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Towards a film literacy canon: identification and multicultural analysis of the contents used in film education with pre-university students in Spain

Abstract

In the absence of a state film education plan in Spain, there are numerous initiatives operating in the field of both formal and non-formal education, the aim of which is pedagogy through cinema and about cinema. The European Commission has established the identification of a pantheon of authors of which knowledge is compulsory (canonical competence) as one of the four necessary competencies of this film literacy. This article aims to identify this canon promoted by the entities operating outside the formal curriculum and within the different contexts of non-formal education with early, primary and secondary education students in Spain. For this purpose, 65 entities (N=65) – educational centers, regional programs, museums, film libraries, film clubs, festivals, associations and foundations– have been catalogued and consulted for the first time in the different provinces of Spain. Among the results, 194 film titles and 142 names of directors used by those entities involved in image pedagogy in Spain have been collected. From a multicultural point of view, the analysis of the results points to the promotion of a biological approach to the history of universal cinema, in which national cinematography does not find a place. The primacy of North American and French productions is observed, as well as the absence of images with which to work on historical memory in Spain.

Keywords
Film literacy, media literacy, pre-university education, cultural heritage, collective memory, canon.

1. Introduction

Despite the European Commission's recommendations regarding the importance of media literacy within the context of compulsory education, and the need for having European films available to young people as well as a European film heritage (Aguaded, 2013, p. 8), the proportion of younger citizens benefitting from some form of film education programme varies greatly from country to country within the European Union. While in Denmark, Ireland and Sweden, these figures range from 75 to 81% of school–age children, in other countries such as the Netherlands, Switzerland, Austria, Lithuania and Spain, this proportion drops to less than 5% of children and young people (European Commission, 2013, p. 15).

Following the recommendations of this body, the British Film Institute and the London University Institute of Education, as of 2013, have led a research project on the state of the art of film literacy in Europe involving thirty countries. This study is an initial investigation into the general state of film education in Europe within both the formal and non-formal educational context. The first results of the research seek to answer five basic questions: why film education, what strategies are being used and in what contexts, what is the profile of film literacy audiences and the people who teach it, what resources are needed to develop programmes in different countries, and what kind of institutions encourage or support these programmes.

An overview of the state of the art in the field of formal education reveals that in seven of the European countries, cinema is treated as a specific subject. While with a few exceptions, film content is studied within the framework of media literacy and in a transversal manner with other subjects, mainly languages, followed by history and art education (European Commission, 2013, p.15). Moreover, in the field of non-formal education, only France has a state programme for film education for young people:

> Elsewhere, the organizations which provide film education outside school, and beyond school age, are fairly evenly spread across cinemas and film festivals, adult colleges, film societies, galleries and museums, film archive centers and a variety of community spaces (European Commission, 2013, p. 17).

Although in the Spanish context there are examples of projects promoted by certain autonomous communities –such as *Un día de cine* in Aragón, *Cinema en Curs* in Catalonia and *Aula de cine* in Andalucía–, as well as efforts to create educational resources with a national scope[1], since the early 1970s, film education for non-professional audiences in Spain has been relegated to the work of institutions –schools, film libraries, film clubs, associations, foundations, and private initiatives...– that operate independently in both formal and non-formal contexts of a diverse nature (Moya, 2017, pp. 125-138). For the European Commission and its *Media* programme, however, the task of this type of media literacy initiative is fundamental, as it serves "as a link between the media industry and the world of education"[2] (Aguaded, 2013, p. 7). However, the most recent research studies on the subject (Castelló-Mayo, López-Gómez & Roca-Baamonde, 2018, p. 53) continue to lament the lag in film education, understood both in terms of universal law and in its most utilitarian aspect, and as a mechanism for the creation of new audiences.

2. The competencies of film literacy

With the term *film literacy* the European Commission refers to:

> The level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyze its content, cinematography and technical aspects and the ability to manipulate its language and technical resources in creative moving image production (2013, p. 3).

But in order to acquire the skills set out in this definition, the Film Education Working Group establishes the need to develop four specific skills (Hinterberger, 2013, p. 22):

1. *Analytical competence*: the ability to understand and describe the formal and narrative elements of language
2. *Contextual competence*: knowledge of the social, economic and historical circumstances in which works are produced and consumed
3. *Production competence*: the ability of students to produce their own creations

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[1] Recent initiatives such as the European cooperation programme CinEd (http://www.cined.es/), are supported by the ICAA and allow the screening of a national and European film catalogue in non-commercial educational sessions.
[2] Own translation. In the original: "como enlace entre la industria mediática y el mundo de la educación".

