



- making lessons more fascinating, motivating pupils
- making pupils familiar with the audiovisual culture they are living in
- making the lessons fit with youth cultures
- teaching pupils how to technically deal with audiovisual images
- teaching pupils the different stages in a production process
- teaching pupils how to distinguish the various types of images
- recreational use

10. Audiovisual applications of the computer

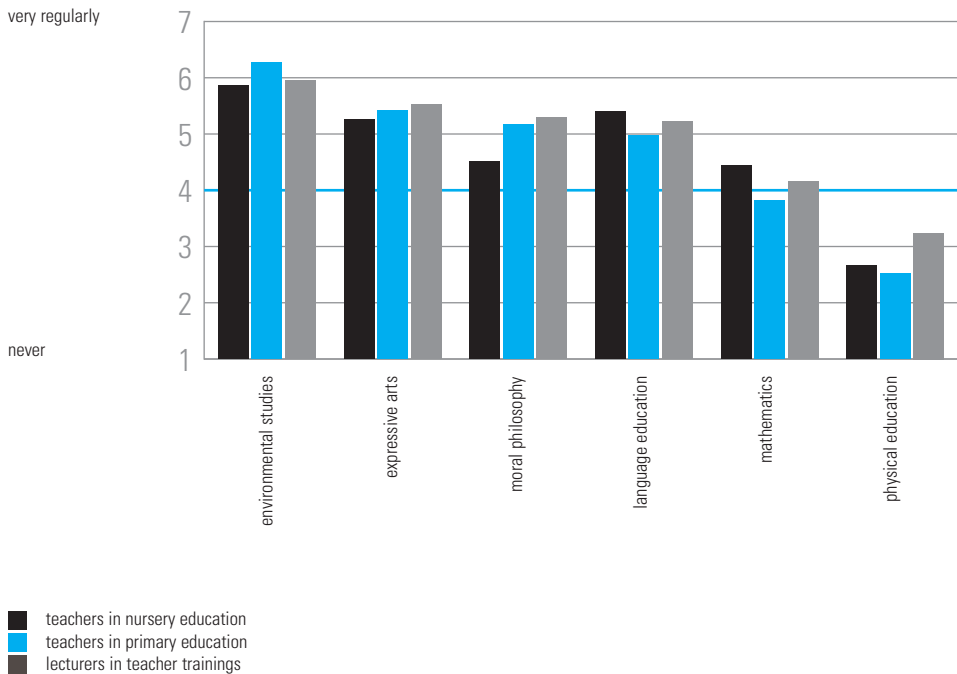
How often do you use a computer (possibly with a beamer) in your lessons?



11. Integration audiovisual media into primary education

How often should audiovisual media be used in the following study fields in primary education in your opinion?

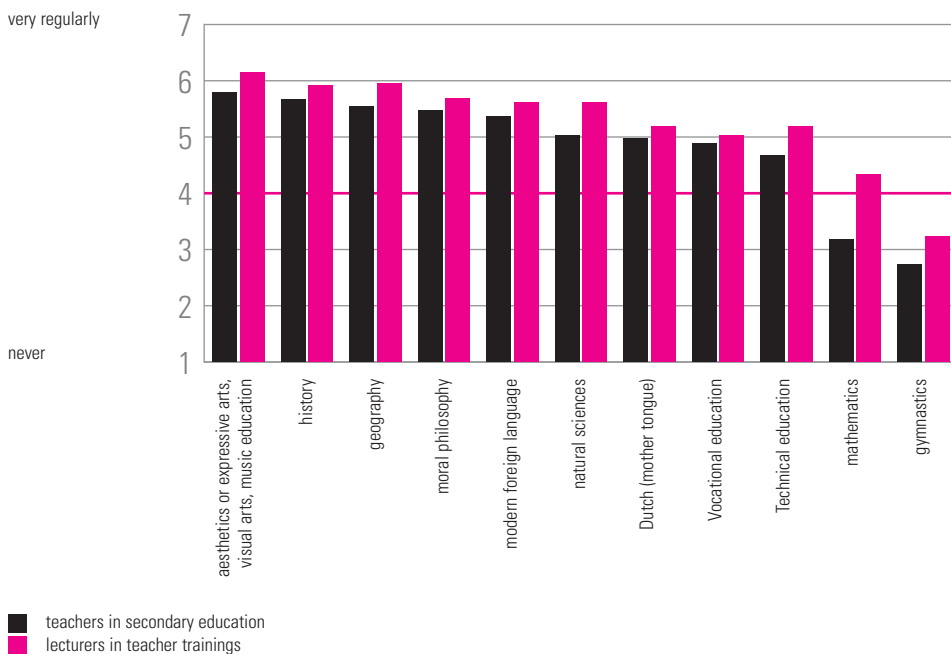
(Responders: teachers in nursery and primary education, lecturers in teacher trainings)



