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The Film Corner project is coordinated by **Fondazione Cineteca Italiana** (Italy) in collaboration with **Jugoslovenska Kinoteka**, the **Serbian National Film Archive** (Serbia), the **University of Galway** (Ireland), the **University of Milano-Bicocca** (Milan, Italy), **Kino Otok** (Slovenia) and the **Georgia National Film Centre** (Georgia).













And with













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INTRODUCTION

In 2015 The Framework for Film Education (BFI 2014), funded by Creative Europe, was launched. The framework itself emerged from a research project which looked at film education - its status within the curriculum, its critical, creative and cultural focus and the different modes of delivery across Europe.

"Film has the power to influence the way we see and understand the world. It can manipulate, reflect and lead us to experience a wide range of emotions. Film can make us forget the world outside, can lead us to new worlds, and can challenge us to think about the world we live in. A film maker will make selections - of shots, music, story elements, how that story will be constructed, how the story will be represented. We, the viewer, enter into a dialogue with the film that we are watching, or, if we are making a film, then we are thinking how we will construct it so that those who view it will understand and appreciate what is happening on the screen. These key dimensions of film have been summarised as 'the three Cs' of film literacy: the Critical, the Creative and the Cultural."

("A Framework for Film Education" BFI, 2015)

As a powerful medium of communication, storytelling, and representation, film occupies a central role in shaping public perception, cultural identity, and global discourse. In cinemas, online, on television, in art galleries and through spectacular immersive experiences, film has become almost ubiquitous in our lives.

But despite film's ubiquity, its complexity and cultural richness, its social, historical and artistic importance, it has remained relatively marginal and underdeveloped in most European education systems. This is not to deny film education's long history, nor the inspiring work of many people in many countries across Europe; but this work has only reached a few, when, we believe, it is the birthright of all. Appropriate recognition of the immense importance of film is long overdue in our educational systems and practices. Nothing less will do for the children and young people of Europe.

How can film education succeed in a European context? What do educators need to help them work successfully, especially in a post-COVID world? What tools, resources, and arguments are available to support and sustain film education and its practitioners?

Film education fosters critical viewing and media literacy, enabling students to analyze the ways films convey meaning through narrative, visual composition, sound, and editing. Children and young people learn to evaluate films not only as entertainment but also as cultural texts that reflect and influence social values, historical contexts, and political ideologies.

Studying film allows students to develop their own creative voice. Through screenwriting, directing, cinematography, and editing, children and young people can explore innovative ways to tell stories and express ideas. This creative process encourages original thinking and problem-solving, skills that are increasingly valued in all fields.

Film is an accessible and engaging medium that resonates with young people across age groups and learning styles. Incorporating film into education helps bridge gaps between disciplines, connect classroom learning with real-world issues, and inspire deeper engagement with content.

Whilst we might take these statements as both obvious and true there are a number of key questions which any film education project – *The Film Corner* amongst them – must address and explore.

What are the key pedagogical approaches adopted by formal and informal film literacy projects? How are they similar and what are their differences?

Is there any concrete proof that being "film literate' leads to increased desire to watch a wider range of films?

How can further cooperation be developed between schools and cinemas? Are there any models which show a link between the teaching of film literacy in the classroom and involvement of cinemas within this process?

We are aware that film education can take place within a variety of locations and contexts – schools, cinematheques, children's film festivals, film archives and film institutes. We would also add "online" to this list. Not only do children and young people watch films online – both via the internet and through streaming services – but also are now able to learn about film through dedicated film education websites – the raison d'etre of *The Film Corner*.

The Film Corner has brought together a wide range of individuals and institutions in order to develop both its online and also offline presence and this document will explore the journey to the current iteration of the Film Corner website but will also look at the ways we have attempted to integrate the website into both cinema going and classroom practice, never losing sight of the fact that no one mode of delivery can provide everything that an educator needs in order to fully deliver film education. Rather, it can be a starting point as well as a supplement to an educator's planned course of instruction and exploration.





THE AIMS OF THE FILM CORNER

The Film Corner is an online interactive user-centered platform for film education addressed to school students aged 11-18 and their teachers and to mainstream users with the general purposes of increasing sensitivity and appreciation of film, increasing the film education average skills among EU students and fostering engagement towards film. It aims to foster a cross-curricular approach to film education, examining not only the language and art of film but also how film is part of our culture, both reflecting and shaping our beliefs, outlooks and understanding of the world.

The Film Corner continues the activities of the European project that involves, together with Cineteca Milano, among others, partners in Ireland, Georgia, Slovenia, Serbia. The platform is accessible for free and is already available in Italian, English, French, Serbian, Slovenian, Georgian, Czech and Polish.

The project addresses the following priorities:

- increase interest and knowledge of audiences in European films and audiovisual works including specific programmes on film heritage
- strengthen pan-European cooperation for innovative audience development and film education projects using new digital tools

The platform is dedicated to an interdisciplinary and cross-curricular approach to arts education and media literacy centered on the main topic of media and its relationships with other subjects, arts and topics. The project aims to provide teachers with a prompt tool that support teachers in fulfilling the objectives of the curricular activity through a set of teaching resources using film in all its varied forms as a cross-cutting subject that can foster connections throughout the school curriculum.

From what has been outlined in the introduction to this publication, the following three hoped for aims and outcomes of our work in the Film Corner can be summarized as follows:

An understanding of cinema as a unique language, moving images (and sound) as a way of thinking about the world. In that context the main task is to encourage a very close look at moving images, to foster an understanding that they articulate something through the mise-en-scène, editing etc. We want the students to make sense of what they are seeing. An understanding of cinema as a specific cultural practice. Cinema, along with other media, plays a significant role in constructing both social norms (how we behave, interact, and

perceive the world) and aesthetic norms (how we define beauty, style, and artistic values). Because films are widely consumed, they shape cultural expectations, reinforce or challenge dominant ideologies, and set trends in visual and narrative storytelling.

The development of children and young people's creative approach to filmmaking empowers them, allowing them to explore and value their own stories whilst developing their understanding of the world and how it can be represented. Visual language pervades the life of our young people and just as it is important for them to be able to make informed choices about consuming visual content and equipped with the skills to understand it, it is of vital importance that they see themselves as part of this society of images and are empowered to deliver their own thoughts and feelings visually too. Filmmaking skills equip them with the opportunity to engage with the visual language that surrounds them and become producers as well as consumers of film.

Producing a piece of creative work from start to finish can be a revelatory experience for young people. In many instances it draws a connection between them and the films they love by highlighting the processes undergone by all filmmakers.

In addition to the online activities the project has introduced a set of offline/onsite screenings of a catalogue of EU short and long arthouse films and audiovisual. These are supported by pedagogical resources which are integrated into the website. This highlights our belief that it is vitally important for children and young people to experience film in its natural setting – the cinema.



CHALLENGES

In developing the Film Corner project we were aware of a number of specific challenges which needed to be confronted:

Creating on line interactive resources

- What difficulties are faced in developing on line learning materials?
- What difficulties, from a technical point of view, do teachers face in using online materials?
- Should online materials be interactive?

Content

- How can online learning support creative work?
- How can online learning support critical learning regarding film?
- How do we develop materials differently pursued according to the students'age range?
- How can online learning be useful towards developing key competences in film for pupils?

Impact

- How can online learning support ordinary/curricular teaching in schools and offer support relating to other subjects? Should we as film educators be involved in cross-curricular work and if so what form should this take?
- How can online learning support on site activities and vice versa?
- How can online learning increase teachers' interest towards film?
- How do we make online learning accessible in case of a lack of technology?
- How film education can deal with small/big numbers of student's activities?
- How impact can be improved whilst keeping quality high? How online learning supports this?

Challenges

- How can online learning push educational institutions towards an overall rethinking of pedagogical methods and approaches?
- How can online learning help in acknowledging and exploiting the cultural value of film and audio-visual heritage?
- How online teaching resources can be made sustainable, in the frame of existing (or not existing) financing frames?
- How online teaching resources can foster exchange and cooperation among FEP across Europe also in acknowledging and exploiting the cultural value of film and audiovisual heritage?
- How impact of activities through online teaching resources can be assessed and measured?





BACKGROUND

The Film Corner is the third iteration of the website and activities based around it. The project itself started back in 2016 with the first iteration of the site – containing only two "studios" – the critical and the creative. Since then more studios have been added – the cultural and a studio dedicated to a supporting actual screenings of films within the partner countries.

At this stage, the partners were Fondazione Cineteca Italiana (Milan, Italy) as coordinator; The Film Space (London, UK); The Nerve Centre (Derry, Northern Ireland); Jugoslovenska Kinoteka, the National Cinèmatheque of Serbia (Serbia, Belgrade); University of Milano Bicocca-Dipartimento di Scienze Umane per la Formazione Riccardo Massa (Milan, Italy).

In the first part of the project, the partner institutions shared their expertise and best practices in order to draw up a methodological didactical concept. On the basis of this methodological framework the platform and its content was designed. The platform was then technically developed. The second part of the project was dedicated to testing: the platform was tested on students and teachers of the schools involved with the guidance of the tutors from the partner institutions.

AND THEN THERE WAS COVID!

The COVID pandemic of 2020 -21 presented a challenge to all educators and to cinema itself. It caused us to rethink our approaches to film and film education as well as to consider what future did the cinema have in post-pandemic times. As schools switched to remote, online learning we were forced to ask ourselves what examples of virtual and digital transformations had worked well in the past. What impact did hybrid, blended learning models have on children and young people's learning? In addition, the pandemic highlighted the inequalities as top who was and who wasn't able to access film education digitally? What mitigations worked against the exclusion of vulnerable social groups? Finally in what ways has the pandemic highlighted issues and challenges which existed beforehand?

In November 2020, The Film Corner organized a series of online seminars which addressed many of these issues. Given that the world would not find its "new normal" in the immediate future, key issues remained to be explored regarding film education – how it is delivered, how films could be legally accessed and also what a "new" film education pedagogy might look like. Was blended learning the answer? How could cinemas partake in this? What was on offer and what can be offered/developed? What might the future hold and what might European cooperation look like in 2021 and beyond? The many cultural,

echnological, social and educational aspects and implications connected to the experience of the pandemic offered the chance to start a common path of reflection, investigation and research in order to imagine new ways to further develop and increase involvement in film education.

And when cinemas started to reopen how would they think of ways of bringing back audiences who had been used to consuming films via streaming services. The many cultural, technological, social and educational aspects and implications connected to the experience of the pandemic offered the chance to start a common path of reflection, investigation and research in order to imagine new ways to further develop and increase involvement in film education.

Five online seminars were held, attracting over 200 particpants.

THE SEMINARS

In the first seminar "Learning on screen. Online teaching resources for Film Education" we examined new ways introducing a critical approach to film via interactive activities delivered via the Internet – a way of continuing students' analytical work whilst living in the isolation imposed by the pandemic. We presented three interactive models of film accessibility and analysis: The Film Factory promoted by the Institut Français, Run Lola Run promoted by Neue Wege des Lernens and The Film Corner promoted by Fondazione Cineteca Italiana.