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4. *Canonical competence*: the identification of a pantheon of authors and a list of
film titles of essential knowledge

It is this last point that has undoubtedly been less deeply explored in the literature on the intersection between cinema and education, keeping in mind the complexity of dealing with this "blurred logic in the processes and dynamics of the construction of the cinematographic canon"[3] (Galindo, 2013, p. 142). In his readings of Dickie and Kermode applied to the context of the film institution, Galindo (2013, pp. 147-148) concludes that the construction of the canon takes place within a complex web of relationships between the various actors, objects, institutions and values of that system, and in its construction "erudite metatexts, journalistic critiques, television talk shows, conversations between moviegoers and the comments of media viewers will all collaborate equally –though not to the same extent–"[4].

The establishment of a canon implies the definition of a cinematographic style, the selection of a corpus of directors and films that represent them, and the promotion of a series of values such as those characteristics of the national identity that cinematography must embody (García Carrión, 2013, p. 34). Therefore, and starting from the premise that a nation is an imagined community (Anderson, 1993), it is necessary to ask ourselves what model of cinema is fostered by each nation through this type of initiative, which has as its goal the pedagogy of the image and, ultimately, establishes some patterns for the formation of taste and critical attitude.

The question that motivates this research is whether there is consensus on the promotion of a certain film corpus and pantheon of authors, both national and international, among those initiatives that, in accordance with the European Commission's recommendation, contribute to the development of 'canonical competence' in the context of film literacy in Spain. The objectives of this article are to identify which specific directors and film titles form part of the canon that is established for film education in Spain, to analyze the extent to which the lines promoted by the academy in this selection are extended, and to shed light on the role of Spanish cinema within the film heritage with which Spanish pre-university students are trained. In the words of Susan Hayward, we ask ourselves 'which Cinema we are addressing?' (2001, p. 6).

3. Method

The results of this article are part of the research "Iniciativas de alfabetización cinematográfica: una cartografía metodológica actual de las entidades dedicadas a la *film literacy* con públicos no profesionales en España para una estrategia de ámbito estatal", in which for the first time a holistic approach has been developed according to the methodologies used by entities dedicated to film education with non-specialist audiences in Spain. For this purpose, a mixed methodological model of an inductive nature has been used, based on quantitative and qualitative methodologies, whose specific instruments have been a personal interview, an online descriptive questionnaire, and an observational method.

3.1. *Subject matter*

The aim of this research is to study the different types of entities –public, private, commercial, and cooperative– that dedicate their activity, or part of it, to film education with pre-university students in both formal and non-formal contexts within Spain. Accordingly, programmes in vocational schools and higher education centres are excluded, as well as those

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[3] Own translation. In the original: "lógica borrosa en los procesos y las dinámicas de la construcción del canon cinematográfico".
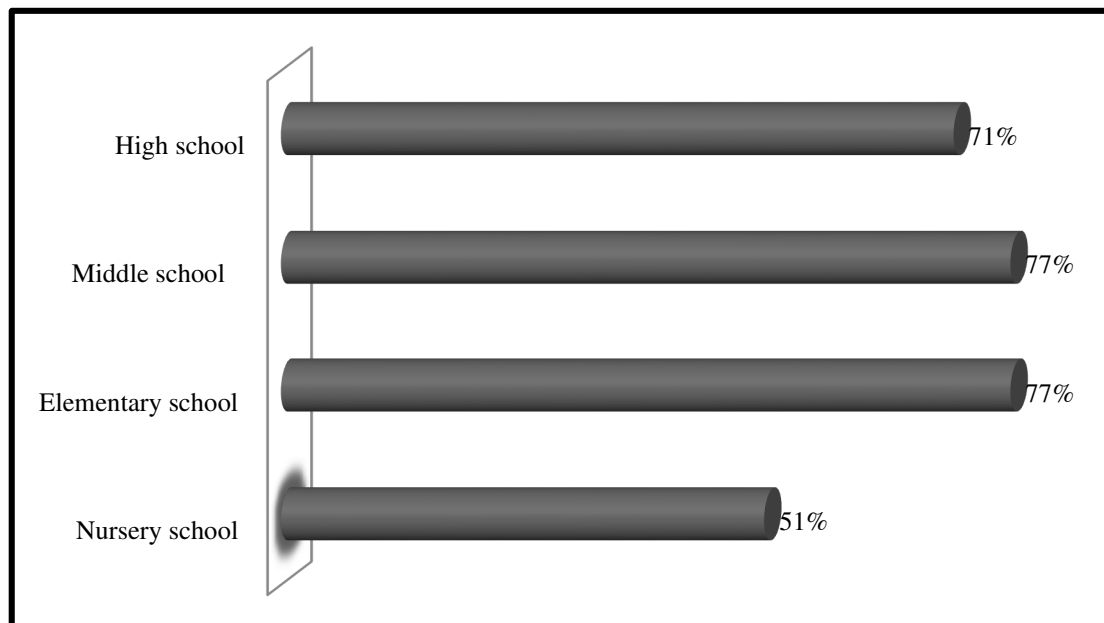[4] Own translation. In the original: "colaborarán igual –aunque no en la misma medida– los metatextos eruditos, las críticas periodísticas, las tertulias televisivas, las conversaciones entre cinéfilos y los comentarios de los espectadores medios".