12. Integration audiovisual media into secondary education

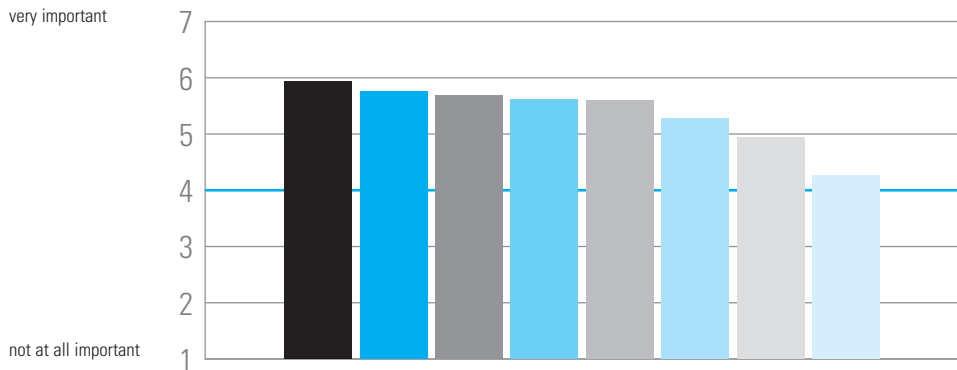
How often should audiovisual media be used in the following study fields in secondary education in your opinion?

(Responders: teachers in secondary education, lecturers in teacher trainings)



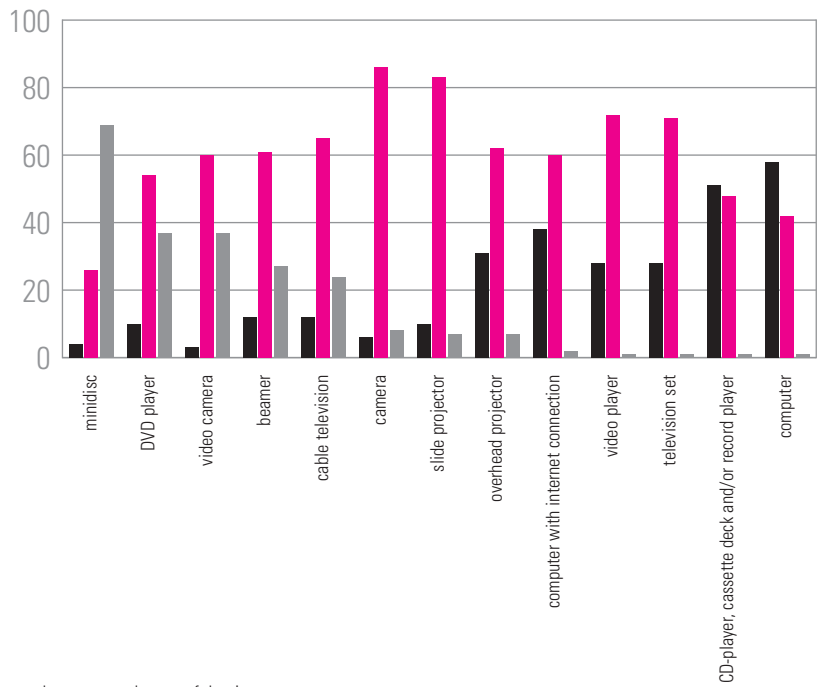
13. Training of audiovisual skills

How important do you find the training of audiovisual skills in school?