The second seminar, "Young people make films. From creativity to self-expression", looked at the creative context of film education. Whilst the organisations presenting their projects set out their normal practices they also explained how they had managed to continue to involve children and young people, who might normally work together in groups, to continue to explore creative approaches to film. This, of course, had involved a rapid rethinking of what practices could take place within lockdown., a change of focus from the collective to the individual. We discussed those topics together with representants from NGOS Europe-wide like Karpos (Greece), Northern Ireland Screen (Northern Ireland), Valve Film School for Children (Finland) and A bao a Qu (Spain).

The third seminar, "Screenings and festivals for children and social distancing. What impact for the future?" has hosted some representants of film festivals and projects dedicated to young audience: Cinema in Sneakers (Warsaw), Cinemagic Festival (Belfast), Corti a Ponte (Ponte San Nicolò, Padua) and the international program CinEd promoted by Cinemateca Portuguesa. It is within the cultural sphere where the pandemic had its most severe effect – film festivals and workshops which were cinema based were directly affected through the closure of cinemas and cultural centres. The majority of festivals moved their screening to online streaming platforms although this often raised issues of copyright and also screening rights issues, in places restricting the number of films available. At the same time some festivals saw an increase in participation from schools – the ease of screening film in

a classroom outweighed losing the atmosphere of the cinema itself. There are implications here for the future, once cinemas have fully reopened.

The final seminar, "Film Education. A European perspective" explored to idea of where next for film education in a European context. Based on the research carried out during the over the past few years institutions grouped in an informal network developed pan European approaches to film education – firstly through the development of the aforementioned "Framework for Film Education" and more recently the Mass Online Open Course (MOOC) "Film Education – A users Guide" developed in the frame of the project called "From Framework to Impact" introduced by representatives of the managing institutions: Danish Film Institute, BFI and Vision Kino. We discussed this complex topic with representatives from the European Commission-DG Connect and EFADs-Europan Film Agencies Directors.

These thumbnail sketches of the seminars do not give justice to the depth of discussion which took place in each one, nor do they highlight the complexity of the issues which were raised. Whilst there was talk of a return to "normality", or the need to live in a new normality, the idea of where next for film education needed to be considered within the then current context. The useof Zoom for running conferences, whilst lacking that important face to face experience, did at least allow for greater participation by those who would normally find it difficult to attend events in other countries.

How important was the development of more interactive ways of teaching as exemplified by our online examples? What was the future role of cinema in film education? These amongst many other questions were addressed in the seminars.

What did emerge was a reinforcing of some of the issues which we have outlined in the introduction to this publication. The idea of film education depends on the context (national contexts, educational contexts, cultural contexts) in which it is delivered. Being European means to be plural: but can a pluralist approach in film education be maintained and how does it relate to the search for a common framework of film education, particularly when there are many different conceptions of film education across Europe? Perhaps key areas of cooperation might aim to measure methodologies, impact, results and outputs among different institutions in order to produce better projects, find better methodologies and better evaluation frameworks.

And so it was against this background that the current version of The Film Corner project was developed.





THE FILM CORNER NOW - "The Film Corner for all, Digital innovative environments for film and media literacy"

Emerging from the COVID pandemic, a new group of organisations came together to take the whole Film Corner project to its next level. This new platform has been developed by Fondazione Cineteca Italiana (Milan, Italy) in collaboration with a consortium of partners including: Jugoslovenska Kinoteka, the Serbian national film archive (Serbia), The University of Galway (Ireland), The University of Milano-Bicocca (Italy), Otok Institute (Slovenia) and the Georgia National Film Centre (Georgia) and in collaboration with Czech National Film Museum (Czech Republic), Gabinete Filmowy (Poland), Prix Palatine (France) and Arte Urbana Collectif (Bulgaria). As before, The Film Corner project is co-financed by the Creative Europe programme promoted by the European Commission.

It follows on from our experiences and lessons from "The Film Corner. Online and offline activities for film literacy" and "The Film Corner Reloaded. A cultural approach" which ran from 2016-2020. As before, it is based on the design, development and test of an innovative set of interactive resources, an online interactive user-centred platform for film education addressed to school students aged 11-18 and their teachers and to mainstream users with the general purposes of increasing sensitivity and appreciation of film, increasing the film education average skills among EU students and fostering engagement towards film. The platform is accessible for free and is available in Italian, French, English, Serbian, Slovenian, Polish, Georgian and Czech.

In the previous editions of the project a set of interactive resources had already been developed: a section dedicated to a critical approach to film language and to film as an art form, a creative approach dedicated to film and to filmmaking and a section based on an interdisciplinary and cross-curricular approach to film education. As was pointed out in the previous chapter, there were a number of issues identified by schools and colleges and thus this new edition attempts to rectify most if not all of these. Consideration was also given to the topics discussed at the Film Corner seminars in 2020 regarding how interactive on line resources might be used.

In this new iteration additional sections have been developed which are integrated and connected with the sections of the platform that have already been developed, particularly in the cultural approach to film. It includes 4 sections: 11 educational paths focusing on the teaching of film language, the development of audiovisual creativity, the relationship between cinema and other school subjects, including 15 interactive apps, a selection of more than 300 excerpts from classic and contemporary European films and educational resources focusing on a catalogue of contemporary European titles for children and young

people for on site and online screenings. Already the new platform has been tested in over 200 schools and colleges in 8 countries and numerous teacher training events have taken place. In addition to the 3C's sections of the website, we have also introduced an additional studio which contains study activities based on users' reactions to having watched two specific films - *An Cailín Ciúin / The Quiet Girl* (Colm Bairéad, 2022) Colm Bairéad and *How I Learned to Fly / Leto kada sam naučila da letim* (Radivoje Andrić, 2022).

The Content

We will now look at each section, or "studio" in more detail, outlining the content of each section and how attempt to deliver a series of learning outcomes within each activity. We have continued to use the 3C's as our guideline for the structure of the website – the Critical, the Creative and the Cultural.

We also set ourselves a series of learning outcomes which we believed the website and other activities associated with the project would deliver. In brief we felt that users of the site should be able to:

- Identify and appraise the different elements of filmmaking, in all its forms, and understand and value the choices made by filmmakers. Incorporate some of these choices into their own work, be able to explain them and demonstrate an understanding of influences.
- Engage in film making as a recursive process that involves critical thinking, emotional
 understanding, aesthetic sensibility, enjoyment, active engagement, collaboration, and
 the ability to present and to argue their own ideas.
- Recognise how film reflects particular cultural settings and values, taking into account the context in which a film was made, the film's treatment of themes and its particular aesthetic, and also be able to analyse their similarities and differences.
- Demonstrate an ability to respond to a film in a variety of ways (speech, written text, visual form...)
- Interpret a film, to give an interpretation of its meaning and establish relationships between the film with other cultural references and real life experiences.
- Evaluate a variety of films including contemporary, recent and classic examples, using relevant vocabulary and expressions.
- Share and discuss their own opinions of a film while being open to other people's opinions, ideas and points of view.

The new website allows users to share their views, their critical and creative work as well as their observations on specific film extracts and also our chosen films for screenings.

STUDIO 1 - The Critical

We have developed materials which explore the three key areas of film language – mise en scene, editing and sound.

The first section – FRAMING – looks specifically at ideas surrounding mise en scene, the way a scene is composed within the borders of the camera's viewfinder Learners are asked to consider the positioning of subjects, objects, and elements and how they guide the audience's attention and convey meaning.

The first "app" is entitled "Types of images".

Learners are asked to compare different visual images by simply comparing pairs of shots, asking them to notice how it's possible to make the audience feel a specific emotion. What are the different angles of the cameras? Which camera is closer to the subject? What changes between framing an object, a person, or a face detail? In what way does the light change our perception of the framed object? How do the characters' looks interact with respect to their position?.

The Learner is asked to make a comparison between the images and point out the differences, the similarities and any other things they might notice about the visual aspect of the image (frame composition, geometrical aspect, light, distances between things or people, cuts, etc.). By completing this exercise the leaner should understand how the composition of a shot can create different emotions in a viewer.

In the second app - FRAME CROP – learners are then asked to think about how different shots relate to each other. As a film is composed of a series of shots, which are combined into different scenes learners are asked to create a scene . They need to consider the subject's positioning in the frame, the distance of the subject from the camera (near, far away etc.) and the angle of the shot (from below, from above, etc.). Linking these shots together, they will create an arrative within a scenic space.

The learner creates a sequence of images which will tell a story. They crop images from a 360-degree photos in virtual reality. Through this exercise, learners will acquire the ability to analyze a static overall frame, understanding and identifying its internal dynamics and then understand the differences and similarities between different frames, describing their function within the creation of a narrative and thus creating a sequence of still images extracted from the scene following the logic of the storyboard.

Editing

In the second part of the studio, we move onto the concept of editing, the process of creating sequences and scenes which together make up the films narrative. Editing can make something visible or invisible to the eyes of the audience. During the editing process, certain elements, actions and characters end up on the screen; others, though still being part of what is happening, are invisible to our eyes and end up outside of the frame, off-screen. However they are still there, they still act and interact with what we see. This leads us to first of the two apps which constitute the editing activities.

Off Screen

Learners are asked to consider the relationship between what is in on screen and what is off-screen, what can be seen and what cannot. Each of the clips in the app represents something that is happening on-screen. The learner has imagine what might be happening off scree – things which at this moment we cannot see but which might impact the narrative. The aim of this exercise is to deepen a knowledge of the notion of off-screen and its role in film narration through identifying what might be happening off screen through the analysis of visible elements on screen and reflecting critically and productively on the dynamics between on-screen and off-screen with the aim of developing a visual narrative.

Edit Suite

The second activity in the editing section requires the learner to actually construct a scene through editing together a number of clips, trimming them is they feel it is necessary for their concept of the narrative that they are creating. Learners will hopefully pay attention to ideas of continuity, moving action along and the relationship between one shot and another, thus understanding how editing can manipulate perspectives to create emotion for the viewer.

Sound

The final aspect of the critical studio revolves around the idea of sound, an often overlooked concept when it comes to studying films. We want learners to consider the relationship between sound and picture and the power of sound in telling the story. Sound can evoke as many emotions about reality or fiction as the visual can, making the spectator feel specific sensations and emotions.

What's Going On?

This straightforward app asks learners to think about how important sound is in telling a filmic story. They choose a sound track from the library, which is made up by many different sounds linked to one another. They then have to try to picture what is actually going on, describing it in their own words using the text editor provided by the app. They will thus develop the knowledge of how to identify a series of diegetic (on-screen) sounds and differentiate these sounds and describe their purpose.

STUDIO 2 - The Creative Studio

Creative processes involve investigative, analytical, experimental, practical, technical and expressive skills; aesthetic understanding and critical judgement; intellectual, imaginative, creative and intuitive capacities; and an understanding of the inter-relationships between the moving image and other art forms, disciplines and practices. Above all, creating film is fundamental to understanding its form.