entities that work with specialised audiences. From film libraries to *filmclubs*, schools, foundations, associations, festivals, exhibitions and museums whose experience in the field of film material goes beyond mere projection and is aimed at the pedagogy of cinema and through cinema, have been taken into account. Therefore, movie theaters, production companies, distributors or online platforms whose activity is limited to commercial projection are not the object of our study. Among the methodologies used by these initiatives, this article will focus on the specific filmic texts with which they work in their programmes.
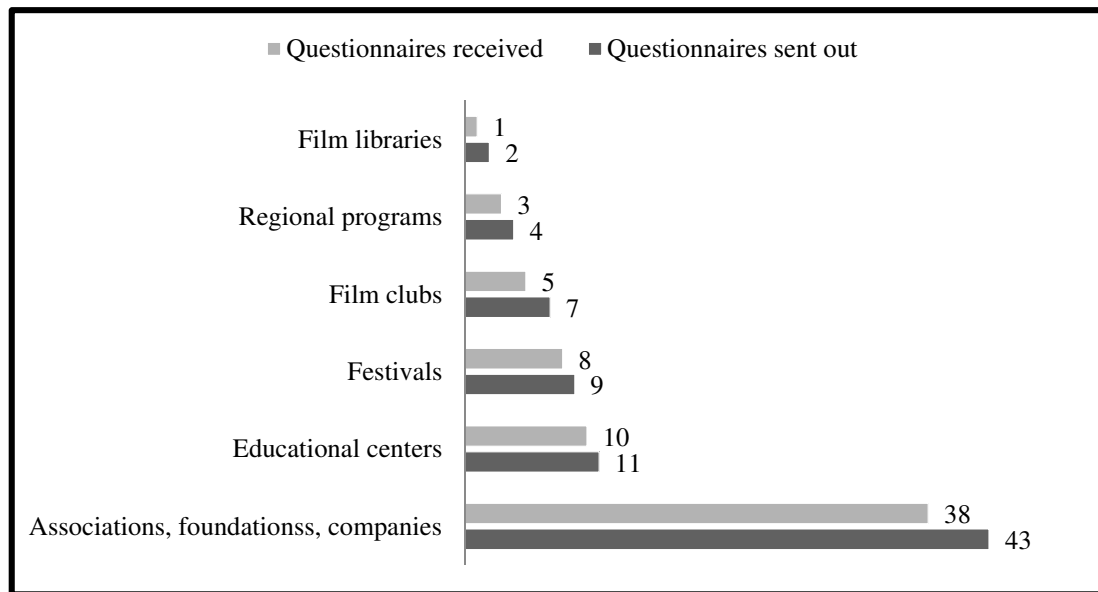
3.2. *Instruments and procedures*

In the first phase, we have proceeded to carry out the widest possible mapping of the entities that make up the object of our study. To this end, the list drawn up in 2012 by the Instituto de la Cinematografía y de las Artes Audiovisuales de España (ICAA) has been used as a basis, as has the list expanded in Portalés' research (2014). From here, other projects appearing in the specific literature, web pages of awards for audiovisual education in schools, as well as social networks were tracked. Once the initial list was obtained, those entities that were suitable for the object of our study were selected, taking into account two variables: their pedagogical nature and the profile of their audiences (Table 1). Thus, 76 entities (N=76) with different profiles were located –11 schools, 2 film libraries, 7 filmclubs, 4 regional projects, 9 festivals or exhibitions and 43 private organizations, associations or companies– (Graph 1).

Table 1: Percentage of activities according to the level of the students who are targeted.

Source: Own elaboration.

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Graph 1: Entities according to their pedagogical nature.

Source: Own elaboration.

The second phase of the research consisted of the design and preparation of an *ad hoc* questionnaire to study the nature of the entities selected. In order to determine the categories and variables chosen, the information obtained from the initial mapping of the entities and the academic literature was shared with that obtained from visits to meetings on the subject and exploratory interviews with experts from the organizations themselves with an objective to "decipher the terrain and acquire a maximum of information in order to have good questions"[5] (Aguilar, 2010, p. 161).

