Crossing Boundaries of

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Overview

• introduction

• context
  – the subject ‘media’ in Scandinavian upper secondary schools
  – media production out-of-school in Scandinavia

• research
  – media-production in Norwegian classrooms
  – making a filmmaker – a Scandinavian perspective
Media as a subject

- Only a few academic oriented upper secondary schools in Scandinavia offer ‘media and communication’ as a subject over three years. The subject is more usual in vocationally oriented education or training.
  - Norway: a very popular subject. Pupils need good marks and more than 90 percent head for university or college after completing three years in the vocational stream.
  - Sweden: has become less popular as a subject the last few years due to changes in the curriculum and organization of upper secondary schools.
  - Denmark: popular, but a quite mixed crowd of youngsters apply. Vocational programs in upper secondary school and college for professions in the media industry.
Amount of students applying for media and communication

- GK/vg1
- VK1/vg2
- VK2
- total


Quantities: 0, 2750, 5500, 8250, 11000
mediaproducers of tomorrow

• A national questionnaire with 70 questions about media use and production practices. (n=734)
  – Identified to groups of students
    • School producers (n=194)
    • Crossover producers (n=176)

  – discovered how students media use and production practices in the leisure time made an impact on production practices in the ‘media and communication’ classroom at
mediaproducers of

• ’Crossover–producers’:
  – spend more time on internet than school–producers
  – publish their web–pages made in schools, often made for a company or a ’third part’ outside school
  – program their web–page in code (html, PHP, Pearl)
  – send their films to national filmfests
mediaproducers of tomorrow III

![Bar chart showing percent of boys and girls]

- Boys: 20.7%
- Girls: 34.30%
The Oregon film festival in Denmark is a showcase for films by young Danish filmmakers that launched in 2008.
- organized with regional film festivals leading up to the national festival.
- It is part of the annual Danish BUSTER film festival with films for youth and filmmaking workshops.

The largest film festival for young filmmakers in Sweden is the annual NovemberFestivalen.
Making a filmmaker

How do young Scandinavian filmmakers create their own "learning paths" across different contexts?

– How do the young filmmakers combine knowledge and experience when creating their own learning paths as young filmmakers?

– Assume that different contexts for learning filmmaking will include a wide range:
  • informal (family, friends)
  • non–formal (after school programs)
Data production

Data production process
• 65 young Scandinavian filmmakers (15–19 years old) completed web survey re. filmmaking experience
• 28 films and written comments were sent in by young filmmakers
• 29 followup individual interviews
  – online via Messenger chat, some of the youngsters interviewed twice.

Data analysis
• The interviews coded by using TAMS–analyzer (freeware for Mac)
  • 80 different codes in four different “chunks”
Context

• Obligatory or voluntary
  – the individual choice

• Institutionalized or spontaneous
  – framework of given context, degree of formality

• Closed or open
Mapping out a conceptual terrain

• Location – where the learning takes place?

• Processes – how the learning is organized?

• Purposes – why the learning occurs, in whose interest?

• Content – what is the disciplinary
context and process

formal

obligatory/closed

institutionalised

formal

informal

setting or learning context

voluntary/open

spontaneous

curriculum (organised)
Four different 'types' of filmmakers

- **formal**
  - obligatory/closed
  - institutionalised

- **informal**
  - spontaneous
  - voluntary/open

- **formal**
  - setting or learning context

- **informal**
  - curriculum (organised)

Individuals:
- Caroline
- Ragnhild
- Anders
- David
questions

• In which ways can we understand media production in and out of school as forms of ‘boundary crossing’?

• And what are the implications of this research for teachers and students involved in media education in school?
Mediaproducers of tomorrow (Survey of Norwegian media and communication students n=734)

Making a filmmaker – a Scandinavian study (Norway, Denmark and Sweden)

Mode, mediation an moving images – doctoral dissertation, University of Oslo. (coll. of 4 articles)