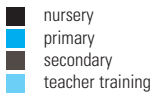
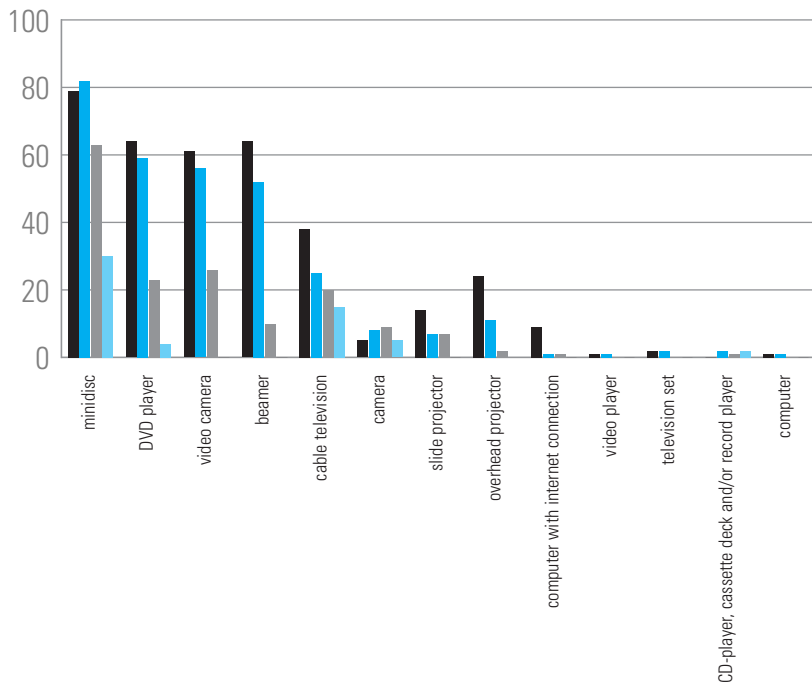
- observe consciously and critically (instead of consuming pictures passively)
- take up and process information from audiovisual images
- be defensible against the powerful influence of audiovisual images
- choose consciously from the extensive offer of audiovisual media
- find a balance in observing, give it a position in comparison to other ways of spending free-time
- gain insight in the many means of communication
- appreciate and evaluate audiovisual images
- control the fundamental basis of visual language (codex, syntax and semantics) fluently and apply it actively

14. Availability of audiovisual equipment at school



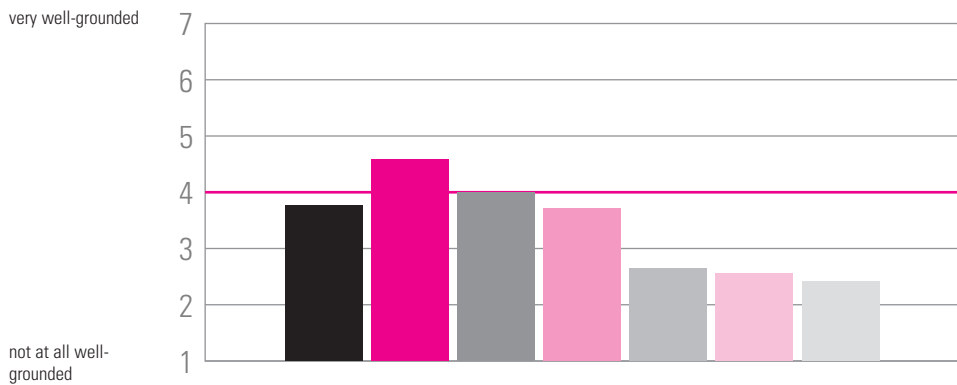
- in the classroom where you teach most of the time
- not in the classroom but available at school
- not available at school