The categories and variables used in the survey's questions and answers (Table 2), which are descriptive and mixed in nature –open and closed, single and multiple choice– were established along the lines promoted by the BFI in its research on the state of the art of film literacy in Europe (*Who, Where, How, Why*).

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[5] Own translation. In the original: "descifrar el terreno y adquirir un máximo de informaciones con el fin de tener buenas preguntas".

Table 2: Thematic areas of the questionnaire.

ENTITY	Nature	Funding & communication	Teacher profile	Subjects
CONTEXTS	Geographic scope	Formal / Non-formal education	Curricular integration	Type of space
AUDIENCE	Age	Socio-cultural profile	Audience volume	Interactions within other communities
METHOD	Theoretical approaches	Contents	Types of activities	Methodology
EQUIPMENTS	Reasons for selecting	Film genres	Pantheon of authors	Titles
SCOPE	Educational goals	Purposes	Assessment	Impact

Source: Own elaboration.

Once the online questionnaire was completed through the Google Forms[6] application, it was sent to all entities via email. The link to the questionnaire was kept open for three months, during which reminders were sent and the different initiatives were contacted by telephone. Of the total questionnaires sent (N=76), 11 were not answered (Figure 1). The results were analysed using the statistical software SPSS Statistics[7] and are based on data provided by the 65 participating entities that offer their educational programmes throughout Spain (Graph 2).

Graph 2: Heat map by Spanish provinces according to the geographical scope of the initiatives examined.

Source: Own elaboration.

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4. Analysis and results

This article focuses on the results obtained from a specific set of queries in the questionnaire[8], with which the canon involved in these educational programmes is identified. The first question is as follows: "Name between 5 and 10 titles of specific films –including feature and short fiction, documentary, animation or video art– with which you usually work and/or project. In case you do not repeat screenings, please mention the last five titles you have worked with". Next, we ask for specific names of directors whose filmography is considered to be of fundamental knowledge, under the following formulation: "Name between 5 and 10 specific directors whose filmography is usually used as teaching material/resources in your activities".

4.1. *Analysis of the contents used*

Five of the 65 participating entities (n=5, 7.7%) answered that they do not use visual materials in their activities, while the rest (n=60, 92.3%) provided us with a list of 194 feature films with which they work in their film education programmes. In order to be able to draw conclusions from the data collected regarding from what kind of perspective students are being taught as well as what political and ideological image of a national and transnational nature is being promoted by these initiatives, we look at some parameters such as the films' nationality, the year of production, and possible consensus in specific titles (Table 3).

Table 3: Number of films mentioned in question 1 sorted by decade of production and nationality.

	1895-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2009	2010-	TOTAL
USA	2	5	3	5	4	4	4	7	10	16	17	87
Spain	2				1		3		2	6	22	35
France	4				3	4	1	1	1	11	10	35
UK		1	1	1		2	1		2	4	3	15
Germany								1		3		4
Italy			1					1			1	3
Mexico					1					2		3
Iran							1		1		1	3
Japan									1		2	3
Finland										2		2
Sweden									1		1	2
Russia/SU		1							1			2
Austria										1		1
Denmark											1	1
Greece											1	1
Netherlands											1	1
Norway											1	1
Poland											1	1
Switzerland											1	1
Australia											1	1
Brazil											1	1

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[8] The results of the full questionnaire can be found at the following address: http://goo.gl/6HYqbZ.

Colombia								1			1
Mongolia									1		1
Thailand										1	1

Source: Own elaboration.

If we examine the film titles highlighted by the entities, we find a compilation that includes films from 25 different countries, positive *a priori* from the point of view of cultural diversity, taking into account that in addition to the United States, 8 (31%) of them are from outside Europe. In the diversity of films proposed, one can perceive an effort to eliminate the old geopolitical Euro-American-centric assumptions. However, if the figures (Table 3) are further explored, only 10 countries (40%) have been mentioned at least three times, so the representativeness of the rest seems to be somewhat more circumstantial than a general practice. It is also worth noting that French films are produced in practically the same proportion as Spanish films (18.5% vs. 16.4%).