In the second studio we explore two areas – that of character and of also ideas about storytelling. We believe that these two activities will help learners consider their planning before actually starting to make a film.

Building a Character

This activity asks learners to think about creating a character. They need to consider different visual aspects which can give a viewer information about acharacter: objects, clothing, places he/she visits, traits of the personality and feelings. They are asked to choose elements from the examples given or create new ones, then match them and create acharacter. At the end, they can either describe or draw him/her and upload the final product on the platform. Thus they will acquire skills regarding the narrative structure of a character, its construction and all the elements necessary for this purpose.

Storytelling

This app guides learners through a storytelling creation process. The platform automatically generates a sequence of images that they have to combine into a story. They can decide whether to build this story around the character created in the previous app or create a new one. They then write up their story and share it with others on the platform or those within their own class.

These two apps concentrate on preparation for making a film, a set of processes that learner/filmmaker can use in planning what they wish to film.



STUDIO 3 - Cultural

PROPAGANDAPP

The propaganda app aims to accompany students and teachers on a journey of understanding and awareness of the language of propaganda in film, with an emphasis on the period before and during the Second World War and throughout the period of the Cold War. The language of political cinema is that of cinema in general. One always begins with the choice of frames and thus the camera shots and angles and the movements of the camera, and of course the type of montage in order to heavily influence the imagination of people, their lifestyle and their political choices. The desire is to give but a single image of reality to the exclusion of all others and making one believe that it is the absolute truth. In the 30s, cinema contributed greatly to the spread of the dictator cult. Cinema was considered strongest weapon; in totalitarian regimes (and not only by dictators). For propaganda, all film genres were used: fiction, newsreels, documentaries, animation.

Through this app learners discover the mechanisms and the narrations of propaganda film.

At the same time, the exercises which relate to each extract offer the chance to make comparisons with other films and reflect on the fact that there is not a single truth but many different realities, influenced by the voice behind them.

The apps look at the following historical periods:

- The Russian Revolution
- Fascism and Nazism
- The Second World War
- The Cold War
- Modern Wars

As well as analysing propaganda films we have also introduced a number of more creative exercises, based on their own critical analyses of propaganda films. These activities range from creating their own film to creating posters.

Create a Propaganda Film

As the title suggest, learners are asked to make a short propaganda film based on what they have learned using the previous interactive learning units. In propaganda film, be it fiction or non-fiction, historic or current, the choice of the key element of the film's language - the frame (the range of shots as well as the movement of the camera) and the musical accompaniment - are fundamental to the narration's being believed and to transmit a certain type of message. Learners are asked to choose a topic which is relevant to the, creating a film which propagandises an initiative or an event of particular interest for them. They are asked to consider which elements in particular they would choose to show in order to convince or influence their audience? They also need to consider who the film is being made for – their audience.

An Interview

Learners are asked to create an interview with a political figure of today, propagandising their social policies, ideology and their political plans. They need to carefully prepare an outline of questions to ask them after researching their public and private biography, their plans and projects. They need to consider the choice of the setting for the interview, be it indoors or outdoors as well as the most effective shots for portraying them in a way that invokes agreement, sympathy and attention on the part of the audience. Choice of the sound and the lighting, the type of shots and camera angles for the interviewee are also considered. As it is unlikely that they will gain access to a real politician, then it is suggested that they conduct the interview with someone they know can assume the identity of the political figure.

Make yout own Poster

Learners are given the tools and materials available for making a poster to publicise propaganda films. They will have had the opportunity to see and think about some examples of posters in various learning units that they have already completed. Posters and playbills have always had their own language, their own artistic approach. Also because of this, they are considered specific cultural property, different from a film even if they are associated with a film. The poster needs to attract someone's attention in a few seconds.

FILM AND MUSIC

Film music enhances storytelling by using compositions to evoke emotions, establish mood, and support narrative. It includes scores, soundtracks, and sound design, aligning with visuals to deepen audience engagement and experience.

This mini studio examines the different uses and effects of music in a wide variety of film genres, whilst also looking at the ways in which different directors have used music.

It looks at the difference between diegetic and non- diegetic music, the iconic use of music in certain scenes in films where the music can sometimes be more memorable than the film itself or become indissolubly linked to a sequence. Using examples from a wide variety of films from different periods., Film and Music offers an exhaustive analysis of this most important of devices in filmmaking.

FILM AND SPORT

This app examines the story of sport in European cinema as a pathway to a deeper understanding of European history, society and culture – including film form itself.

Depictions of sport, as one of the most popular cultural practices across Europe, also provide an accessible and engaging focus for examining underlying and dominant values and perceptions within society in particular periods.

European sport cinema provides a unique historical moving image record of the

development of a range of distinctive sporting practices across the continent, from traditional sports like Basque pelota in Spain, to the evolution of the continent's most popular team sport, association football.

Why Sport?

Sport can also provide an accessible and engaging cultural form to understand film and film form. As one of the most distinctive and popular features of European culture, sport provides a unique insight into European history, society and culture (and of course the development of sport itself) Finally, sport constitutes a crucial aspect of many European citizens' everyday identities today, including their social identities and how they understand themselves and their place in the world.

The app includes a number of interactive activities where learners can examine the ways in which different sports are represented on screen. Leaners are asked to consider ideas around gender, nationalism and narrative.





RESPONSES TO THE PROJECT

We have asked our partners to sum up their reaction to the use of the Film Corner website within their own national experiences and to consider how the ways in which the project has fitted into their own national curricula as well as their own activities.

Our first article is from the Cineteca Milano, the lead organization for the project. It outlines the aims, ambitions and overall reaction to the project.

This is then followed by individual countries' responses – from Georgia, Slovenia, Ireland, Poland and Bulgaria.

The Film Corner: Reimagining Film Education from the Screen Outwards

Simone Moraldi - Fondazione Cineteca Italiana

In a world where images flood our daily lives, one project dares to ask: what if young people didn't just watch moving images, but understood them, questioned them, and eventually made their own?

The Film Corner is more than just a platform — it's a living, evolving laboratory of film education. Since its inception in 2016, this ambitious European project, led by Fondazione Cineteca Italiana in Milan and supported by partners from across the continent, has been challenging the way film literacy is delivered in classrooms — and far beyond them.

At its heart, The Film Corner is built on a simple but radical idea: that cinema is not a luxury in education, but a necessity. Through carefully designed interactive activities and hands-on experiences, students aged 11 to 18 are introduced to the language of film—not just as passive viewers, but as active creators and critical thinkers.

Whether they are dissecting the use of sound in a silent film, experimenting with editing through browser-based apps, or reflecting on how cinema shapes cultural values, participants are invited to see film as a language. A language they can learn, use, and even reinvent.

A Platform and a Philosophy

What started as a website with two learning (the Critical and the Creative) has grown into a robust interactive environment with four pedagogical areas: the Critical, Creative, Cultural, and Exhibition spaces. These "studios" act as doors into the many dimensions of film: how it's made, how it's read, how it relates to other disciplines, and how it connects people across Europe.

The activities, available in eight languages, don't require expensive equipment — just curiosity, a screen, and a willingness to look closely. And beyond the digital realm, the project includes a curated catalogue of European short and feature films for classroom screenings and community events, reaffirming that cinema is a communal experience as much as a digital one.

But The Film Corner is not just about watching or even making films. It's about fostering what the BFI's Framework for Film Education calls the three Cs: Critical, Creative and

Cultural competencies. These values are woven into every module, and are designed to cross-pollinate with other subjects, helping students draw connections between film and history, literature, civic education, or even science.

National Roots, European Wings

While The Film Corner is firmly rooted in European cooperation—with project partners ranging from Ireland to Georgia, Slovenia to Serbia—it also finds a specific resonance in the Italian context. The initiative is an integral part of Behind the Light, a broader national programme for film and media literacy promoted by the Italian Ministry of Culture and the Ministry of Education through the Piano Nazionale Cinema e Immagini per la Scuola.

Now in its third edition, Behind the Light is a flagship initiative that aims to create a sustainable, distributed network for film education across Italy. Regional hubs and local schools work together to bring projects like The Film Corner to both urban centers and remote areas, ensuring inclusivity and national reach. In this sense, The Film Corner is not just an educational tool—it's a policy success story, showcasing how public-private partnerships can empower schools to innovate.

Teaching with and through Film

Educators often face a dilemma: how to bring meaningful, creative experiences into the classroom without sacrificing curricular goals. The Film Corner responds by offering ready-to-use, curriculum-friendly activities that blend formal and informal learning. Teachers can lead students through the mechanics of film grammar or guide them in producing a short scene, all while reinforcing broader educational outcomes like critical thinking, narrative competence, or media awareness.

And the project's effectiveness is not just anecdotal. Impact analyses from its previous editions point to increased student engagement, improved media skills, and a wider appreciation for European cinema. Perhaps more importantly, students report feeling empowered—not just to understand film, but to express themselves through it.

Why It Matters Now

Post-COVID education has had to grapple with digital fatigue and questions about how to meaningfully integrate technology. The Film Corner offers a compelling answer: use technology not to isolate, but to connect. Use screens not as passive devices, but as gateways to interaction, reflection, and creation. In an age of streaming and TikTok, where students are already saturated with video content, teaching them to understand, critique, and create audiovisual narratives is not optional—it's essential. As young people move from being consumers to becoming producers of meaning, The Film Corner is helping them find their voice.

The Film Corner is not a final destination but a starting point. A starting point for students to look differently at the images around them. A starting point for teachers to see film as a powerful interdisciplinary ally. And a starting point for European education systems to recognize what filmmakers have always known: that stories told in images are stories that stick, stories that shape, stories that matter.

Georgian National Film Centre

Cinematography is one of the most important areas of culture, and it plays a decisive role in reassessing values, adequately portraying social justice, understanding democracy and tolerance, and enhancing women's status and role in society.

This is why, in 2014, the Georgian National Film Center launched the project "Film at School". This initiative was motivated by the current situation and existing issues: a young generation that has never seen a film on the big screen is growing up, and their perception of cinema is limited to what is shown on television and what they watch online. As a result, the young generation is not developing as a critically thinking audience.

More specifically, what is the project "Film at School"? Regular film screenings in schools. These include feature films, documentaries, and animations — both Georgian and international — selected by film critics, professionals from the education sphere, and child psychologists. Most importantly, discussions are held after the screenings, facilitated by young cinema professionals — they are beginner film critics, emerging directors, novice film artists, and so on. Before getting involved in the project, they underwent special training. We call them "film missionaries".

The target group of the project is young people aged 11 to 15. This project also includes various creative activities. As part of it, schoolchildren are drawing film posters, writing scripts, and shooting short films. Additionally, meetings are held with well-known Georgian directors, actors, scriptwriters, etc.

As for the goals of the project, they include the promotion of cinema culture among the younger generation and the cultivation of an audience; the development of analytical thinking, creative abilities, and aesthetic perception among the new generation. This is a national project, the expansion of which was mainly carried out with the support of the Creative Europe's Subprogram - Media, within the framework of the call for cinema education initiatives.