15. NOT available at school



16. Audiovisual knowledge and skills of the teacher

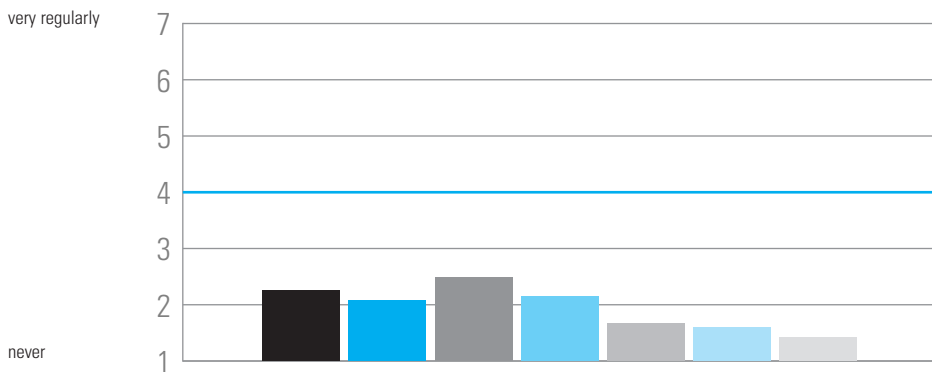
To what extent do you feel well-grounded in the following subject matters?



- general knowledge about media and audiovisual culture
- technically handling audiovisual means (DVD, video camera, minidisc,...)
- knowledge about possible practical of audiovisual media in class
- knowledge about impact and influence of audiovisual media (e.g. influence on history and politics, influence of commercials,...)
- knowledge about form of images (e.g. framework, rhythm, montage, colour, depth,...)
- knowledge about history, aesthetics of film or audiovisual images
- recording and editing techniques

17. Audiovisual knowledge and skills developed in teacher training courses

To what extent did the your teacher training courses pay attention to the following subject matters?



- general knowledge about media and audiovisual culture
- technically handling audiovisual means (DVD, video camera, minidisc,...)
- knowledge about possible practical of audiovisual media in class
- knowledge about impact and influence of audiovisual media (e.g. influence on history and politics, influence of commercials,...)
- knowledge about form of images (e.g. framework, rhythm, montage, colour, depth,...)
- knowledge about history, aesthetics of film or audiovisual images
- recording and editing techniques

BIBLIOGRAPHY

PUBLICATIONS

- BOTTELBERGHS Paul, *Na ons de zendvloed?* EPO, Berchem, 1995.
- BUCKINGHAM David, *After the Death of Childhood*, Polity Press, Cambridge, 2003.
- BUCKINGHAM David, *The Making of Citizens: Young People, News and Politics*, Routledge, London, 2000.
- CAPRA Fritjof, *Het keerpunt*, Contact, The Hague, 1991.
- DE BLEECKERE Sylvain, *Leren leven met beelden*, Kinescola - Pedagogical Service for Film Culture, Brussels, 2004, n° 10.
- DE HAAN Jos, HUYSMANS Frank, VAN DEN BROEK Andries, *Achter de schermen. Een kwart eeuw lezen, luisteren, kijken en internetten*, Social and Cultural Planning Office, The Hague, 2004.
- DEVOS Franky, *Ambrassadeurs: over jongeren, cultuur en communicatie*, Cultural Network Flanders - CJP - CANON Cultural Unit, Brussels, 2004.
- DEWULF Luk, *Audiovisuele media-educatie in het onderwijs* (thesis), Artevelde College of Higher Education, Ghent, 2003-2004.
- ELCHARDUS Mark and GLORIEUX Ignace, *De symbolische samenleving*, Lannoo, Tielt, 2002.
- ELIAS Willem and VANWING Tom, *Vizier op agogiek*, Garant, Leuven, 2002.
- GARDNER Howard, *Multiple Intelligences: the Theory in Practice*, New York Academic Press, New York, 1993.
- GOODMAN Nelson, *Ways of Worldmaking*. Hackett Publishing Company, Indianapolis/Cambridge, 1981.
- HEBDIGE Dick, *Hiding the light: on images and things*, London, Routledge, 1998.
- HOLTRUST Tonny, *Op zoek naar kwaliteit in media*, Culture Council, The Hague, 1999.
- JAKOBSON Roman, *Essais de linguistique générale*, Les Editions de Minuit, Paris, 1963.
- KOLB David, *Organizational Psychology, An Experiential Approach to Organizational Behaviour*, New Jersey, Prentice-Hall, 1984.
- McLUHAN Marshall, *Media begrijpen*, Uitgeverij Nieuwezijds, Amsterdam, 2002.
- MEYROWITZ Joshua, *No Sense of Place: The Impact of Electronic Media on Social Behaviour*,