If we put these data in relation to the year of release of the aforementioned films, we can observe that there is practically no Spanish cinematic past prior to the 1970s that is being transmitted to students. While examples from French and American films from different historical periods are used, only 8 of the 36 Spanish films used as teaching resources are from before the new millennium. In this regard, it is important to note what these specific titles are: *Kiri-Kis* ("Les Kiriki, acrobates japonais", Segundo de Chomón, 1907), *The Electric Hotel* ("Hôtel électrique", Segundo de Chomón, 1908), *Poachers ("Furtivos*", José Luis Borau, 1975), *The Spirit of the Beehive* ("El espíritu de la colmena", Víctor Erice, 1973), *The Disenchantment* ("*El desencanto*", Jaime Chávarri, 1976), *The Dream of Light* ("*El sol del membrillo*", Víctor Erice, 1992) and *Tic tac* (Rosa Vergés, 1997). That is to say, with the exception of the last title, the foundational myth that constitutes the figure of Segundo de Chomón for the history of the origins of Spanish cinematography and the titles that usually form part of the lists of Spanish films agreed by national and international critics is used[9]. The list of titles provided denotes a historical approach to film heritage from a biological tradition that understands the industry as an invention born in France –*A Trip to the Moon* ("Le Voyage dans la lune", Georges Méliès, 1902), *Exiting the Factory* ("La sortie des usines Lumière", Louis Lumière, 1895), *The Arrival of a Train* ("L'arrivée d'un train à La Ciotat", Louis & Auguste Lumiére, 1895)–, grows under the influence of the artistic avant-garde –*Battleship Potemkin* ("Bronenosets Potyomkin", Sergei M. Eisenstein, 1925)–, reaches maturity with classic Hollywood cinema –from *The Kid* (Charles Chaplin, 1921) to *The Godfather* (Francis Ford Coppola, 1972)–, Neorealism– *Bicycle Thieves* ("Ladri di biciclette", Vittorio De Sica, 1948)– and New Cinemas –*Los cuatrocientos golpes* ("Les quatre cents coups", François Truffaut, 1959)– breaks out, the Peripheral Cinemas come to light –*Akira* (Katsuhiro Ôtomo, 1988), *My Neighbor Totoro* ("Tonari no Totoro", Hayao Miyazaki, 1988), *The Bread and Alley* ("Nan va Koutcheh", Abbas Kiarostami, 1970)– and evolves into the age of audiovisual and digital cinema – *Star Wars* (George Lucas, 1977)–. This scheme, in which Spanish cinema does not find its place, seems to be the reason why the only Italian film on the list before the 1980s was *Bicycle Thieves*, why the only film from the former Union of Soviet Socialist Republics that is being worked on in these initiatives is *Potemkin Battleship*, or why only films from Latin American or Asian countries after the 1970s are included.

Shifting our focus now to Spanish films, we see a greater incorporation of titles released in the context of the new millennium where the differentiation between auteur and commercial films is blurred, in such a way that "from 2000, a broad panorama is established for the medium term, for the productions that we can define as normalized within the national

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[9] There are coincidences between these titles and those projected in the programme 'Historia de nuestro cine' (2015-), on Televisión Española, or those studied in the special devoted to 'Las cien mejores películas del cine español' (The One Hundred Best Spanish Cinema Films) by the magazine *Caimán Cuadernos de cine*.

production"[10] (Benet. In Díaz López, 2015, p.14). This is how animated films –*Capture the Flag* ("Atrapa la bandera", Enrique Gato, 2015)–, coexist with documentary films –*El desorden de los sentidos* (Alejandro G. Salgado, 2013), *Guadalquivir* (Joaquín Gutiérrez Acha, 2013), *Marta's Suitcase* ("La maleta de Marta", Günter Schwaiger, 2013)–, commercial films –*The Misfits Club* ("El club de los incomprendidos", Carlos Sedes, 2014), *Family United* ("La gran familia española", Daniel Sánchez Arévalo, 2013) and *Three Steps Above Heaven* ("Tres metros sobre el cielo", Fernando González Molina, 2010)– and an arthouse cinema –*Snow White* ("Blancanieves", Pablo Berger, 2012), *Flowers* ("Loreak", José María Goenaga, 2014), *Muchos pedazos de algo* (David Yañez, 2015)–.

The results show that there is a great variety of titles with which film education in Spain works, so it is even more interesting to analyse where there is consensus when it comes to choosing certain films as being of essential knowledge for students (Table 4). If we compile in order of repetition the titles in which the different entities have coincided, we can observe the consolidation of the Hollywood industry as a synonym of a certain universal standard, while France continues to establish in the collective imagination the foundational myth that the Lumière Brothers constituted for the origins of the cinematographer. Perhaps the only title that escapes the standards on this list is the Mongolian film *The Story of the Weeping Camel* ("Ingen Numsil", Byambasuren Davaa & Luigi Falorni, 2003), which achieved international acclaim with an Oscar nomination for Best Documentary Film in 2004.

Table 4: Most frequent answers to question 1 more frequently, with information on nationality, year of production and filmmaker.