In 2016–2017, within the project "European Film Clubs and Schools Licensing", a website and educational materials for films were created. The "Film at School" webpage contains all the film education resources developed by the Film Center, including "History-Film-History" (2020–2023 years; #621924-CREA-1-2020-1-GE- MED-FILMEDU), which aims to increase young people's interest in European film, film heritage, and to establish its pedagogical potential across a range of curriculum subjects. The project will also help develop young people's ability to explore and analyze film as an art form and consider historical facts and problems. Thus, "History-Film-History" covers two directions: teaching 20th-century European history through cinema and teaching the history of cinema itself. For this purpose, various educational resources, such as video lessons, assignments, quizzes, and different archival materials, are used.

The experience of the fore-quoted projects has shown that setting up and running film clubs in schools and offering online film-related educational resources have encouraged adolescents to think independently and helped them develop creative skills. That is why,

back in 2019, we joined the project "The Film Corner" and, within the framework of "Cinema at School" we started using this application. We were also involved in the development of a new educational direction — propaganda app — together with film professionals from other countries participating in the project.

Many years of experience have shown that using this educational resource is very interesting for Georgian teenagers.

In 2025, the renovated application of "Film Corner" was used in more than 70 Georgian schools, again within the framework of the "Film at School" project. We conducted a short informational training with the "film missionaries" introducing them to the working principles of the application, technical updates, and the new thematic studio – Film and Music. Also, the main innovation of the application this year is the ability to watch the latest European children's films via online streaming.

It is important to highlight the fact that the availability of the application in the Georgian language contributes to its popularity among young people. Users have also noted the significantly improved technical capabilities of the application: it is much faster than the previous version, registration is not difficult, and the studios work without interruption. Overall, the application has become more practical and convenient to use.

The second and most important aspect is the educational effect that working with this application provides for the young generation. Initially, they think it will be a difficult process, but then they become enthusiastic about it — they enjoy talking, thinking, engaging in discussion, especially inventing or creating stories. "Storytelling" is one of the most entertaining activities and has become quite popular.

It is a great joy that the updated application has met the expectations of users; they will be able to receive interesting information on many cinema-related topics, watch films, engage in discussions, and develop creative skills in one space. Additionally, the new perspectives have emerged for us: considering that a variety of film education resources are now assembled within the framework of the "Film at School" project (see the website), in the future, it will be possibility to retrain any interested teachers so that they can independently use these materials in the educational process.

Building Bridges through Film Education: A Slovenian Perspective on The Film Corner Ana Cerar - Otok Institute

Our experience at Otok Institute is deeply intertwined with the evolving landscape of film education in Slovenia. To fully introduce our contribution to The Film Corner project, it is important to first understand the national context in which we operate. Film education was officially introduced as an optional subject in Slovenian primary schools in 2019. Since then, the field has seen lively growth. This development not only expanded the quantity and quality of educational offerings but also fostered experimentation and new initiatives, while

it opened a space for innovative projects aimed at enriching and supporting film literacy in schools. We believe The Film Corner is an example of such innovation.

Otok Institute joined the project at the start of its second edition in 2018, following the successful completion of the initial edition, which included the development of the platform's structure and its first two "Studios". From that point forward, we have been actively involved in creating much of the content now available on the platform and have also conducted testings in Slovenian schools during both project editions.

While Otok is primarily known as the producer of the Kino Otok – Isola Cinema International Film Festival, we are also a leading institution for film education in Slovenia's southwestern coastal region, Slovenian Istria—a bilingual area bordering Italy and Croatia. Pioneering film education in this decentralized region, which has only one active art cinema, has demanded creative and adaptive approaches, sensitive to the unique needs of our target groups. The Film Corner complemented our existing year-round activities, which mostly take place on school premises and in local cultural institutions. Importantly, it also allowed us to reach schools in more remote areas of Slovenia - regions that often lack cultural infrastructure and access to film education expertise. In our extensive work with educational institutions, we aim to support the national school curricula, and it was a great for us that we all together designed The Film Corner framework with an examination of the state of film education and national curricula in each partner country before developing its common content. Despite the diversity of countries involved, the platform's materials have proved highly applicable to the Slovenian context, as confirmed by personal feedback from several Slovenian teachers.

During this edition's testing phase, twenty-four primary and secondary schools from across Slovenia participated in testing The Film Corner exercises. While the majority of participants were teachers specializing in film education, we were pleased to see broader interest from teachers of Slovenian and English language, as well as from several school librarians. The Film Corner thus reached a wide national audience, particularly through our participation in two major cultural-educational events. We presented the platform at Cultural Bazaar in Ljubljana, the main Slovenian cultural event organized by multiple ministries and institutions, via a presentation/workshop targeting educators and cultural workers. Additionally, at the Cultural School event in Izola organized by the Slovenian Public Fund for Cultural Activities (JSKD), we held a practical workshop where groups of teachers were asigned The Film Corner exercises as an on-site activity. The project has also served as fertile ground for new collaborations. Notably, we partnered with the Academy for Theatre, Radio, Film, and Television (AGRFT) at the University of Ljubljana. The Academy introduced film education as a subject for the first time in the second semester of 2025, and participating students volunteered in testing the exercises from The Film Corner. This collaboration not only enhanced the practical training opportunities for future film educators but also strengthened ties between higher education and the broader film education movement.

Having already experienced testing during the COVID-19 lockdowns, we found it interesting

to compare engagement levels then and now. During lockdown, although many teachers were eager for online teaching tools, the overwhelming demands of remote learning often limited deeper involvement and feedback. Now, with more direct communication and fewer immediate pressures, it was easier to gather richer, more specific feedback. Following an online teachers' training session on how to use the platform, we organized a second session with four teachers who expressed interest in forming a focus group. Their insights provided a valuable perspective on the real-world usability of online tools like The Film Corner within the Slovenian educational system. Let us give just a few examples of the feedback that emerged from the teachers. Film education teachers continue to seek accessible, high-quality online resources to supplement their often limited materials and training. They appreciate The Film Corner's availability of film excerpts, full films, and contextual learning materials, because that is what they lack access to and it provides them material for work during the classes. The Propaganda App was pointed out as highly valuable. They noted that many students today are unaware of the ways they are targeted by modern propaganda—and even more, struggle to see why this should concern them. The app, therefore, perfectly illustrates the critical role that film education can and should play today.

While we recognize that the collaborative, ongoing development of a multilingual, multicultural platform like The Film Corner is no easy task, it carries the potential for a lasting impact, far beyond the timeline of the project itself. It has shown that innovative approaches to film education can reach even the most remote corners—geographical and educational alike.

Film Corner – film education for all, now also in Polish. Jadwiga Mostowska - Centralny Gabinet Edukacji Filmowej - Łódź, Poland

How did it all start? Humble (and somewhat accidental) beginnings

In 2020, film educators from Centralny Gabinet Eduakcji Filmowej who are also members of Stowarzyszenie Edukacyjno-Kulturalne "Venae Artis" (both from Łódź in Poland) took part in one of the sessions of the online conference Film Education. Rethinking the Future, where The Film Corner platform was presented. The concept of the individual applications and the platform itself were so interesting that we contacted the project leader Fondazione Cineteca Italiana and asked if we could learn more and possibly access it as film educators from Poland. Cineteca was very open to our request and not only gave us access to The Film Corner, but also suggested that we could join the platform tests with a group of Polish teachers and students, although we were not yet project partners. We gathered an interested group of 16 teachers with students who joined the tests. Of course, there was no Polish version of the platform available at that time, so we had to use it in English or other languages (which was an opportunity for all of us to improve our knowledge of foreign languages). Polish teachers and students were satisfied with the experience.

The platform was very useful during the pandemic and post-pandemic distance and blended learning. In 2021, with plans to continue developing the platform as part of a new

project: The Film Corner for all. Digital innovative environments for film and media literacy, the "Venae Artis" Association and the Centralny Gabinet Edukacji Filmowej team were invited to participate in the project as associate partners. The aim was to bring the platform closer to Polish teachers and students by making the Polish language version of the website and all applications available.

Working with the new platform. Questions, challenges and first ideas

After some time of hard work on the Polish language version of the platform, we can finally use it. From January 2025, together with teachers, students and a few volunteers, we will be testing the new version of The Film Corner, having access to it in Polish. We already know that this time will be devoted primarily to developing models of working with the platform, which now, when learning in schools takes place on-site, are and must be different from when we used the previous version during the pandemic. We also need to answer questions about the issues of students' access to the platform during and after classes (also in the context of the widely discussed digital hygiene and limiting the use of digital devices by children and young people as well as limiting the burden of homework on younger children).

The issues of online safety and the protection of personal data of minors are also important when we talk about their use of digital platforms and tools. We discussed these issues with a group of teachers who signed up for the tests, whom we met online in January 2025 to present them with the new version of the platform. We hope that the time we have to test it will allow us to develop appropriate work models. It will probably now be based to a greater extent on work during lessons, where the platform will be used as a tool in demonstration mode and will become a starting point for imparting certain knowledge to students and then for them to carry out various offline activities (individually or in groups). Applications from Studio 3 and 4 are undoubtedly excellent for such activities, in particular the new part based on film clips devoted to film and music.

Working with the youngest students must also be based largely on this model, because they require more help in carrying out individual activities and often prefer to speak rather than write notes in the application (for example, when comparing frames in Studio 1 – in the Types of Images application or during storytelling tasks in Studio 2).

The Film Corner will certainly continue to serve as a useful tool for individual work with students, especially older ones and those interested in the field of film, who will be able to expand their knowledge and present the effects of their work to the teacher by gaining individual access to it (it is important that this communication takes place in both directions both via the platform itself and outside it).

The platform also has a chance to exist as a tool for extracurricular education (in school libraries and school common rooms, where there is access to computers and the Internet). That is, why we would like to reach out with information about it to teachers working there, as well as to people who are involved in film education outside of schools, for example in cultural institutions.

At this stage it is difficult for us to draw conclusions. We will test, talk to teachers about their methods of working with the platform. In time we hope to get more information from them, as well as from students and volunteers.

Added value. The Film Corner as a source of knowledge for teachers

When we consider the impact of the project on schools in our network and other target audiences, it is worth remembering the significant added value that comes with having the platform available in our native language. Based on information obtained from teachers, we know that the platform is not only a tool for them to work with students, but also a source of knowledge in the field of film, which they are actively seeking.

In Poland, this applies especially to teachers of Polish, because so far, the core curriculum of this subject has included the most content from the field of film knowledge. Therefore, teachers of Polish are the largest group of those who expressed interest in testing the platform and gaining access to it, also in order to use the available content for self-education. In this context, the key seems to be the high substantive quality and correctness of the content available on the platform (especially where we refer to film terms and historical facts, such as in the part in Studio 3, where Propagandaapp is available), as well as the precision and correctness of the individual language versions (for our part, when working on the Polish version, we tried to make every effort here).

We hope that the number of The Film Corner users in Poland will grow over time, and that the website will be available to all interested parties in the future as a place to which teachers, students and other users will be willing to return for an always interestingly presented new portion of film knowledge.