- Oxford University Press, Oxford, 1985.
- MITCHELL W.J.Thomas, *Picture Theory*, University of Chicago Press, Chicago/London, 1994.
 - MULDER Arjen, *Over mediatheorie, V2_/NAi Uitgevers, Rotterdam, 2004.*
 - PARSONS Michael J., *How We Understand Art. A Cognitive Development Account of Aesthetic Experience*, Cambridge University Press, Cambridge/New York, 1987.
 - PIAGET Jean, *Psychologie et pédagogie*, Editions Denoël/Gonthier (essay), Paris, 1969.
 - PINKER Steven, *Hoe de menselijke geest werkt*, Contact, Amsterdam/Antwerpen, 1998.
 - PINXTEN Rik, *De artistieke samenleving*, Houtekiet, Antwerp, 2003.
 - POSTMAN Neil, *The Disappearance of Childhood*, W.H. Allen, London, 1983.
 - POSTMAN Neil, *Technology: The Surrender of Culture to Technology*, Knopf, New York, 1992.
 - PREVENIER Walter, *Uit goede bron*, Garant, Leuven/Apeldoorn, 1995.
 - READ Herbert, *De kunst in haar educatieve functie*, Het Spectrum, Utrecht, 1967.
 - RORTY Richard, *Philosophy and the Mirror of Nature*, Princeton University Press, Princeton, 1979.
 - SANDERS Barry, *A is for Ox: The Collapse of Literacy and The Rise of Violence in an Electronic Age*, Vintage, New York, 1995.
 - STEVENS Frank, VANDEWEYER Jessie, VAN DEN BROEK Andries, *Time use of adolescents in Belgium and the Netherlands (working paper)*, Office for Re-creative Flanders, Ghent, 2003-2004.
 - VALKENBURG Patti, *Beeldschermkinderen. Theorieën over kind en media*, Boom, Amsterdam, 2002.
 - WINN Mary, *Children without Childhood*, Penguin, Harmondsworth, 1984.
 - *Discipline Based Art Education: origins, meanings and development*, University of Illinois Press, Chicago, 1989.

ARTICLES

- BOLZ Norbert, "Warum Denken unmodern ist", *KulturSPIEGEL*, 2004, n°6.
- BOTTELBERGHS Paul, "Beeldopvoeding en beeldcultuur", *De Andere Sinema*, 1979, n°79.
- DAENEN Ward, "Biscommentaar. We gaan naar de kloten", *DeMorgen*, 06/04/2004.
- ELIAS Willem, "Esthetiek en kunsteducatie. Ontwikkelingen in de kunsttheorie", *Art & Fact 1: leereffecten van kunsteducatie*, LOKV-Dutch Institute for Art Education, Utrecht, 1995.
- LAERMANS Rudi, "Gevangen in beelden? Jongeren en hun verhouding tot de legitieme cultuur", *Een beeld van belezeneid. Over culturele geletterdheid*, Sdu Uitgevers, The Hague, 1996.