TITLE	COUNTRY	YEAR	DIRECTION
The Kid	USA	1921	Charles Chaplin
The Arrival of a Train	France	1895	Lumière Brothers
The 400 Blows	France	1959	François Truffaut
2001: A Space Odyssey	USA	1968	Stanley Kubrick
Exiting the Factory	France	1895	Lumière Brothers
A Trip to the Moon	France	1902	Georges Méliès
On the Way to School	France	2013	Pascal Plisson
Casablanca	USA	1942	Michael Curtiz
Citizen Kane	USA	1941	Orson Welles
Inside Out	USA	2015	Pete Docter
Battleship Potemkin	S.U.	1925	Sergei M. Eisenstein
Elephant	USA	2003	Gus Van Sant
The Navigator	USA	1924	Buster Keaton, Donald Crisp
The Godfather	USA	1972	Francis Ford Coppola
The Lion King	USA	1994	Rob Minkoff, Roger Allers
Fantastic Mr. Fox	USA	2009	Wes Anderson
The Good Lie	USA	2014	Philippe Falardeau

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[10] Own translation. In the original: "(...) a partir de 2000, se establece un amplio panorama para el término medio, para las producciones que podemos definir como normalizadas dentro de la producción nacional".

The Story of the Weeping Camel	Mongolia	2003	Byambasuren Davaa, Luigi Falorni
The Bélier Family	France	2014	Eric Lartigau
The Wave	Germany	2008	Dennis Gansel
City Lights	USA	1931	Charles Chaplin
Little Miss Sunshine	USA	2006	Jonathan Dayton, Valerie Faris
Psycho	USA	1960	Alfred Hitchcock
Star Wars	USA	1977	George Lucas
Modern Times	USA	1936	Charles Chaplin
The Great Dictator	USA	1940	Charles Chaplin
The Electric Hotel	Spain	1908	Segundo de Chomón
The Gold Rush	USA	1925	Charles Chaplin

Source: Own elaboration.

In addition to these titles, it is worth noting that some of the initiatives include video clips –*Equilibrista* (Professor Globo, 2015)– and numerous short films, both fiction and Spanish documentary and animation films –*Casitas* (Javier Marco, 2014), *May I Sing?* (Pedro Sara, 2013), *Strings* ("Cuerdas", Pedro Solís García, 2013), *La vuelta a la tortilla* (Paco León, 2013), *El gigante* ("O Xigante", Julio Vanzeler & Luis da Matta, 2012), *Doble Check* (Paco Caballero, 2012), *La china* (Diego Postigo & Antonia San Juan, 2005), *Binta and the Great Idea* ("Binta y la gran idea", Javier Fesser, 2004), *7:35 in the Morning* ("7:35 de la mañana", Nacho Vigalondo, 2003), *Lifeline* ("Alumbramiento", Víctor Erice, 2002)–; as well as other cinematographies –*Dot* (Will Studd & Ed Patterson, 2010), *Day & Night* (Teddy Newton, 2010), *One Man Band* (Mark Andrews & Andrew Jiménez, 2005), *The Sand Castle* ("Le château de sable", Co Hoedeman, 1977), *Chérie, ôtes tes raquettes* (André Leduc, 1975), *All my life* (Bruce Baillie, 1966), *The Blackbird* ("Le Merle", Norman McLaren, 1959), *A Chairy Tale* (Norman McLaren & Claude Jutra, 1957), *The Red Balloon* ("Le ballon rouge", Albert Lamorisse, 1956), *Two Bagatelles* (Norman McLaren & Grant Munro Canadá, 1953)–. This indicates a boom in the use of short films as teaching material and the possibilities of this format to encourage the viewing of content in co-official languages, as well as those from small films.

4.2. *Analysis of the leading filmmakers*

If we now look at the answers to the question "Name between 5 and 10 specific directors whose films are often used as teaching material/resources in your activities", we can examine the differences between the titles of films and the specific names that are mentioned when contemplating figures who are essential for students in education. This question has to do again with how national history is constructed and which figures are usually selected and excluded when constructing such a narrative. Taking as a parameter the above results, of a list of 142 directors, 28.9% are Spanish, 22.5% are American –although if we consider those who have developed their professional careers in Hollywood they account for nearly 27%–, while 19% are French, 2.8% are British and 2.8% are Italian. Only one or two names are mentioned from Japan –Hayao Miyazaki–, Taiwan –Hou Hsiao-hsien–, India –Karan Joharv–, Colombia –Patricia Cardoso– and Chile –Patricio Guzmán–. The results thus confirm the hegemony of the parameters agreed upon at the international festivals that act as a filter for the cinema that reaches the doors of Western audiences. Thus, 74 of the 142 names collected (52%) have been nominated or widely awarded in one or more of the international festivals of category A, while 31 (22%) have been nominated for an Oscar. Others are founding figures –Alice Guy, Buster Keaton, Charles Chaplin, David Wark Griffith, Émile Reynaud, Georges Méliès, the

Lumière brothers, Segundo de Chomón, Sergei Eisenstein– who are part of this pantheon of authors forged by the history of Western cinema.

