



Joyful learning inside and beyond the classroom: integrating guided field trips to festivals and events in higher education

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Abstract

This article advocates for joyful learning through active participation in events beyond the classroom and critical reflection within the classroom. It responds to the call from educators for studies on designing learning methods that promote well-being by examining an experiential learning method that fosters joy: integrating guided field trips to festivals and events in higher education. Learning in the context of a world facing multiple crises can be challenging. Despite efforts by Higher Education Institutions to create inclusive and liberating environments, rigid grading systems often foster competition among students. This article focuses on the benefits of guided study field trips across undergraduate and postgraduate Arts and Humanities programmes at Winchester School of Art (University of Southampton), SOAS, University of London, and King's College London. Guided study field trips, curated by tutors, align with module learning outcomes. Inspired by bell hooks' emphasis on excitement in education, Paulo Freire's problem-solving approach, and Lynne Segal's radical understanding of joy, I suggest that these trips embrace the curatorial turn in education, allowing students to acquire subject-specific and social skills. They foster a joyful, collegial, caring, and respectful environment, disrupting hierarchical classroom relations and fostering connection, well-being, and collaboration in teamwork. This experience encourages students to engage in a continuous dialogue from the classroom to the world beyond, facilitates informed decision-making processes, and boosts confidence in students' agency to transform the world.

Keywords: experiential; learning; joy; care; relational; collaboration; field trip; festival.

Introduction

Learning in the context of a world facing multiple crises can be challenging. Despite continuous efforts by higher education academics and institutions to create inclusive and liberating environments, rigid grading systems foster a competitive environment among students. Such competition, assumed to be a key ingredient to 'success' in higher education, can become one of the most significant obstacles, disrupting the connection between class members (hooks, 2003).

This article argues that guided field trips embrace 'the curatorial turn' in education (Dovey 2018; 2020). It involves carefully designing a field trip that allows students to acquire subject-specific, social, and interpersonal skills. The experience of attending an actual festival can encourage students to engage in a continuous dialogue from the classroom to the world beyond. This resonates with existing studies on experiential learning, which stress how it effectively 'bridges the gap between classrooms and the real world' (Rossetti, 2023, p.1026).

Critical educators have thus suggested a shift from a 'banking education system' to a problem-solving pedagogy of hope (Freire, 1970; Freire, 1992; hooks, 2003; 1994). This envisions an active and transformative learning experience, engaging with social issues and imagining hopeful possible futures. This is often approached through practice (Freire, 1992, p. 2), that is, learning from the experience of doing.

This experience-led learning approach was theorised in the 1940s as experiential learning (Kolb, 1984), and continues to be reviewed, examined, and applied in higher education (Bower, 2013, Sangpikul, 2022, Rossetti, 2023). Experiential learning stresses 'the central role that experience plays in the learning process' (Kolb et al., 2014, cited Rossetti, 2023, p.1025). It places the 'emphasis on here-and-now' (Kolb, 1984, p.21), that is, on the immediate personal experience, focusing on the process rather than the outcomes (Kolb, 1984, pp.26-27). The experience is critically observed and then reflected upon, which promotes understanding of the theory and favours its application in new experiences (Kolb, 1984, p.21). This process has been illustrated through a cycle, composed of four phases: concrete experience, reflective observation, abstract conceptualisation, and active experimentation (Kolb, 1984).

Despite the academic interest in experiential learning, scholars have identified a research gap: there is not sufficient scholarship on how it can be designed and integrated in higher education (Rossetti, 2023, p.1027). Educators are also concerned with the limited literature on the development of learning methods that promote well-being (Lemon, 2022; 2025). Very few studies have focused on the role that joy and excitement could play in such an endeavour (hooks, 1994).

This article seeks to respond to these three interrelated research gaps by questioning in what ways the integration of guided study field trips to festivals and events fosters joyful learning environments. What kinds of activities can be designed around field trips? And what is the impact of joyful learning through such field trips? In addressing these questions, I will draw on examples from diverse undergraduate and postgraduate Arts and Humanities programmes at Winchester School of Art (University of Southampton), SOAS, University of London, and King's College London, which will be briefly introduced in the research methods section.