-
- MOTTART André en SOETAERT Ronald, "Geletterd lezen. Van enkelvoud naar meervoud", *Lezen en lees-gedrag van adolescenten en jongvolwassenen* (Stichting Lezen reeks 5). Uitgeverij Eburon, Delft, 2002.
 - PRATT Mary Louise, "Arts of the Contact Zone", *Profession 91*, MLA, New York, 1991.
 - PUTSEYS Guy, "Van ver-beelding naar kritische verwondering" (dossier film and history), *Cinemagie*, 2004, n°248.
 - SOETAERT Ronald, TOP Luc, VAN BELLE Guy, "Creating a New Borderland on the Screen", *Educational Media International, The Official Quarterly Journal of the International Council for Educational Media*, 1995, n°2.
 - SOETAERT Ronald, "Grof geschud en zorgvuldig gezeefd. Taalbeschouwing voor alle mensen van goede wil", *Vonk*, 1999, n° 3.
 - SOETAERT Ronald and VAN BELLE Guy, "Schermen met geletterdheid. Versie 2.0." *Een beeld van belezenheid. Over culturele geletterdheid*, Sdu Uitgevers, The Hague, 1996.
 - SOETAERT Ronald, "Van leesbevordering naar mediabevordering. Over Nieuwe Geletterdheid en Nieuwe Media", *Tsjip*, 1997, n°3.
 - VAN MECHELEN Marc, "Beeldopvoeding in het onderwijs", *Gids voor het Basisonderwijs*, Kluwer Editorial, Zaventem, 1992.

PUBLICATIONS BY THE DEPARTMENT OF EDUCATION, MINISTRY OF THE FLEMISH COMMUNITY

- *Doelen voor heel de school. De vakoverschrijdende eindtermen en ontwikkelingsdoelen voor de 1ste en 2de graad van het gewoon secundair onderwijs*, Department of Information and Documentation, Brussels, 1997.
- *dubbel FOCUS*, CANON Cultural Unit i.c.w. MuHKA, Brussels, 2003.
- *Informatiemap voor de onderwijspraktijk buitengewoon basisonderwijs*, Department of Information and Documentation, Brussels, 1999.
- *Leermeesters*, CANON Cultural Unit, Brussels, 2003.
- *Les enfants de l'amour. Kinderen leren zien*, CANON Cultural Unit i.c.w. Wisper, Brussels, 2003.
- *Ontwikkelingsdoelen en eindtermen. Informatiemap voor de onderwijspraktijk, gewoon basisonderwijs*, Service for Educational Development, Brussels, 2001.

- *Weg-wijzer. Muzische vorming en basisonderwijs*, CANON Cultural Unit, Brussels, 2004.
- BLONDEEL André and VAN RANSBEECK Alix, *Leren leren met muzische vorming*, CANON Cultural Unit, Brussels, 1998.
- DE CONINCK Christine, MAES Bart, SLEURS Willy, VAN WOENSEL Chris, *Over de grenzen. Vakoverschrijdende eindtermen in de tweede en derde graad van het secundair onderwijs*, Service for Educational Development, Brussels, 2002.
- GHIJS Inge, *Kunst(en) op school*, CANON Cultural Unit, Brussels, 2000.
- MAES Steve i.c.w. DEBRAUWER Lieven, *Pauline & Paulette achter de schermen*, CANON Cultural Unit, Brussels, 2002.
- MAES Steve i.c.w. VAN DIENDEREN An. and VOLCKAERT Didier, *Tu ne verras pas Verapaz, gekeken of gezien?* CANON Cultural Unit, Brussels, 2003.

SEMINARS

- *NO FAKE!* CultuurNet Vlaanderen - CJP - CANON Cultural Unit, De Munt, Brussels, 18/10/2004.
- *Visieontwikkeling over internationalisering, culturele diversiteit en kunsteducatie*, Brussels Kunstenoverleg, Kaaithheater, Brussels, 15/06/2004.