The Film Corner and Me

Seán Crosson - University of GalwayJ

It has been fantastic to contribute to the Film Corner project over the past three years. I was not involved in earlier iterations of the project but was delighted to accept an invitation to join with the most recent iteration beginning in July 2022 and since then I've been collaborating with partners to bring a new look, accessibility, and new apps to the platform. The concerns of Film Corner connect very well with my own teaching and research interests: I am an Associate Professor in Film Studies in University of Galway (Ireland) and I contribute to two undergraduate film programmes we offer in our discipline, the Huston School of Film & Digital Media. These are our BA in Film & Digital Media, and our BA in Performance and Screen Studies, which we offer with colleagues in the Drama and Theatre Studies discipline. The concerns of the Film Corner to develop an accessible, engaging and interactive film education platform provides a great opportunity for us to develop resources relevant in our own teaching and students. Galway is recognised as a UNESCO city of film, a project the Huston School of Film & Digital Media has contributed to. This status is recognition of the central role film and audio-visual culture plays in Galway and across the West of Ireland.

In addition, my research specialism is Sport Cinema so I have enjoyed particularly developing the Film and Sport application within the platform, which draws on research I've been undertaking here in Galway over the past twenty years. In addition, I've been giving presentations and screenings around the platform, including in the PÁLÁS cinema in Galway city, when I introduced the platform to over 100 second level students and teachers

from across the county before a screening of Irish film An Cailín Ciuin (The Quiet Girl) (2022), one of two films we have developed dedicated learning resources for on the platform. Further Irish secondary schools where screenings and testing of the platform is taking place include Abbey Community College in Boyle, Co. Roscommon; Calasanctius College Oranmore, Galway; Presentation College Athenry, Galway; Sancta Maria Louisburg Mayo; to students of the Film and Screen Media in University College Cork; and students on the MA in Film Studies in University of Galway. Screening of An Cailín Ciúin (The Quiet Girl) (2022) and Leto kada sam naucila da letim (How I Learned to Fly) (2022) are taking place in these institutions and students have the opportunity to explore the Film Corner platform learning resources (and provide feedback on their experience) in addition to attending the screenings. Responses to date to the platform have been hugely encouraging and are helping us to further refine and improve the platform. Through online contacts, I also recruited volunteers from across Europe – including the UK, France, Greece, Germany and the Netherlands – who are currently trialling the platform and providing further feedback for its redevelopment.

The film Corner is particularly timely in the Irish context as film will be introduced for the first time as a subject in the senior cycle of Irish secondary schools from September 2025. Drama, Film, and Theatre Studies offers senior cycle students the opportunity to develop skills and understanding of these three related areas as part of one subject. As part of screenings and testing of the platform conducted here in Ireland we have collaborated with schools intending to deliver this subject and we have already provided both teachers and students with important relevant resources to enhance their learning experience. To respond to the need to provide further easily accessible and innovative learning resources for the delivery of the new subject, we are proposing to develop a new dedicated website focused on Irish schools and utilising existing resources developed within the Film Corner project as part of a new Creative Europe application with partners in the film corner consortium. The existing Film Corner resources will be complemented by additional content on the new website focused on the drama and theatre studies components of the subject, and the specific requirements with regard to the film component as identified within the subject specification. University of Galway is proposing to collaborate with six secondary schools in the West of Ireland to establish dedicated "film clubs" to cooperate with us in the development, testing and delivery of the dedicated learning resources. Schools already collaborating with the Film Corner project (2022-2025) will be given the opportunity to host these clubs, with further schools invited to collaborate via an open call to be issued at the start of the project.

The new 'Drama, Film, and Theatre Studies' website to be developed will host initial information and complementary learning resources and link through to relevan pages and exercises within the existing Film Corner platform. We will then integratethis platform into class activities for the new subject in each participating school. The film components within the proposed platform will draw on the rich film and audiovisual heritage in Ireland, incorporating relevant Irish film works supported by Screen Ireland (the main national funder of film in Ireland) which is based in Galway city and local Irish-medium broadcaster TG4. TG4 has supported a critically acclaimed Irish-language film culture in recent years through its Cine4 initiative. The platform will also incorporate works from Cine4 – including

An Cailín Ciúin (The Quiet Girl) (2022) which is already featured on the Film Corner platform. Dedicated online interactive exercises will be developed featuring recent Irish and European cinema (including further works already featured on the Film Corner platform) and these will be integrated into on-site learning "Film Corner" Clubs in participating schools.

The Drama and Theatre Studies section will leverage existing university partnerships and relationships with leading Irish theatre companies including the Abbey Theatre, Druid Theatre and Galway International Arts Festival among others to feature archival content (ex. excerpts of filmed productions and documents including photographs) and new interviews with practitioners. University of Galway's status as the leading repository for Irish theatre archives and staff research and teaching expertise in this area gives the team access to premium materials that will enable design of content that will balance historical depth with making creative use of these prompt materials to lead students through imagining their own future artistic practice for their original applied creative tasks.

These film and theatre resources will be the basis of a range of activities aimed at education of key film and theatrical periods, practitioners and creative roles with the goal of developing aptitudes related to the "critical response process" and "applied creative task" elements of the new Leaving Certificate subject Drama, Film, and Theatre Studies.

In addition, the University of Galway's research team's work as scholar-practitioners and theatre and film facilitators means that we will be able to offer practical workshops on key themes and content areas in each Film Club site as a culmination of the engagement online. We would ultimately work towards creating a teacher training manual to allow future sites to offer that workshop element independently but would pilot it from within the team.

Through this proposed new initiative, the Film Corner project will embed the resources developed to date in on-site locations in Ireland as a key component to support the delivery of the new Leaving Certificate subject while developing new content to complement these existing resources.

Exploring The Film Corner: Reflections and Perspectives from BulgariaDaniel Simeonov - Arte Urbana Collectif

Introduction

In 2025, Arte Urbana Collectif, a Bulgarian organization with long-standing experience in film education, joined The Film Corner project as an associate partner. Our late but enthusiastic entry into the testing phase of the platform allowed us to explore its potential in the context of Bulgarian schools, specifically in relation to our previous work with platforms such as Cined.eu. The following article presents a synthesis of our observations based on direct engagement with teachers and students across different age groups. It also outlines key technical challenges, educational implications, and suggestions for future improvement, drawing on the feedback of educators who actively tested the platform.

The testing took place primarily in the school of Dermantsi, which has become a central hub for film education practices in Bulgaria. In addition, several other teachers from

outside the school also participated. This analysis is based on direct classroom observations, as well as notes and informal interviews conducted with teachers and students immediately after each testing session.

Testing the Platform: Experience and Challenges

The Bulgarian team approached the testing of The Film Corner by involving teachers with diverse backgrounds and students from various educational levels. While the platform's interface was generally perceived as clean and visually clear, several teachers indicated that navigation across the different "studios" (modules) was often confusing. For younger students in particular, the logic of movement within and between activities was not always intuitive. Teachers found themselves needing to spend significant time learning the internal structure before guiding students effectively.

One recurring topic in the feedback was the language of the platform. Since it is currently only available in English and other non-Bulgarian European languages, users often relied on online translation tools to navigate the content. While this proved manageable in some cases, it created a challenge for younger students and teachers unfamiliar with English. That said, many teachers acknowledged that the visual nature of the platform supported understanding to some extent and appreciated the opportunity for learners to be exposed to diverse audiovisual content and multilingual learning environments.

Another notable technical limitation was the lack of sufficient equipment in schools. In several cases, the use of the platform was possible only because teachers brought their own devices or arranged shared computer access. This revealed the significant gap between digital ambition and infrastructure realities in many Bulgarian schools.

Student Perspective and Digital Realities

The platform was tested with students from 8th and 9th grade, who generally managed to orient themselves quickly. However, their feedback highlighted some recurring themes. Many of the film excerpts were perceived as outdated or unengaging, making it harder to maintain student interest. The English-only interface posed a considerable barrier—students reported that without teacher navigation and guidance, they would not have been able to engage with the platform independently.

They found some of the interactive elements enjoyable—particularly the sports- themed section—but expressed frustration with the complexity of the interface and the number of clicks required to perform actions. Their recommendation was to simplify access and ideally remove login barriers such as passwords and usernames, or at least streamline the process. They also felt overwhelmed by the amount of text and information presented on-screen and suggested a more visual and intuitive design.

Many of these concerns echo those shared by one of the adult participants, who emphasized that the interface does not follow contemporary web design standards and lacks the intuitive structure typical of mobile applications. His recommendation was to redesign the layout as a continuous scroll or centralized dashboard and to include more visual symbols and fewer textual elements, allowing users—especially students with lower digital literacy—to navigate more effectively.

Pedagogical Potential and Insights

Despite the above limitations, the platform was recognized as an inspiring and innovative resource with strong potential for integration into various pedagogical contexts. Teachers appreciated the clear structure of individual exercises, especially those related to editing, image sequencing, and sound. These modules offered space for creativity and critical thinking, and many students responded with genuine interest, particularly in tasks involving film montage and storytelling.

However, there was a shared concern about the coherence between exercises and the film materials. Several educators pointed out that while the exercises were stimulating, they sometimes felt disconnected from the actual film excerpts. A commonly expressed recommendation was to strengthen the contextual link between exercises and the films—possibly by offering longer clips or even entire short films followed by targeted interactive tasks.

Another suggestion concerned the progression and level of difficulty across the modules. Some teachers noted that the final studios were considerably more complex and lacked gradual scaffolding for less experienced users. This could discourage sustained engagement, especially in the absence of structured guidance.

A number of educators emphasized that working with the platform demands a certain level of digital literacy—not just from students, but also from teachers. To support meaningful use, they proposed the creation of more step-by-step guides and teacher-focused training sessions. They also highlighted the importance of collaborative work and peer learning when using the platform, especially in classes where students have different levels of digital competence.

Comparative Reflections: The Film Corner and Cined

Most of the participating educators had prior experience with the Cined platform, which has been actively used in Bulgarian schools over the past several years. Compared to Cined, The Film Corner was seen as more interactive and versatile in terms of the types of tasks it offered. Teachers valued the hands-on, creative possibilities, especially in the editing and montage sections. However, Cined was praised for its pedagogical cohesion and ease of integration with the national curriculum. While The Film Corner provides modular, engaging content, Cined was described as more holistic, discovery-driven, and pedagogically consistent. Teachers felt that Cined supported more guided learning and was easier to embed into long-term projects and lesson plans. They also noted that Cinedoffered a more intuitive entry point for beginners, both in terms of content and structure.

This comparison raised an important point: while technological innovation is crucial, it must align with educational coherence and accessibility. The most enthusiastic teachers expressed willingness to work further with The Film Corner, provided that its structure becomes more intuitive and the materials better connected to learning objectives.

Offline Implementation and Future Use

Given the challenges with continuous internet access and limited school infrastructure, several teachers suggested that The Film Corner should expand its capacity for offline use.

Printable versions of exercises, downloadable video materials, and offline-friendly user guides could greatly support implementation in resource-limited environments.