Learning from the experience of participating in a guided study field trip can disrupt hierarchical classroom relations. It can offer diverse students an events and festivals module, which leads to a festival production or festival proposal design, the opportunity to meet together to attend a festival, to document and evaluate it, before the organisation, documentation, and evaluation of their own festival. The collective embodiment of this social encounter beyond the classroom can foster well-being and collaboration in teamwork, thanks to the strengthening of social relations among students.

Defining joyful learning

In her seminal work *Teaching to transgress: education as the practice of freedom*, hooks dared to stress the importance of an under-researched topic in education: excitement (hooks, 1994). Similarly, Segal notes that 'if happiness can prove elusive or fleeting over a lifetime, joy itself is not often mentioned at all today, except glibly' (2017, p.59). When calling educators to take excitement seriously, hooks also emphasised its collective dimension. Excitement, hooks suggested, 'is generated through collective effort' (hooks, 1999, p.8). We all, students and tutors, that is, class members, need to be partners in the project of learning joyfully, since this promotes well-being and facilitates a collective

transformative learning experience. That effort and labour are what enable a liberatory experience (hooks, 1994, p.14). Excitement, when shared, can become a moment of radical joy. As Segal suggests, this is radical in that it brings people together: '[m]oments of joy usually break down the distances between people, bringing us together at least with those able to share the same delight' (2017, p.59). She adds that 'bringing people together... can only endure when there is also space for the recognition of a plurality of differences, which – in consciously combating the hierarchies of privilege and power consolidated around difference – creates spaces of excitement, respect, and hope' (Segal, 2017, p.30). Joyful learning can thus be defined as a transformative approach where joy is central, and students and tutors collaborate as partners in envisioning hopeful and happier futures. This is achieved through the curation of exciting experiences that yield both subject-specific and social outcomes.

Field trips

The literature on field trips in higher education is still scarce (Fedesco, Cavin, and Henares, 2020, p.66). Field trips are defined as 'any formal field experience with a learning objective' (Jones and Washko, 2020, p.292). Scholars agree that they offer a multimodal and active learning experience fostering an inclusive learning environment (Fedesco, Cavin and Henares, 2020; Jones and Washko, 2020). Studies stress five main intended educational outcomes: 'developing social and personal skills; developing observation and perception skills; adding relevance and meaning to learning; providing first-hand real-world experiences; and enhancing intrinsic motivation and interest in the subject' (Fedesco, Cavin and Henares, 2020, p.66).

In this article, guided study field trips are defined as tutor-curated trips – in this case, to a live event or festival – aligned with the module learning outcomes to facilitate field-based joyful learning experiences. These trips embrace 'the curatorial turn' in education (Dovey, 2018; 2020). Teaching and learning require creativity, as 'teaching is a creative act, a critical act, and not a mechanical one' (Freire, 1992, p.71). This creativity stems from carefully designing and reflecting on the activity to allow students to acquire both subject-specific, social, and interpersonal skills.

Field trips foster inclusivity beyond written texts by engaging the senses in knowledge construction (Clughen, 2023, p.4). Festivals, as 'multisensory, multifocal events'

(Kirshenblatt-Gimblett, 1998, pp.57-58), allow students to engage all their senses (Jones and Washko, 2020) and critically reflect on their experiences. Field trips promote active learning by requiring students to attend and observe festivals as part of a group, and then reflect on their experiences (Jones and Washko, 2020). They are inclusive, thereby accommodating students who may prefer artistic expression, such as photography or videography. In our post-pandemic world, field trips are crucial for rebuilding interpersonal skills affected by lockdown and social distancing.

Research methods

This article examines how guided study field trips to festivals and events foster joyful learning and their impact. It aims to explore transdisciplinary benefits, by 'identifying possibilities for various field experiences and 'suggesting strategies for successful execution' (Fedesco, Cavin, and Henares, 2020, p.65). The focus is on contributing to discussions in the Arts and Humanities, emphasising how these trips not only create joyful learning environments but also enhance employability skills.