INTERVIEWS AND ROUND-TABLE CONFERENCES (2004)

BAZALGETTE Cary (17/06), BEKAERT Marc (26/08), BLONDEEL André (13/05 en 13/09), BOONEN Marc (01/07), BOTTELBERGHS Paul (07/05), BRINKHUIS Martine (31/08), CARELS Edwin (06/11), CRUL Koen (13/09), FRANCK Stef (02/08), HUVENNE Martine (12/05), JAGER Gerhard (04/06), KORTEN Katrijn (14/07), LEEK John (31/08), LEYS Mieke (04/08), LOGIE Marie (20/07), MAES Steve (14/05), MEES Wim (03/11), NEWALL Richard (17/06), POELAERT Geert (04/08), REYDON Odette (31/08), ROBRECHTS Geertrui (05/11), SAEY Peggy (29/07), SARTER Freddy (24/07), SOETAERT Ronald (15/07), STANDAERT Roger (13/05), THIELEMANS Leen (08/10), VANAGT Sarah (04/06), VAN DEN ABEELE Niklaas (16/07), VAN DIENDEREN An (15/07), VAN DYCKE Tine (19/07), VANGHELUWE Joke (25/08), VANGINDERHUYSEN Felix (16/07), VAN LANCKER Laurent (29/07), VAN KRANENBURG Rob (26/07), VANLOOVEREN Walter (27/09), VAN MECHELEN Marc (14/05), VOLCKAERT Didier (30/06), WUYTS Rudi (03/11).

- Round-table conference with pedagogical advisers of the educational networks, primary and secondary education (15/09)
- Round-table conference with inspectors from department of Education (29/09)
- Round-table conference with lecturers in teacher training (06/10)
- Round-table conference with teachers (27/10)

WEBSITES

- www.abc-web.be
- www.allmediaeurope.org
- www.annemariewriter.nl
- www.babson.edu
- www.beeldengeluid.nl
- www.beeldessay.kennisnet.nl
- www.bfi.org.uk/education
- www.brusselskunstenoverleg.be
- www.bvlf.org
- www.canoncultuurcel.be
- www.cultuur.nl
- www.debalie.nl
- www.deverbeeldingenspirit.be
- www.digitaalplatform.be
- www.filmarchief.be
- www.filmeducatie.nl
- www.filmkid.be
- www.filmmagie.be
- www.form-a-com.org
- www.hetgroteongeduld.be
- www.iak.be
- www.imagica.be
- www.javi.tv
- www.jekino.be
- www.jeugddienst-graffiti.be
- www.kidscam.be
- www.kidsforkids.org
- www.kinapolis.be
- www.kingkong.be
- www.koorenhuis.nl/onderwijs/kunstmagneet
- www.kong.be
- www.kunstbende.be
- www.kunstinzicht.be
- www.lesseinhetdonker.be
- www.mooss.org
- www.muhka.be
- www.ond.vlaanderen.be
- www.opendoek.be
- www.piazzadellarte.be
- www.pisa.oecd.org
- www.polymorfilms.be
- www.provant.be/pvm
- www.psw.ugent.be/comwet/wgfilmtv
- www.raoulservais.be
- www.spelewei.be
- www.traject-trajet.com
- www.villabasta.be
- www.wisper.be
- <http://fichespedago.free.fr>
- <http://labweb.education.wisc.edu/room130/papers.htm>



INITIATIEF AUDIOVISUELE KUNSTEN vzw

The Initiative for the Audiovisual Arts (IAK) was founded in 2002 on the initiative of the Flemish Minister of Cultural Affairs Bert Anciaux as a centre for support for the audiovisual sector in Flanders. Assignments and tasks have been stated in the Arts Decree and the activities for the coming years have been delineated in policy plan.

The IAK wants to contribute to the framework of the audiovisual métier in Flanders. Mapping this sector, collecting and passing on information and encouraging consultation, dialogue and cooperation in this split sector are the key tasks of the centre for support.

The IAK considers a well-founded audiovisual policy from the government and a reflection about the métier in the audiovisual and cultural sector to be primordial conditions for a flourishing and dynamic audiovisual culture in Flanders. This is not just about more subsidies and more financing for 'the Flemish film', but about the consolidation of the audiovisual culture in a wide social and cultural context.