Despite the hurdles, many educators described the platform as fun, dynamic, and rich in possibilities. They saw it as a valuable tool for fostering media literacy, critical analysis, aesthetic sensitivity, and collaborative learning. When used selectively and with preparation, it can enhance not only film-related education but also cross-disciplinary teaching, combining elements of literature, history, visual arts, and music.

Conclusion and Recommendations

Our experience with The Film Corner in Bulgaria has been both promising and instructive. While the platform presents technical and linguistic challenges, it also offers an engaging and forward-thinking environment for film education.

To maximize its impact, we recommend:

- Developing a Bulgarian-language version or at least partial translation support, which would allow for wider testing and involvement of more teachers and students
- Providing clearer internal structure and simplified navigation
- Enhancing the connection between film clips and exercises
- Creating teacher training resources and implementation guides
- Supporting hybrid (online/offline) models of use
- Redesigning the interface to better reflect user-friendly design principles and reduce complexity
- Including more contemporary and culturally diverse film content to increase relevance for students

A Bulgarian-language version of the platform would significantly enhance its usability and reach in our context, allowing for broader implementation across diverseschools and teacher profiles.

We are confident that with further development, The Film Corner could become a central resource in Bulgarian media and film education. It holds the potential to bridge gaps between technology and pedagogy, encouraging both students and teachers to engage critically and creatively with the moving image.

We recognize that the Film Corner website activities can be used as a starting point for more developed film education. What follows are a variety of classroom based activities which educators can use to develop ideas which appear on the website and which allows students to further explore the critical, creative and cultural approaches to the study and experience of film. We hope that you and your students will enjoy and appreciate some or all of the activities outlined below.

Experience with The Film Cornerplatform in France

The integration of The Film Corner platform into the Prix Palatine project in France has provided a concrete and innovative response to the structural challenges facing film education. In a national context where exposure to European films—beyond national productions and global blockbusters—remains limited, the project has successfully reinvigorated film literacy among young audiences aged 15 to 19. This was achieved through a model that combines digital engagement, participatory methods, and pedagogical coherence.

France represents a highly competitive and complex environment for film literacy initiatives. While the country boasts a rich cinematic heritage and a strong institutional framework for audiovisual education, the visibility of non-national European films among young audiences remains low. Despite large-scale national programs such as Collège au Cinéma and Lycéens et Apprentis au Cinéma, promoted by the CNC (Centre National du Cinéma et de l'Image Animée), these initiatives mostly focus on French heritage films or internationally known titles. According to a 2021 CNC study, 65% of films watched by young audiences in France were either American or French, while non-national European films accounted for less than 10% of total viewership.

Many high school students, even when exposed to cinema education, lack directaccess to a diverse range of European works. This limited exposure impedes the development of a pan-European cinematic culture. A 2022 report from the Observatoire de l'Éducation au Cinéma en Europe confirmed that although filmeducation is integrated into some curricula, it remains largely centered on national heritage, with few opportunities to explore contemporary or classic works from othe European countries.

In parallel, the rapid evolution of digital learning has revealed a disconnect betweenthe availability of educational tools and their effective use in classrooms. A 2023survey by France Éducation Numérique found that while 78% of teachers believedigital resources enhance student engagement in cultural subjects, only 32% feel theyhave access to adequate tools for teaching film literacy. This highlights a clear need for interactive, user-friendly platforms that make European cinema accessible andmeaningful for students aged 15–19.

Moreover, although France is home to more than 1,200 cinémas Art et Essai(arthouse cinemas), cinema attendance among 15–24 year-olds dropped by 20% compared to prepandemic levels (CNC 2022). This reinforces the urgency of developing hybrid educational strategies that combine online accessibility with in-person activities, including screenings, workshops, and film-related discussions.

As the national coordinator of The Film Corner pilot phase in France, Prix Palatine managed the full implementation: coordinating local activities, mobilizing cultural and educational partners, and ensuring continuous impact evaluation. The results have been significant. There was a clear increase in student interest in European cinema, not only as passive viewers but as active participants in discussions, critical reflection, and creative production.

Teachers reported a renewed enthusiasm among upper-secondary students, particularly in areas where film education had previously been marginal.

The platform proved highly effective in structuring the learning process for teachers, who used it to guide and enrich classroom activities. Its interactive modules and curated content were widely praised for being flexible and accessible. When combined with inperson workshops and mentorship from film professionals, this hybrid model helped students develop critical thinking, film analysis, and creative storytelling skills.

The project reached a diverse range of school settings—urban, suburban, and rural—with particular impact in under-resourced areas where access to cultural initiatives is often limited. This geographic diversity contributed to building a more inclusive and equitable access to European cinema for young people.

Throughout implementation, students were not simply recipients but active participants—producing short films, leading discussions, and engaging in direct exchanges with filmmakers. This participatory model fostered a sense of ownership and cultural curiosity, laying the groundwork for a more thoughtful and reflective engagement with cinema.

Teachers provided enthusiastic feedback on the platform's design and functionality. They highlighted the variety of visual materials, including the ability to choose different image types for analysis, as well as the platform's interactivity, clear instructions, reliable links, and aesthetic consistency. The platform's typography, graphic layout, and color scheme were also praised for contributing to an intuitive and engaging learning experience. These elements collectively enhanced its educational value and facilitated its seamless integration into the classroom. Many educators expressed a strong desire to continue and expand this model in the coming years. They emphasized its power to bring new cultural perspectives into the classroom, support interdisciplinary learning, and build bridges between formal education and the creative industries.





SUMMARY OF THE ROUNDTABLE DISCUSSION ON FILM EDUCATION IN EURPEAN HELD as part of the Film Corner conference "Resources for Film Education in the Digital Age. Rethinking the future" held in Milan on the 18 th June 2025

Film is increasingly recognized as a crucial part of education, not only as a component of the creative industries but also as a tool for personal development, critical thinking, and cultural awareness. In an era saturated with visual content, the ability to understand and analyse images—particularly moving images—has become essential for students of all ages.

The discussion centred around a number of themes, namely the current development of film education across Europe, some specific issues within each country and what the future might hold The roundtable brought together participants from various European countries to discuss the development and current status of film education. Representatives from Ireland, the Czech Republic, France, Serbia, Bulgaria, Slovenia, Georgia and Italy shared insights, challenges, and aspirations for integrating film into formal and informal educational systems.

The participants in the discussion were:

- Seán Crosson (University of Galway)
- Maya Chilashvili, Tea Gabidzashvili (Georgian National Film Centre)
- Mary Baldo (Palatine)
- Ana Cerar (Kino Otok)
- Daniel Simeonov (Arte Urbana Collectif)
- Branislav Erdeljanovic (Yugoslovenska Kinoteka)
- Martin Cerny, Adela Mrazova (Czech National Film Museum)

The session was moderated by Simone Moraldi and Ian Wall (Fondazione Cineteca Italiana).

Country-Specific Developments

Ireland has recently introduced a new subject into the senior cycle curriculum titled *Drama*, *Film and Theatre Studies*, which will be formally implemented from September. This subject balances theory and practice, with a 50/50 split in assessment. The initiative reflects a growing national awareness of film's role in both education and personal development. Film previously entered the curriculum through English and Irish language studies, often as a tool to examine adaptations or language use. University-level teacher training programs have also been launched to support the implementation of this new subject.

In the **Czech Republic**, film education is still in its early stages. A pilot program for students in grades 1 to 6 is currently being tested, with full integration into the national curriculum planned by 2026. There has been intense debate about whether film should be a

standalone subject or integrated with art education, which has a longer tradition. The current situation allows schools significant flexibility in determining how much time, if any, they devote to film education.

France is seen as a pioneer in this field, with national-level film education programs dating back to 1984. French students can engage with film from kindergarten through university. The system allows for screenings, discussions, and film-making projects, funded largely by the state. However, recent political developments have led to budget cuts, threatening the sustainability of these programs. The emphasis in France is on nurturing students' ability to reflect on what they see and form their own opinions, regardless of whether they like or dislike a particular film.

Serbia does not currently have a formal film education curriculum. Instead, efforts are driven by individual schools and cultural institutions, such as the Yugoslav Film Archive. These institutions offer screenings, film history lessons, and practical workshops. There is optimism that within a few years, Serbia will establish a national strategy and a network of trained educators.

In **Bulgaria**, formal attempts introducing film education began in 2016 through grassroots efforts led by a few educators led by NGO Assosiation Arte Urbana Collectif. One teacher successfully integrated film into his school curriculum by applying to the Ministry of Education. While a few other organizations exist, they operate on a commercial basis.

Bulgaria primarily relies on European platforms like CinED and emphasizes on a experience- based methodology inspired by French educator Alain Bergala. Teachers often struggle due to lack of motivation and cultural infrastructure, especially outside major cities.

Georgia lacks a national model for film education. The country has one major initiative, the Film in School project, supported by the Ministries of Culture and Education. Film professionals, referred to as "missionaries," visit schools—including remote ones—to conduct screenings and workshops. These programs promote critical engagement with film but remain limited in reach. Teachers often lack formal training, making it difficult to institutionalize film education on a larger scale.

Slovenia approaches film education as both a tool for critical analysis and creative expression. Teachers are encouraged to help students explore the emotional and narrative dimensions of film, as well as its formal elements. While some teachers are deeply engaged, they face difficulties accessing non-commercial or archival films. However, meaningful discussions often emerge when students are guided to examine the visual language of films.

Throughout the discussion participants used family metaphors to describe their countries' progress in film education:

- France is considered a "grandmother" due to its long-established system.
- Czech Republic is a "baby" just beginning its journey.
- Ireland is likened to a "teenager" or "distant cousin" integrating film gradually.
- Serbia sees itself as a "young couple planning to have a child"—still dreaming of a national system.

Common Themes Across Countries

Several shared challenges and themes emerged from the discussion:

- Teacher Training: Many countries lack formal training programs for teachers in film education. Even when teachers are enthusiastic, they may lack confidence in understanding film language or visual storytelling techniques.
- Access to Content: Finding appropriate, rights-cleared, and diverse film content is a widespread issue. Teachers often struggle to find non-commercial films or age-appropriate masterpieces.
- Balancing Art and Entertainment: Educators aim to foster appreciation for both popular and artistic cinema. They encourage students to think critically about commercial films while also introducing them to more complex works.
- Funding and Policy Support: Countries with national strategies and public funding (e.g., France) have more robust programs. In contrast, countries lacking policy support rely on fragmented efforts and individual initiatives.
- Cultural and Technological Relevance: Film education must adapt to the digital age, where students consume media primarily through social platforms and mobile devices.

The Future of Film Education

Looking forward, participants expressed hope for several developments:

- The establishment of national curricula for film education, supported by strongteacher networks and institutional infrastructure.
- Increased European collaboration to share best practices and avoid duplication of efforts.
- The use of film to address social and emotional learning, including issues of identity, empathy, and global awareness.
- A dual approach to film education: one focusing on cinema as art, and the other using film to explore current events, social issues, and civic education.
- Greater attention to teacher training, ensuring educators are confident, prepared, and enthusiastic about teaching film.