To address these research questions, I reflect on the design and integration of field trips to festivals in three different modules at SOAS, Winchester School of Art (WSA), and King's College London (KCL):

1. Global Media 2: Industries and Technologies, hereafter GM2 (WSA, postgraduate, around 100 students).
2. Film Festivals and Film Curating or Introduction to Film Language, History and Theory, hereafter FSMF (SOAS, first-year undergraduate, around 15 students).
3. Events and Festivals: From Conception to Realisation, hereafter E&F (KCL, third-year undergraduate, around 150-200 students).

In these courses, students were tasked with creating a festival website (GM2), writing an individual festival proposal (FSMF), or curating and producing an actual festival (E&F). This article will share insights on designing a Guided Study Field Trip Handbook. It then examines how this is integrated into seminars, encouraging reflection from the classroom to the real world. The analysis is based on my perspective as the module convenor and seminar facilitator, with future research potentially incorporating students' perspectives.

The goal is to assist educators who are hesitant about incorporating field trips into their courses (Fedesco, Cavin, and Henares, 2020, p.68) by sharing practical examples and reflections. The aim is not to be prescriptive but to promote joyful learning, especially in light of the need to enhance well-being and self-care in higher education (Lemon, 2022; 2025; Clughen, 2023, p.2).

Designing a guided study field trip handbook

For students to engage in the field trip and take joy seriously, we (tutors and students) all need to communicate clearly what this entails, and what its aims are. In that sense, the design of handbooks is rather effective. These should include: a brief of the learning activity and its purpose; key information about the selected event; activities to complete before, during, and after the event; and accessibility, health, and safety considerations (See Appendix). This structure helps students' active participation and critical reflection at the event, with questions to think about which are then brought to the classrooms for collective reflection.

Organising a guided study field trip requires a risk assessment to minimise potential risks and to have a protocol for unexpected circumstances. Each institution has its risk assessment guidance, so it is important to be aware of it, submit it ahead of the field trip, and engage in conversations with programme leaders and Heads of Departments about the relevance of this learning activity. Discussions with colleagues can enrich reflections on adjustments to pre-seminar activities. For example, replacing the reading for the visit can prevent student anxiety and limited engagement.

Early discussions about accessibility from economic, physical, and psychological perspectives are crucial (Jones and Washko, 2020). Students should feel welcome and excited to participate. The location and physical space's accessibility and the potential psychological impact on a diverse cohort, including neurodiverse students and those with mental health issues, should be considered. The handbook should include a section on 'Accessibility, Health and Safety' with key information at the very beginning and more details elsewhere. In the shared template in the Appendix this is both at the beginning and the end.

Involving festival organisers in the classroom can enhance the learning experience. For example, at KCL, film curator Nadia Denton, involved in both Film Africa and the BFI London Film Festival, gives a lecture reflecting on her role. Field trips allow students to see her values in practice. Contact with festival professionals can lead to collaborations or partnerships between Higher Education Institutions and creative industries. This consists of 'building reciprocity practices' (Peirano, 2020, p.64), which may result in discounted or free tickets to students in exchange for active student engagement in the festival.¹ This may be through volunteering opportunities, for example, documenting the festival visually or through film reviews, as well as through gathering audience feedback.

Institutions may cover the field trip costs, making these economically accessible. For example, SOAS covered the costs of the field trip to the London Palestine Film Festival in November 2021. However, this depends on student numbers, among other factors. The SOAS course had around ten students, while at KCL, the number can reach 210 for core modules like E&F. This article aims to highlight the relevance of this learning method, contributing to building evidence for institutions to prioritise these investments as part of their commitment to well-being in higher education. This addresses a research gap on the cost-benefit of specific field trips, such as attending special events (Fedesco, Cavin, and Henares, 2020, p.79).