These targets are being realised through:

- **information:** informing the audiovisual sector about itself and a larger cultural sector (AV ONLINE : data base, news magazine);
- **support:** developing tools with which the audiovisual sector can orient itself in a larger social working environment (AV ONLINE : informative platform, forum);
- **conceptualisation:** initiating the encouragement of the audience's participation in a diversified audiovisual offer;
- **dialogue:** stimulating dialogue between sector and government;
- **emancipation:** reducing sectoral petty-mindedness and signing up the sector to enter a larger artistic and cultural debate, and helping the government to place the audiovisual métier correctly in a policy on art and culture;
- **reflection:** reflecting on audiovisual arts through study and investigation, culture and métier, both in an artistic-cultural and socio-economical sense (art - cultural industry).

Some good practical examples of keystones in the working of this office are support, encouragement and exchange on the one hand, and offering the proper administrations material and inspiration for their pre-policy-making work on the other hand.

<http://www.iak.be>



CULTUURCEL DEPARTEMENT
ONDERWIJS

CANON, Cultural Unit of the department of Education, wants to build bridges between the cultural and educational field and thus give culture an active place in education.

The realisation of this target can be summed up in six keywords:

- **information:** trying to familiarise pupils and teachers with the offer of cultural products and cultural-educational projects, but also familiarising people from the educational sector with the possibilities and individual character of education (e.g. attainment targets);
- **support:** with regard to the content, by developing and supplying projects and publications, as well as financial support through the DynaMo-project support for schools;
- **participation:** making pupils and teachers participate actively in the cultural offer through projects and seminars. CANON wants to develop a number of projects for each field of art and support material for the educational and cultural sector;
- **dialogue:** stimulating cooperation between culture and education through consultative bodies on a Flemish, provincial and municipal level;
- **emancipation:** encouraging teachers and school boards, children and young people to 'look across barriers': barriers between study fields, between schools, between educational networks, the barrier of mutual incomprehension between culture and education;
- **reflection:** giving teachers, students, cultural policy makers and cultural coordinators the opportunity to reflect on education, culture and training with the promotion of the five other CANON-keywords in mind.

Apart from a policy preparatory investigation, which is closely linked with the current developments in education in Flanders and the development of strategies to bring the worlds of education and culture closer together, CANON organises numerous projects, publications and seminars every year. These initiatives are open to pupils, students, teachers, school boards and pedagogical supervisors from all networks and levels, inspectors, cultural co-workers and co-workers in socio-cultural training.

Visit the website <http://www.canoncultuurcel.be> for up-to-date reports.

It is impossible to imagine our daily living environment without the AUDIOVISUAL IMAGE. Nobody can escape the spate of images on the streets, in shops, on television and on the Internet, in computer games, films, video clips and commercials. Our perception and conceptualisation are profoundly influenced by audiovisual media.

In spite of the large quantity of visual material, which children and young people have to deal with every day, seeing is still a very intuitive and hasty activity. They may be clever in handling all sorts of audiovisual technologies, but they often lack a conscious, sharp look. What about the abundance of discourses, intentions and strategies, which hide behind this spate of images?

Skills, attitudes and knowledge, which must be taught too, are needed to deal with audiovisual images in a conscious and creative way. Audiovisual images can no longer be the exclusive right of after-school recreation but also needs to get a chance in education, which is committed to society. It is about time that the culture of books in school is widened towards a multimedia culture, in which words, sounds and images interact.

On the initiative of the IAK (Flemish Initiative for the Audiovisual Arts) and CANON Cultural Unit of the department of Education, Annemie Goegebuer investigated how teachers of today deal with the audiovisual image and media in class and which educational initiatives are being offered by the Flemish audiovisual sector. How can educationalists and audiovisual and cultural players contribute to contemporary education, which anticipates the needs of a society, rich in imagery?