WORKSHOP FORMATS FOR FILM EDUCATION PROJECTS

Keywords Cloud

Target: Students aged 11–18

Educational Objectives:

- Stimulate rapid association and analytical thinking
- Promote collaborative brainstorming
- Enhance understanding of thematic elements and historical context

Activity Description:

Each student is given 2 minutes to identify a set of keywords related to the film and its historical setting. All keywords are then compiled collaboratively on the board or a large sheet of paper. Using a free online tool (e.g., MonkeyLearn Word Cloud Generator), students create a visual "cloud" representing the most prominent concepts from the era.

- A collective word cloud per historical period
- A list of keywords for classroom discussion



Pictures Cloud

Target: Students aged 11-18

Educational Objectives:

- Develop visual literacy skills
- Connect historical imagery to narrative contexts
- Encourage cooperative storytelling

Activity Description:

Students collect web images related to the film and its time period, each with a brief caption. Images are brought to class digitally and in print. On a cloth spread on the floor, images are sorted by emergent themes (people, landscapes, objects, etc.). Groups then create posters, constructing or inventing storylines based on the visual sequences.

Expected Outputs:

- Group posters with themed image narratives
- A shared visual database for future analysis

Impossible Interviews

Target: Students aged 11–18

Educational Objectives:

- Foster historical empathy
- Encourage creative and critical questioning
- Promote teamwork through role-play

Acativity Description:

After viewing the lesson, the film, and reading the analysis sheet, students select historical characters from the story. They research them and develop interview questions, imagining a face-to-face encounter. In small groups, students perform these imaginative interviews.

- Written scripts of interviews
- Group performance or video recording of the imagined dialogues

Another Life

Target: Students aged 11–18

Educational Objectives:

- Explore character development
- Engage with historical "what if" scenarios
- Stimulate personal and emotional connections to characters

Activity Description:

Students select a character from the film and imagine their life in a different phase or era (childhood, old age, etc.). They write a brief narrative text and can optionally illustrate it. All texts are read aloud to the class.

Expected Outputs:

- A compilation of short fictional biographies
- Optional character illustrations

And Then!!!

Target: Students aged 11–18

Educational Objectives:

- Practice speculative thinking
- Reconstruct narrative trajectories
- Understand consequences of character choices

Activity Description:

Focusing only on the beginning of a film, students ignore the rest of the plot and reimagine how the story could unfold differently based on a specific choice made by a character early in the narrative. What would change?

- Alternative story synopses
- Group discussion on narrative causality

Review Writing

Target: Students aged 11–18

Educational Objectives:

- Learn the structure and tone of film critique
- Practice written expression and argumentation
- Stimulate peer evaluation

Activity Description:

Students select a film to review, referencing video lessons and analysis sheets. Before writing, they research the genre of film criticism. Reviews are shared and voted upon; the best review earns a small prize.

Expected Outputs:

- Individual film reviews
- Peer-elected best review

Create the Poster

Target: Students aged 11–18

Educational Objectives:

- Understand film marketing and visual communication
- Encourage artistic reinterpretation
- Foster peer feedback

Activity Description:

After reviewing materials, each student designs an original poster for a chosen film. Posters are displayed and voted on in class. The winning design is rewarded.

- Student-designed film posters
- Poster exhibition and class vote

Compare with Associated Clips

Target: Students aged 14–18

Educational Objectives:

- Develop comparative analysis skills
- Understand variations in narrative treatment
- Enhance audiovisual interpretation

Activity Description:

Students view a main clip and related supplementary clips for a specific historical period. They then analyze similarities and differences in themes, tone, and storytelling approach across the materials.

Expected Outputs:

- Comparative reflection texts or charts
- Group presentations

Collect and Group Film Shots

Target: Students aged 14–18

Educational Objectives:

- Strengthen visual analysis
- Foster thematic categorization
- Encourage group interpretation

Activity Description:

Students take snapshots of significant frames from a selected film or lesson. All images are printed and sorted on the floor by visual or thematic criteria. Groups use these to create visual atlases summarizing the film's aesthetic and thematic essence.

- Group visual atlases
- Classroom photo exhibition

Points of View

Target: Students aged 14-18

Educational Objectives:

- Explore the impact of framing and perspective
- Engage in photo-based experimentation
- Analyze visual storytelling techniques

Activity Description:

Working in pairs, students photograph each other from various angles and distances. All images are printed and organized based on framing style (e.g., close-up, profile, back, etc.). Groups analyze how point of view influences perception and narrative in cinema.

Expected Outputs:

- Photo-based posters organized by point of view
- Group analysis of framing effects in cinema

Documentary and Archive

Target: Students aged 14–18

Educational Objectives:

- identify, develop and deploy a range of critical and selection skills
- focus on persuasive and non-fiction texts
- examine definitions and theory and looked at documentary

Activity Description:

Students bring critical skills to bear on producing a short documentary about an historical moment requiring them to examine how sources can be interpreted in a number of different ways depending on your perspective as a filmmaker.

Working in pairs, their films have to reflect a particular thesis; a patriotic film, a pacifist viewpoint or a modern-day filmmaker trying to show the historical importance of an event. As sources, students are given a range of film, music and sound effects to work with plus background information to the event itself. A selection of music and sound effects evoked a range of moods.

- analysis of historical documentaries
- produce short documentaries to a specific brief.

20 Shots

Target: Students aged 14–18

Educational Objectives:

- Experimentation with film aesthetics shot and montage
- The possibilities of the camera and the edit suite

Activity Description:

Working in pairs, students are required to film twenty different shots of their partner. One group member filmed their partner sitting in one location. The other member films their partner walking towards that location. Each shot has to last ten seconds. To stress the importance of a steady, static shot, fifteen of their shots have to have the camera on a tripod. The use of the zoom button is forbidden!

With their shots completed and uploaded into an edit suite, students are given a piece of music and then, using their twenty shots, edit the two sets of shots together to create a piece which fits in with the mood of the music. Whilst concentrating on the rhythm of the music, students also have to consider the length of each shot within the sequence as well as the effect created by placing one shot next to another (montage) and how tension could be created through editing.

- Short filmsTarget: Students aged 14–18
- Educational Objectives:
- Experimentation with film aesthetics shot and montage
- The possibilities of the camera and the edit suite



Losing the Edit - Shots in Sequence

Target: Students aged 14–18

Educational Objectives:

- In-camera editing enforces discipline into filmmaking as students decide in advance which shots are essential in conveying meaning. functions as a starting point for learning about the editing process. This workshop
- a critical exploration of the editing process, including viewing of a range of sequences, to explore the possibilities in-camera editing offers for learners at all levels.

Activity Description:

Students use simple parameters: six shots filmed in the room, with a range of shot types, each shot no shorter than two and no longer than six seconds. The process of discussion and storyboarding should be given emphasis to ensure students are clear about what they want to achieve. Films created in-camera should be kept short, with a definite sense of what is to be conveyed to the viewer through each shot. Each shot must be rehearsed carefully several times before it is taken as once you've started a sequence in-camera, there's no going back.

Expected Outputs:

• A short film edited in camera



Sounds for Silent films

Target: Students aged 11–18

Educational Objectives:

- introduces students to the role of sound in film (not just music, but also sound effects and dialogue).
- discover early silent era films and learn about film history.
- help students develop their creativity and ability to work as a team on a collaborative project.
- make more informed choices about the sound design in their works.

Activity Description:

Students are asked to watch several short early silent films or clips from early silent films and add sounds to them. In the case of the youngest children, it can just be a simple and fun activity during the lesson. After watching each film, we should first ask them to say what sounds, dialogues or music would be appropriate for a given film or film clip, and then ask them to present them using onomatopoeia. Older students can be asked to select appropriate elements for creating a more complex soundtrack from available free music and sound databases (e.g. Pixabay https://pixabay.com/sound-effects/) or to record their own sounds, music and dialogues as a soundtrack to a selected short silent film. This can take the form of an educational project to be carried out in small teams.

Expected Outputs:

• Creation of soundtracks for short silent films.

FINAL EVALUATION REPORT: MAIN RESULTS

Overview and Methodology

The study collected 1162 valid questionnaires - 690 students, 114 teachers and 358 volunteers - administered in CAWI (Customer Assisted Web Interviews) mode and translated into 9 languages (Italian, Serbian, Georgian, Slovenian, English, Czech, French, Bulgarian, Polish). Both complete answers (those who answered from the first to the last question of the questionnaire) and partial data (i.e. the answers of those who completed at least the first profiling page) were considered for the analyses, to maximise the available data. The Questionnaire deepens:

- An initial socio-demographic profiling and previous film-education experiences
- A usability assessment (Likert scales 1-5)
- An analysis of the four Studios (modules 1-4) in terms of navigation and preference and, for teachers, the most frequently used teaching methodologies
- A self-assessment of the learning gains in terms of image analysis, film language, narrative techniques and cultural interest for students and teachers.

At the end of the survey, one or more open-ended questions were asked concerning the contents, features and implementations for *The Film Corner*. This methodological framework allows a multi-level reading of who uses the platform, how they use it and where to intervene to improve it, providing operational guidelines for the future development of *The Film Corner* platform.

Profiles of Participants and Patterns of Use

Students

- **Location**: the sample was evenly distributed between Central/Eastern Europe 47% (including Georgia 31%) and Western/Southern Europe 50% (including Italy 27%).
- **Age** group: **14-16 years** prevails (53%) but with a good distribution also for the remaining age brackets 9-13 years (25%) and 17-18 years (22%).
- **Previous experience of film-education**: **50%** have already followed film activities; the most frequent forms are film viewing (67%) and meetings with experts (49%).
- **Most visited studio**: **Studio 1 (58%)**, in particular Framing 31% and Editing 21%: among 9–13-year-olds, 80% say they have used Studio 1 more than the other sections of the website.

Teachers

• **Location**: the sample is evenly distributed between Central/Eastern Europe 47% and Western/Southern Europe 51%.

- **69%** already have previous film-education experiences, in particular film-viewing 71%.
- Teaching methods: a collaborative/participative approach prevails 60%
- Most visited studio: Studio 1 (42%), in particular Framing 25%, but more in-depth than the other targets Studio 2 (30%, in particular Storytelling: 28%).

Volunteers

- **95%** are from Western/Southern Europe, in particular Italy 92%.
- The average age is 51 years, with 45% of volunteers aged 45-64. There is also a higher prevalence of women (57%) than men (41%).
- **Average exploration time:** 2 hours with 53% of 'Quick Glimpse' users, who explored the platform for 1 hour or less, and 47% of 'Committed Users' who explored the platform for 2 hours or more.
- **Most visited studio: Studio 1 (45%)**, in particular Framing 25%, but more in-depth than the other targets Studio 3 (34%, in particular Film and Music: 24%).

