

## Special Issue: 'Film Schools and Alternative Sites of Talent Development in the Nordic Region: Questions of Value'

Film schools in various forms have been important parts of the ecosystem of cinema since the silent film era. Recognition of the central role played by film schools has grown in recent times (see Mette Hjort's edited volumes entitled *The Education of the Filmmaker in Africa, the Middle East, and the Americas* and *The Education of the Filmmaker in Europe, Australia, and Asia* [2013] and Duncan Petrie and Rod Stoneman's *Educating Film-makers: Past, Present, and Future* [2014]). In the Nordic context, Heidi Philipson's Ph.D. thesis, 'The new wave of Danish film: Influences and imprints from the National Film School of Denmark' (2004), helped to draw attention to the impact of curricular frameworks, pedagogical outlooks and the ethos of an entire institutional environment. Film schools are not, however, the only sites where aspiring filmmakers become filmmakers with credentials, networks, distinctive values and preferred practices. In the Nordic context, the significance of alternative sites of talent development is generally acknowledged, including at the level of policy formation. Some examples in Denmark are the Film Workshop in Copenhagen and the alternative training initiative known as Super 16. In Sweden, venues like the now closed-down Stockholm Film Workshop and the very important network of folk high schools, as well as the regional media centres that were planned in the 1970s, are all relevant. Similar examples exist in Finland as well as in Norway, just as there are interesting collaborations taking place across other national borders.

What is lacking from the still emerging field of research focusing on film schools and the institutional bases of film talent development is a clear picture of the varied contributions of the Nordic region. The underlying premise of the current call for papers is that sites of film training, be they established conservatoire-style institutions such as the National Film School of Denmark, or alternative undertakings, such as the youth- and immigrant-focused Station Next, are not merely the purveyors of technical skillsets, but of worldviews and, most importantly, of core values. At a time when #MeToo has brought much-needed attention to gender-based abuse in the film industry and when research focusing on the anthropogenic causes of climate change is increasingly seen as convincing, it is highly relevant, indeed arguably urgent, to examine the axiological dimensions of film training and talent development in the Nordic region. Graduates of the institutions in question, after all, will have a major role to play in refashioning the practices of the seventh art in ways consistent with central features of the ethical futures that increasingly command support, not least from younger generations.

The aim with this Special Issue is to map the institutional landscape of Nordic talent development, so as to highlight the importance of film schools and film workshops, both in a historical perspective and with reference to the ongoing metamorphosis of cinema culture and changing visual technologies. We hope to produce a Special Issue that will identify models and best practices that are potentially portable within the Nordic region, but also across national boundaries. The central aim is to explore the extent to which particular ways of developing film talent have implications for much broader realities, for example for democracy, the evolution of welfare state ideals, diversity and inclusion, ethical filmmaking, and the challenges of climate change.



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We are open to a wide range of approaches and foci and thus invite contributors to help define the details of the field that is evoked here in more general terms. Of particular interest, however, are the following topics and approaches (where FSSTD stands for film schools and sites of talent development):

- Nordic FSSTD as vehicles for the production and reproduction of ethical values, and for the emergence of new values
- Possible contributions of Nordic FSSTD to a green transition of the film industry
- Change at Nordic FSSTD in the wake of #MeToo and other social movements
- Challenges facing Nordic FSSTD (e.g. government expectations regarding research and academic learning at the National Film School of Denmark)
- Nordic FSSTD in the context of minor cinema practices
- The afterlife of productions made with the support of Nordic FSSTD
- The relationship between professional training and academic education in Nordic film culture
- Nordic FSSTD as they relate to identity and nation
- Nordic FSSTD as partners in transnational collaborations/networks encompassing the Global South
- Recently established FSSTD in the Nordic region, with an emphasis on their aspirations and challenges
- The impact of Nordic FSSTD on the dynamics of centre and periphery and on practices of regionality
- Financial and organizational models.

Please submit an abstract of 250–300 words for short subjects (2000 words) or feature articles (6000 words) before 1 March 2022 to the Special Issue editors, Mette Hjort ([mettehjort@hkbu.edu.hk](mailto:mettehjort@hkbu.edu.hk)), Lars Gustaf Andersson ([lars.gustaf.andersson@litt.lu.se](mailto:lars.gustaf.andersson@litt.lu.se)) and John Sundholm ([john.sundholm@ims.su.se](mailto:john.sundholm@ims.su.se)), together with a brief bio and select references. Final submissions are due on **1 September 2022**. Only submissions that follow *Journal of Scandinavian Cinema's* Notes for Contributors will be accepted.

For general information or questions regarding *Journal of Scandinavian Cinema*, please contact primary editor Anders Marklund ([anders.marklund@litt.lu.se](mailto:anders.marklund@litt.lu.se)), editors Gunnar Iversen and Pietari Kääpä, or managing editor Rochelle Wright.



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