Table 5: Most frequent answers to question 2 with information on nationality.

DIRECTOR	COUNTRY
Charles Chaplin	UK
Alfed Hitchcock	UK
Buster Keaton	USA
Georges Méliès	France
Orson Welles	USA
Stanley Kubrick	USA
Lumière Brothers	France
Segundo de Chomón	Spain
Steven Spielberg	USA
Francis Ford Coppola	USA
François Truffaut	France
Lars Von Trier	Denmark
Luis Buñuel	Spain
Luis García Berlanga	Spain
Jean-Luc Godard	France
Michel Ocelot	France
Pascal Plisson	France
Roman Polanski	France

Source: Own elaboration.

The Spanish directors added to the list of consensus names (Table 5) are Segundo de Chomón, Luis Buñuel and Luis García Berlanga. The same Spanish directors who point to Triana-Toribio continue to take precedence, along the lines of that "auterist tradition which should be familiar to any student of Spanish cinema" (2003, p. 2). In short, it seems that although there are individual efforts and attempts to claim both directors of other cinematographies and local names and works, there is a consensus on which directors are essential for a history of national and international cinema. This implies the existence of assumed parameters that establish the division between the necessary and the contingent. In the results of the questionnaire, the idea of classical cinema as universal and Hollywood as a cross-cultural standard is maintained, despite the fact that two decades ago Jameson (1995) questioned the fact that Bordwell and Thompson studied Hollywood cinema as a standard. In this way, the notion of the classical as transcultural content is consolidated: "A key problem seems to lie in the very concept of the 'classical' as a historical category that implies the transcendence of mere historicity, as a hegemonic form that claims transcultural appeal and universality" (Hansen, 1999, p. 63).

5. Discussion and conclusions

Bearing in mind that "in most European countries films produced by Hollywood account on average for more than 60% of the domestic market, in some cases as much as 80%"[11] (Pardo & Sánchez-Tabernero. In Díaz López, 2015, p. 11) it is not surprising that 40% of the films most used in the educational field are also US productions, a circumstance that speaks to us of a cultural hegemony that educational institutions continue to nourish. Taking into account that

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[11] Own translation. In the original: "en la mayoría de los países europeos las películas producidas por Hollywood superan como media el 60 % del mercado autóctono, llegando en algunos casos al 80 %".

the majority of the personnel who develop the film activities in the 65 initiatives participating in this research (Graph 3) are professionals from the audiovisual industry (70.8%) and teachers or pedagogues (63.1%), we can see the reproduction of the Eurocentrism that characterizes the academy and of which Salazkina also warns: "I am concerned here with institutional conditions in our social reproduction of such knowledge –in particular, in training young scholars who will go on to do academic work–" (2015, p. 326).

Graph 3: Majority profiles of professionals teaching film pedagogy to pre-university students in Spain.
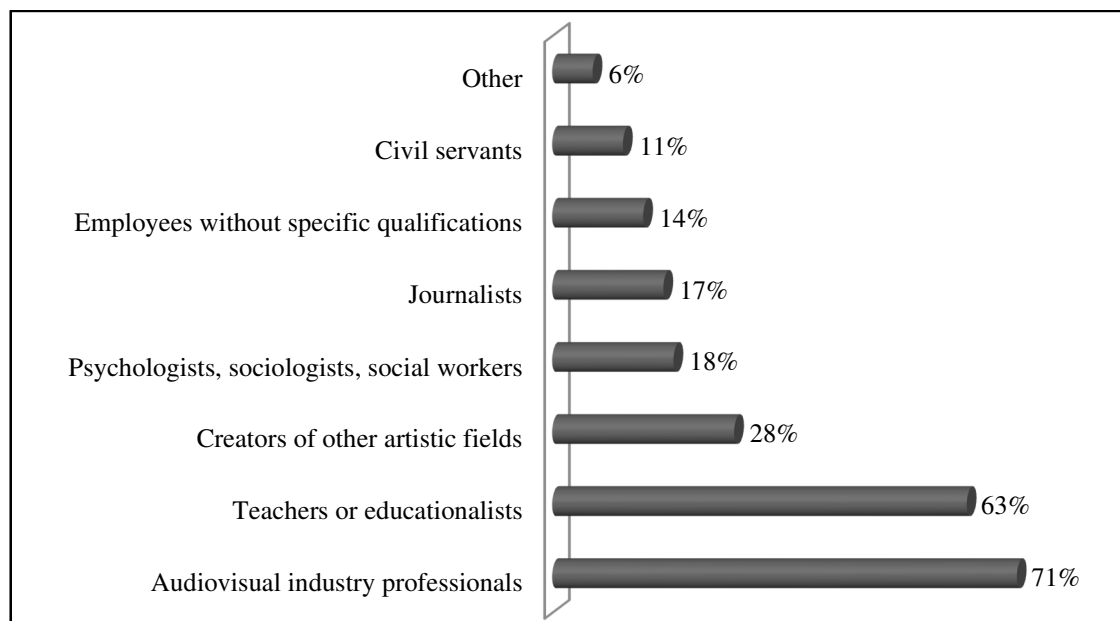
Source: Own elaboration.