Usability and Engagement

Group	Top2 usability	Average score usability	Most significant differences
Students	60%	3.7 out of 5	Higher values among 14-16 year olds (66%) and those who have had other filmeducation experience (66%)
Teachers	60%	3.7 out of 5	Higher scores in collaborative settings (3.9).
Volunteers	50%	3.5 out of 5	Rises to 57% in Committed Users and is highest among younger volunteers (Under45: 59%)

Problems encountered among those with low usability scores (11% Students, 6% Teachers, 15% Volunteers)

- unreliable loading and saving;
- non-responsive layout on mobile/tablet;
- unintuitive navigation and inconsistent labels in some cases;
- graphic glitches and automatic translations.

For volunteers only, a cross-check was made between perceived usability and interest in content, from which three profiles emerged: Positive (46%) with high ratings on both aspects, Neutral (26%) with mixed ratings, and Negative (28%) with low scores on both.

Among 'Committed Users' (>1h of use), the share of Positive profiles rises to 55%, suggesting that a more in-depth exploration favours a better overall experience. This model offers useful insights for refining onboarding and content.

Strategic Strengths and Opportunities

Shared assets

- **Clear modular structure:** Foundational Study 1, Narrative Study 2, Experimental Study 3.
- **Theory-practice balance** that stimulates creativity and makes learning applicable.
- **Enhanced key competence**: image analysis (Top2: Students 60%, Teachers 63%) and interest in film as an art form (Top2: Students 59%, Teachers 59%)

Cross-cutting 'must-have' interventions

- 1. Stable upload / auto-save workflow.
- 2. Full-responsive design and mobile optimisation.
- 3. Guided onboarding with concise and contextual instructions.
- 4. **Interface bug-fixes** (labels, translations, graphic overlaps).
- 5. **Downloadable assets** and instructional templates.

Target-specific requirements

Target	Educational-functional priorities	
Students	Interactive quizzes, drag-and-drop, timed challenges; mobile first layout.	
Teachers	Ready-made lesson plans, student progress tracking, simplified registration flow.	
Volunteers	Guided pathways with checkpoints, worked examples, smooth navigation between modules.	

5. Conclusion and Recommendations

The Film Corner proves to be an accessible, modular and practice-oriented platform capable of:

- Generate real skills in image analysis (Top2: 60% students; 63% teachers) and narrative techniques (Top2: 56% students; 63% teachers) in addition to an interest in film as an art form (Top2: 59% for students and teachers)
- Attract and engage different audiences: Studio 1 catalyses entry (58% students; 42% teachers; 45% volunteers), while Studio 2 and 3 address more specific needs for different targets

To consolidate and broaden its impact, it is recommended to:

1. Strengthen the technical infrastructure: stable upload/autosave and fully responsive design on mobile/tablet

- 2.Enrich the content: integrate full films, international clips and gamified activities
- 3.Enhance pedagogical support: differentiated onboarding (depending on target group), progress tracking, evaluation rubrics and downloadable teaching templates
- 4.Exploit the European dimension: extend multilingual localisations and introduce intercultural content.

With these targeted interventions, *The Film Corner* will be able to consolidate itself as a reference hub for film literacy in Europe, transforming an episodic experience into a profound and continuous educational pathway.





REPORT THE FILM CORNER, PILOT PHASE

edited by E. Mancino, Università degli studi di Milano-Bicocca

This report analyses the open-ended responses of the participants who took part in the testing phase of the third edition of *The Film Corner* platform.

The Film Corner project aims to promote audiovisual education with the use of film resources in formal and non-formal educational contexts. The main learning objectives are:

- Media and audiovisual literacy, i.e. the basic skills to understand, interpret and analyse film language, with a focus on the narrative, aesthetic and technical elements. This approach reflects the views of the project's pedagogists and theorists, who emphasise the importance of developing critical media and film literacy to transform cinema from entertainment into an element of critical thinking and active citizenship (Mancino, 2006, 2009).
- *Promote critical thinking and autonomy,* by encouraging participants to actively reflect on film content in order to enhance their judgement, comparison and decoding skills, ultimately promoting a sense of cultural citizenship.
- Increase actions aimed at citizenship education and training through cinema. The use of cinema as a key medium for addressing civic, historical, and social themes can foster a more conscious and inclusive engagement of young people in the European cultural life, in line with the Deweyan paradigm of promoting democratic and informed participation (Dewey, 1965).
- Innovate learning with more dialogic approaches and experimenting with digital platforms and interactive tools that support personalized learning, autonomy and motivation, encouraging active participation and shared co-construction of knowledge.
- Make film education accessible to a wider audience, both inside and outside of school, by overcoming geographical and language barriers thanks to a free, multilingual online platform.

The survey was designed to gather suggestions and perceptions of the platform, in order to identify its strengths and weaknesses, to orient future project development and, more broadly, to provide insights for teaching, studies and research on film literacy.

The collected feedback shows a general appreciation of *The Film Corner* platform's educational approach as well as its free access, which is considered a key aspect of inclusion. Making this resource freely available not only broadens opportunities for individual and educational purposes, but also aligns with the idea of education as an "act of freedom" (to put it in the words of Freire), something that must be accessible to all, regardless of socio-economic conditions. At the same time, it reaffirms cinema as a tool for critical thinking, especially in helping younger generations recognize and question the subtle and often harmful influence that the world of media can exert.

Authentic educational practices prioritize the empowerment of learners along with the development of their critical thinking abilities, and this can only be achieved if access to knowledge is not hindered by economic or social barriers. By guaranteeing educational and cultural rights as common goods and providing practical and reflective tools to critically discern forms of propaganda and conditioning, the platform meets a fundamental need.

On top of the platform's operational accessibility, the majority of users appreciated its user-friendly features. Many emphasized in their responses how the hands-on and interactive approach facilitates experiential learning. One key principle emerged over years of research with Film Corner is to present cinema as part of people's everyday lives. This active educational approach, inspired by Dewey, views education not as a preparation for life, but as life itself: a vital, meaningful experience in its own right.

Direct engagement with cinematic language enables students to learn by doing and to develop reflective thinking through the critical analysis of image, sound and narration.

In terms of media literacy, it is worth noting that users recognized both the method of film education and the platform itself as powerful tools for critically interpreting the audiovisual language that permeates contemporary communication. Moreover, the platform was assessed as a useful resource to build visual literacy, providing interpreting strategies and critical media awareness. Media education is in fact not only about understanding the content, but also grasping the productive, ideological and cultural aspects of communication.

In this context, cinema proves to be a particularly effective interdisciplinary tool, capable of creating meaningful connections between language, history, social and art education. Building on this potential, *The Film Corner* platform not only uses cinema as a subject of study but also as a method, transforming users into active spectators who actively analyze visual storytelling and its cognitive and emotional effects.

According to the respondents, this is made possible through the project's thematic richness, innovative approach and most notably through the opportunity to engage with cinema from an educational, experiential, and therefore reflective perspective. Thanks to its interactive modules and self-paced learning materials, the project's platform is aligned with participatory and project-based education.

The project's most popular feature, in terms of facilitating learning and use, appears to be its practice-oriented approach. The comments of the participants show that using real examples of film language is a meaningful and engaging practice, which is coherent with context-based learning.

The use of authentic materials is not only practical, but also epistemological, as it makes learners capable of constructing meaning through observation and analysis of actual films. Overall, the collected feedback confirms the effectiveness of *The Film Corner*'s method, which follows the main theories of active, inclusive and experiential learning.

While there is a general appreciation of the platform, there is also constructive criticism, for example regarding the need to improve the interface and user experience. Some suggested adding a search bar to filter the contents more easily, others focused more on the need to update the graphic design.

The functionality of the platform could be enhanced with the integration of direct search and filtering tools, as well as a more responsive design that adapts to different devices,

especially smartphones, which, as clearly emerges across responses from all participating countries, are the devices most commonly used by younger users. These insights emerge particularly in some contributions by Georgian participants, as an example a student from Dighomi suggested making the platform's interface "more cheerful" and make it look less "serious" through more vibrant and intuitive graphic elements. The desire for greater proximity to students' everyday experiences also extends to the film selection: a Polish student, for example, would prefer "more modern films that young people are familiar with."

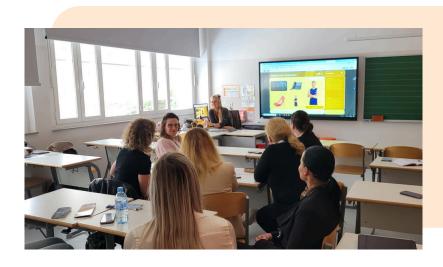
In considering the platform's textual materials through a cinematic lens, other respondents asked for greater interactivity of the type of content and exercises offered: quizzes, final tests, or reflective activities appear frequently in the responses, pointing to engaging strategies to help consolidate learning. One participant from Poland, for instance, proposed "more film language exercises".

The main suggestions were concerned with introduction of final self-assessment quizzes, a more varied learning experience or even multilingual accessibility, which confirms the wide appreciation of the platform. The responses also expressed enthusiasm and appreciation for the project's educational approach. In many cases, users showed interest in continuing to use the platform in school settings. Among the most representative comments, a common theme was appreciation of the project's transversal educational dimension.

The final suggestions also demonstrate a strong interest on inclusivity and accessibility, as do the proposals for wider promotion of the platform among young people and translation in different languages.

Looking at the big picture, a clear and collective vision emerges: *The Film Corner* is perceived as a valuable and effective tool for media education, capable of engaging young people and showing strong potential for further development, particularly in terms of interactivity, personalization of the learning experience, and updated content. The feedback does not express criticism, but rather a constructive involvement, which is an encouraging and motivating result.

In fact, many suggestions reveal a kind of growing "loyalty": the requests, especially those concerning adaptability to different skill levels, suggest a constructive and ongoing dialogue with the platform, that users clearly wish to continue.



It is interesting to compare the contributions of the italian participants with the ones from other countries, given that some of them have taken part in previous research activities connected with Film Corner and therefore their suggestions reflect a certain familiarity with the use of cinema in educational settings and critical reflection on the topic. Differently, the responses from other countries appear less influenced by a previous exposure to the proposed practices or with institutions such as Cineteca di Milano. Instead, they shed light on an important dimension related to user engagement, particularly among younger participants and those without prior expertise in the field. The feedback of polish and georgian participants, in particular, is directed more towards the effectiveness of the platform's activities, even when suggesting a better interactivity and accessibility; more specifically, the responses from Poland reflect specific needs linked to local youth culture, implicitly pointing to the importance of a contextualized pedagogical approach. The responses reveal two main, cross-national tendencies, across pedagogical, content-related, and user experience aspects. On the one hand, some highlight the effectiveness of the platform as a tool for critical education in cinematic language; on the other, others emphasize its practical nature. These perspectives, far from being contradictory, complement one another and show how the project has grown stronger over the course of its editions, consolidating a method capable of delivering both content and form in a highly effective and engaging way.

In summary, the responses came together in a complementary and constructive way for our reflection: the educational design of the platform clearly aligns with the user lived experience, presenting Film Corner as an effective, accessible, engaging and scientifically grounded tool. A model that has been consolidated and remains open to future development.

- Sample Profile
- Total valid responses:
- Age:
- Gender:
- Country of origin:
- Role/Occupation:

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