Integrating field-based learning in seminars

Field trips broaden the learning experience beyond the classroom. Upon returning, students develop a sense of belonging due to the informal interactions during the trip. However, to ensure everyone understands and values this mode of learning, integrating field-based activities into seminars is crucial. Despite the fun aspect, not all students engage, often due to distrust of this learning method. As hooks notes, '[s]tudent resistance to forms of learning that are not based on rote memory or predictable assignments has almost become a norm because of the fixation on degrees rather than education' (hooks, 2003, p.130). This resistance can be overcome by blurring the boundaries between experiences inside and outside the classroom. Below are three examples of seminar

¹ At the Winchester Film Festival, we were all given a code that waved the ticket fee, which we used for a collective field trip to one of the festival events.

activities that facilitate knowledge transfer and explicitly connect the field trip to the module's learning outcomes.

Promoting specialist understanding

Figure 1. The whiteboard at a seminar in GM2 in WSA collectively brainstormed and co-defining festivals based on the experience at the field trip.

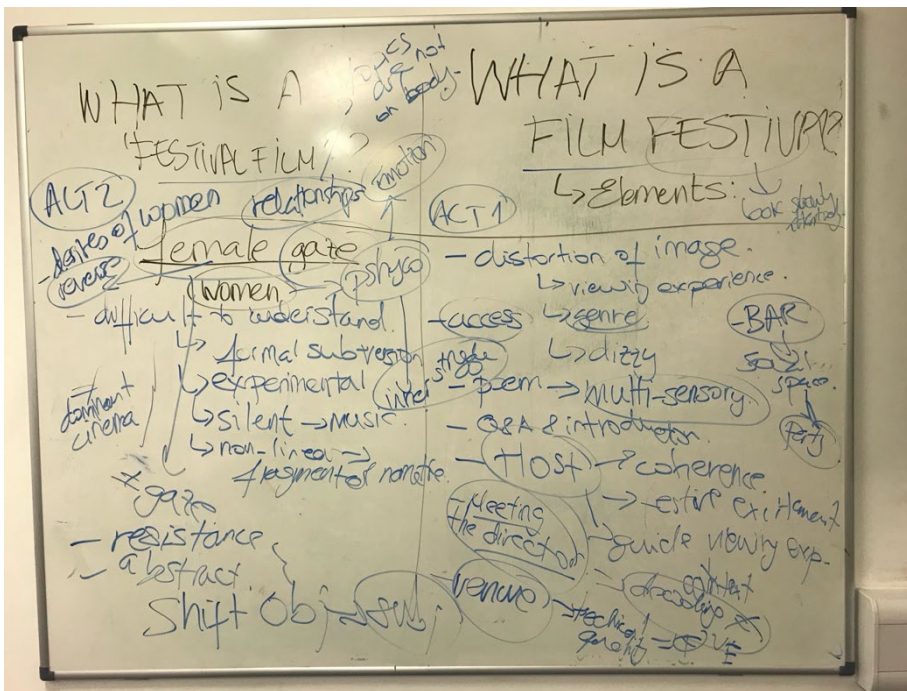


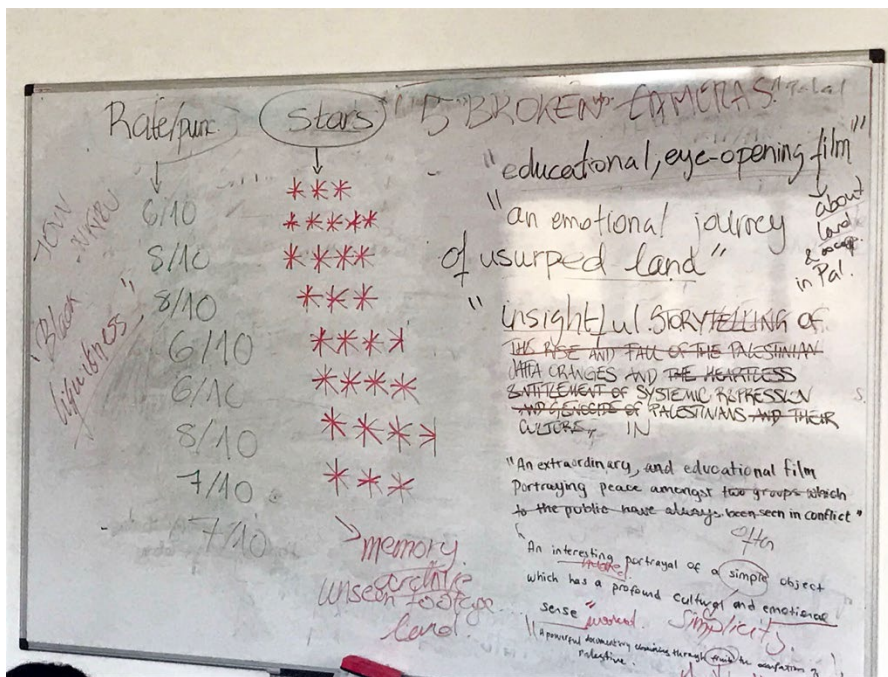
Figure 1 shows a seminar activity where students co-define festivals based on their field trip experience. This activity usually follows a theory-based lecture on festivals, offering an opportunity to review, confirm, complement, or contest the theory. It promotes understanding and allows students to acquire subject-specific knowledge through first-hand experience, a priority in field trip design (Larse et al., 2017, p.111).

The embodied festival experience fosters memorable moments of socialisation and multisensory engagement with art, helping students to better understand the relevance of their learning (Fedesco, Cavin and Henares, 2020, p.74). Students formulate their definitions of festivals based on their lived experiences. The notes on the whiteboard in Figure 1 reflect points made by students during seminars. The tutor's (my) handwriting, though hard to decode, symbolises the joyful learning environment and the excitement of student's awareness of their learning process: '[b]ecause all students had the same

memorable experience, it can often lead to richer discussions in class as they dissect those moments together and connect it to other things they have learned' (Fedesco, Cavin, and Henares, 2020, p.75).

Role-play games: reviewing and rating festival films

Figure 2. Seminar activity at SOAS following the field trip to the London Palestine Film Festival on 29 November 2021.