On the other hand, if 49.2% of the 65 participating entities include the 'History and origins of cinema' as a theoretical content in their sessions, the data reveals that from the origins of cinema to the Spanish Transition there are no titles of Spanish cinematography worthy of the interest –historical, aesthetic, narrative– offered by other international ones. However, this circumstance also points to another worrying fact, which is that images from a fundamental period of national history such as the civil war and the dictatorship are not being considered, despite the fact that there is a wide literature with specific proposals for working on Spanish history in the classroom through cinema (Clarembeaux, 2010; Raposo, 2009; Martínez, 2003; García De León, 1996; Pastor, 1992; Monterde, 1986).

In general, while there is greater diversity and inoperability when asked about specific qualifications, this is not the case when it comes to the "false dichotomy between the world of multiplexes and that of film festivals, where the first is a business and the second is art"[12] (Peranson. In Alan Koza, 2010, p. 27), there is a greater consensus when selecting names of specific directors (Table 5), where the North American and French cultural hegemony continues to recur, as well as the selection criteria of the films used since the establishment of prestigious festivals of Berlin, Cannes and Venice.

In these types of activities, which for many students are their first contact with cinematographic heritage, specific film titles are selected, and others are left out, certain directors are excluded, and others' filmography is used as a resource for the formation of taste

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[12] Own translation. In the original: "falsa dicotomía entre el mundo de los multicines y el de los festivales de cine, donde el primero es un negocio y el segundo es arte".

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and critical analysis. So, perhaps more important than what appears on this list is what does not appear. If there is a need to recontextualize the Eurocentric canon for the next generation of students, so too is there a need to review history (including cinema history) from a feminist perspective, bearing in mind that only 16 (11%) of the 142 names given by the entities dedicated to educating the gaze of Spanish children and young people belong to women filmmakers.

If we leave, therefore, the diffusion of certain contents in the hands of the logic of international distribution, and if film education continues to foster unequal access to the images of different cultures, it seems difficult to change the coordinates of the media discourses, bearing in mind that American cultural hegemony does not only imply the control of its cultural artifacts, but also the export of its civic values (Hansen, 1999, pp. 55-77). In short, I would like to reiterate, "there are no conditions for effective globalization if the forms of knowledge and representation expressed in Arab, Indian, Chinese and Latin American films are almost absent on the screens of the other continents"[13] (García Canclini, 2007, p. 43), and it will be difficult to create dynamics of resistance and conscious dialogue if the film archive is not taught to think from different perspectives and narratives.

6. Constraints and foresight

This research represents a first holistic approach to the work in pedagogy of cinema and through cinema in Spain, which, in addition to establishing a mapping of the initiatives promoted both within the limits of the academic curriculum and in non-formal contexts, allows us to understand the methods by which this education is being carried out with pre-school, primary and secondary school students. In this way, we attempt to respond to how one of the competencies (canonical competence) that the European Commission establishes as fundamental for educating students in the audiovisual language is being developed.

Although we consider that the sample is representative of the work carried out by the entities dedicated to film education in Spain, we must bear in mind that our object of study is very much alive and it is difficult to have access to all the existing initiatives on a smaller scale. However, our work does allow us to extract trends and to generalize some premises about the need to educate the gaze of young students with some or the other materials. We believe, however, that this is a starting point that can serve as a methodological model for the study of the intersection between education and other disciplines not included in the official curriculum except in vocational and university training programmes. We also hope that this research can contribute to the lines recently promoted by the Spanish Academy of Cinema and the Cinematographic Arts to provide film heritage that has a space within the Spanish educational system.

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[13] Own translation. In the original: "no hay condiciones de efectiva mundialización si las formas de conocimiento y representación expresadas en las películas árabes, indias, chinas y latinoamericanas están casi ausentes en las pantallas de los demás continentes".

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