If Seminar Activity 1 promoted an understanding of festivals, the seminar activity in Figure 2 promoted an understanding of the added-value process to films through film festivals, a topic for the SOAS course. As students learned to critically analyse films, one handbook activity included writing a film review. To make the seminar efficient and enjoyable, we skipped reading the reviews. Instead, students engaged in a role-playing game as film judges or journalists, writing short reviews and rating films using stars and grades.

The activity stressed the subjectivity in culturally legitimising films at festivals, as discussed in the core reading for that week (de Valck and Soetman, 2010). Students enjoyed rating and debating their scores and found satisfaction in crafting concise reviews suitable for film trailers or newspapers. We collectively refined the reviews, focusing on common qualifiers and the challenge of finding unique attributes for each film.

Photo elicitation: rehearsing effective visual documentation of festivals

Figure 3. Seminar slide outlining the activity following the field trip at the E&F module in KCL.



Figure 3 illustrates one of the most fun seminar activities resulting from the field trip: photo elicitation. This involves using photographs as prompts for critical discussions on how to document and evaluate a festival effectively. At KCL, students are assessed through event production, a group report, and an individual reflective commentary. This activity allows students to rehearse before documenting their festivals, using photographs not just as fun memories but as tools for visually archiving and documenting an event.

Photographing events and festivals has become commonplace due to mobile devices and social media. A seminar activity that critically examines these images raises questions about what is being documented: our presence, the event itself, or the participation of notable figures. Analysing these photographs encourages further questions: to what extent do these images capture the festival's multiple facets? What should be documented and evaluated, in alignment with the festival's mission? What types of photos best document key features of events?

This activity introduces students to 'photo elicitation', a visual research method using photographs 'to generate verbal discussion' (Glaw et al., 2017, p.2). This technique invites

an affective dialogue, combining feelings, memories, research, and event experiences (Glaw et al., 2017, p.2). It is a safe and horizontal form of knowledge exchange in research interviews, as participants create and curate their images, choosing what to discuss, which makes them feel more at ease (Glaw et al. 2017, p.3).

In these seminar activities, students were given time to co-write a short group report or review on the festival, supported by those images. As these were external events, students felt more comfortable critiquing what did not go so well. This activity emphasises that criticality *also* involves successes and explaining why. The activity helps clarify the marking criteria and develop critical skills. When I exclaimed during the activity: 'This photo is great, because it is a bad photo!' students laughed but then engaged in discussions about what the photo failed to capture, such as the fact that it was a sold-out event. We collectively listed photos to include in a report to document as many aspects of the festival as possible, which was particularly helpful for students acting as photographers and videographers. The result was a range of strong reports that efficiently documented their festivals (Ouzia and Sendra, 2025).

From observation to reflection to practice

The field trip promoted an understanding of festivals, fostering an equal learning environment. Students arrive with very diverse lived experiences, and the trip allows everyone to witness a festival firsthand. Even experienced attendees can learn ethnographic research methods that emphasise 'attention to detail, keep observing' (Jones and Washko, 2020, p.293), and 'deep hanging out' (Gertz 1998; 2001, cited Lee, 2016, p.124).

At WSA, students applied the specialist knowledge gained through the field trip to the Winchester Film Festival to design and produce fictional festival website. This included highlighting artists, guest speakers, and volunteering opportunities, recognising their importance to festivals. Students at SOAS created festival projects with strong activist missions, inspired by the Palestine Film Festival. KCL students used their observations to produce events for the CMCI Winter Festival, a public-facing three-day event.

Students were also allowed to join the volunteering team, enhancing their learning experience and employability skills, particularly for international students who had not yet had a chance to work in the UK. The festival benefited from a larger volunteering body,

enriching the experience for attendees and fostering 'reciprocity practices' (Peirano, 2020, p.64).

The detailed observations from the field trip influenced the CMCI Winter Festival, leading to audience-centered experiences with interactive elements. While reading about festivals provides insights, the embodied group experience offered practical examples. Students noted the importance of venue design, lighting, props, and clear signage in their Formative Assessment forms. They also emphasised creating comfortable areas for reflection and having team members available to assist attendees. These points were often illustrated with photographs from the field trip.

The joy and friendships formed during the field trip further enhanced the learning experience. Attending a festival is 'more memorable' than reading about it (Fedesco, Cavin and Henares, 2020, p.74). Students frequently mentioned how the trip helped them bond, confirming that 'once students felt a deeper sense of connection and comfort with their peers, they were more willing to engage in the course' (Fedesco, Cavin and Henares, 2020, p.78). In a post-pandemic world where mediated interactions are common, the field trip offered a chance to connect socially and critically observe and experience festivals.

Conclusion: joyful learning through the festival experience

Guided study field trips are illustrative and exemplify joy-centered learning approaches, defined in this article as joyful learning. This transformative approach sees students and tutors collaborating as partners to envision hopeful and happier futures, fostering connection and hope. As Segal states, '[b]reaking down distances between people remains possible, at least some of the time when we are working together for happier futures' (2017, p.95).

Higher Education Institutions must prioritise creative, embodied, joyful learning experiences to promote well-being. In the way of a global pandemic, the excitement to learn is more crucial than ever. Educators must create safe environments that build caring and collaborative relationships. This pedagogic practice highlights the inherent in education, contributing to innovative learning where both tutors and students embrace risks.

Integrating guided field trips to events fosters a caring and respectful learning environment that embraces joy and enhances well-being and teamwork. These trips allow students and tutors to interact freely, developing social skills, and nurturing a collective learning environment that extends beyond the classroom.

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Appendix

A template of the handbook can be accessed here:

Template for a Guided Study Fieldtrip to an Event or Festival Handbook	
Front cover (page 1)	<p>Header with institution logo + Guided Study Fieldtrip Handbook [insert fieldtrip date]</p> <p>Course Code + Course Name</p> <p>GUIDED STUDY FIELDTRIP TO [insert event name] HANDBOOK</p> <p>[insert image representative of the event, such as the official poster]</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>KEY INFORMATION:</p> <p>Recommended Festival and/or films [insert dates]</p> <p>Brief descriptor of the festival/film/event including title + director + countries of production + year of production + length + date + location + (indicate if the tutor will be attending the event if the students were expected to organise themselves to conduct it)</p> <p>Festival website: [insert link]</p> <p>Module convenor: [insert name]</p> </div>

	<p>Emergency contact: [insert tutor email and/or university emergency contact]</p> <p>Important note: Indicate here whether the activity is mandatory or optional, and how it is meant to happen (the whole class with tutor on a specific date, students to go with their study group or individually, etc.). Advice to book tickets in advance to avoid disappointment. If tickets were not covered by the university, add a note (to be negotiated with Head of Department) such as: <i>If affordability or accessibility to the festival becomes an issue, please contact your tutor, who will be able to help you find a solution.</i></p>
<p>Page 2</p>	<p>Header with institution logo + Guided Study Fieldtrip Handbook [insert fieldtrip date]</p> <p>TABLE OF CONTENTS</p> <p>About the Guided Study Fieldtrip</p> <p>About the Festival/Event</p> <p>Fieldtrip Activity</p> <p>What to do before the festival/event</p> <p>What to do during the festival/event</p> <p>What to do after the festival/event</p> <p>Accessibility, Health and Safety</p>
<p>Page 3</p>	<p>Header with institution logo + Guided Study Fieldtrip Handbook [insert fieldtrip date]</p> <p>About the Guided Study Fieldtrip</p> <p>Explain what the aims of the study fieldtrip are so that students understand its point. For example:</p> <p>This fieldtrip is designed for us to learn by critically observing and participating in a festival, in order to be inspired by another festival or event in preparation for ours. It is also an opportunity to document and evaluate a festival and event before the CMCI Winter Festival.</p> <p>Include an extended version of the information included in the 'Key Information':</p>

	<p>Festival/event name:</p> <p>Festival/event date:</p> <p>Brief descriptor of the festival/film/event including title + director + countries of production + year of production + length + date + location + (indicate if the tutor will be attending the event if the students were expected to organise themselves to conduct it)</p> <p>Add any useful information about the format of the activity or any other practicalities. For example:</p> <p>Please read about these events, select one of them and go with your team members. We recommend booking in advance, since these events tends to sell out.</p> <p>If you prefer to conduct the activity in another event or festival, you are most welcome to do so. Just get in touch with your seminar tutor to let them know about your choice. Thank you.</p>
<p>Page 4</p>	<p>Header with institution logo + Guided Study Fieldtrip Handbook [insert fieldtrip date]</p> <p>About the Festival/Event</p> <p>Include an image representative of the festival/event</p> <p>Include an extended descriptor of the festival and event. This can be a direct citation of the festival and event as self-described in their website.</p> <p>Include the festival/event trailer if available.</p> <p>Include a downloadable catalogue.</p> <p>Include a press book if available.</p> <p>Include a link to the booking page (if there is one single link. Otherwise, indicate where to find these. At times, festivals are happy to offer free tickets to students when discussed in advance and when approached as a collaboration/partnership, which may involve students conducting volunteering work for the festival).</p>

<p>Page(s) 5, x (this will occupy more than a page)</p>	<p>Header with institution logo + Guided Study Fieldtrip Handbook [insert fieldtrip date]</p> <p>Fieldtrip Activity</p> <p>What to do before the festival/event</p> <p>Include some contextualisation of the festival/event in continuity with previous learning activities and the ones to come. It is a good idea to invite someone from the festival prior to the fieldtrip, such as the curator or director. For example, for the fieldtrip to the BFI London Film Festival in King's College London, this was included:</p> <p>Having already met Nadia Denton, one of the curator in the BFI London Film Festival, and thought about our initial event pitches, it is a great time to attend a film festival as a group, and get inspired for our various festival events, paying attention to the range of festival participants, spaces and diversity of activities.</p> <p>Before going to the festival or event, try to apply your research skills in order to find out as much as possible about this festival, films and filmmakers. Feel free to use the KCL Library Catalogue, the festival website, catalogue, as well as any other contextual (news media) and academic sources. I have uploaded the festival catalogue and included the links, in case they are useful.</p> <p>Then, select a particular event you would like to attend with your festival event group. If you choose to attend one of film screenings curated by Nadia Denton, feel free to contact her in advance, to tell her you will be around, and to suggest/request an interview with her or a guest filmmaker if desired. Her email is [insert email].</p> <p>Include a list of questions to think about. For example, for the same fieldtrip (to the BFI London Film Festival and the recommended African films curated by Nadia Denton), these were the listed questions:</p>
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Think about the following questions:

- Have you been to a film festival before?
- What do you expect from this festival?
- What is the global circulation of films with a regional focus on Africa? In other words, is it easy to access them through mainstream cinemas, television and online television platforms?
- What is the role that festivals may place in the visibility or access to African story-telling?
- Have you been able to find any other African film festival?
- What is the festival mission and how does the programme reflect this?
- What do you think is so unique about this festival?
- How much can you find online about the filmmaker and the film you have selected and what can you conclude about the festival's curatorial approach from such findings?

What to do during the festival/event

Include here the activities you wish students to do. These may consist of an ethnography or film review, depending on the learning outcomes of the module. Consider workload and offer options to do either of them. For example:

You are attending the festival as a researcher and practitioner, with the aim of getting inspired for your own festival. This will require more attention and “deep hanging out” than in festival events you may have previously attended as an audience member. These are two suggested activities. Please select at least one of them and be ready to share your report through the Formative Assessment Form 4 and then in person with the rest of class members during the following seminar, on Week 7 (Developing a Coherent Narrative).

- 1) **An ethnography of the film festival:** you will conduct research through your participant observation as an attendee

on that day. Think about what you want to find out about the festival, and shape your questions accordingly. Please take photographs of the spaces, audiences, but not of the film screening itself (copyright issues). You may want to take them of the host or guest filmmaker, and unless stated otherwise by the venue, this should be fine.

These are some questions to think about:

- Where is the festival venue located? Are there any accessibility issues?
- What do audience members do as they wait for the festival to start?
- How is the space indoors and how do people interact in this?
- Are there any signs distinguishing the film festival screening from the rest? What does it look like?
- Is there a bar and are people hanging out there?
- What does the venue look like and what kind of technical quality and festival experience does it offer?
- Is there a host and how do they present the festival and films?
- Is the screening followed by any kind of debate? Are audiences invited to join? What do they say? And how?
- And is there also some other form of art/entertainment included in the activity, such as music or food?
- What do people do as they leave the festival venue?
- Are there opportunities to discuss with 'strangers'? And with the guest filmmaker?

2) **Writing up a film festival or film review:** Bring a small notebook and take notes as you watch the films. Think about the following aspects:

- What makes this film a ‘festival film’? How do you understand this?
- How much guidance and context are we provided at the screening and how does this shape our viewing experience?
- How much do we need to know of the regional, political, cultural, or social context in order to understand this film?
- How is the debate? And how does the host handle the various perspectives?
- Who are the audiences present in this film?

What to do after the festival/event

Include here the information students will need to report on during seminars. This may be through a Formative Assessment Form. For example:

Festival/Event Report
(Based on the Guided Study Fieldtrip Handbook, please share here your festival or event report, including any audiovisual materials you wish.)
Look at your notes and write at least 200-300-words. Please include any images you wish, and upload at list one to the Digital Learning Space [Padlet/other]
Applicability to your project
(Please include here any aspects from the festival that you may want to apply to your festival or any learning points for your project).

Include a note indicating when these reports will be discussed. For example:

	Be ready to discuss about your visit in the seminar on Week 7 (Developing a Coherent Narrative: Connecting Concept with Audiences).
Next Page	Header with institution logo + Guided Study Fieldtrip Handbook [insert fieldtrip date] Accessibility, Health and Safety Include here all the information relating to accessibility, health and safety at the selected festival/event, as well as a link to the website for further details. Include also any information from your university, as indicated in the submitted risk assessment form.

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