THE FILM CORNER CLUBS

Hybrid Film Education in Europe
Practices, Methodologies and Digital Learning Environments

THE FILM CORNER CLUBS co-funded by Creative Europe MEDIA

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SECTION 1 - BEST PRACTICES

1.1. GENERAL INTRODUCTION

Film Literacy and Hybrid Learning Across Europe at a Glance

Over the last decade, film and media literacy have gained increasing recognition across Europe as essential components of contemporary education. The growing presence of audiovisual media in young people's daily lives, combined with the rapid transformation of digital communication environments, has encouraged educators, cultural institutions, and policymakers to reconsider the role of cinema and audiovisual culture within both formal and non-formal learning contexts. Across different national systems, film education is increasingly viewed not only as a means of developing critical understanding of media, but also as a powerful tool for fostering creativity, cultural participation, digital competences, and active citizenship.

At the same time, educational practices have undergone significant transformations. The widespread availability of digital technologies, accelerated by the experiences of remote and blended learning during and after the COVID-19 pandemic, has encouraged the development of new educational models that combine online and in-person dimensions. Within the field of film education, this evolution has generated growing interest in hybrid approaches capable of integrating digital resources, interactive platforms, virtual learning environments, and audiovisual tools with collective screenings, workshops, classroom activities, and community-based cultural experiences.

The benchmark analysis conducted within the Film Corner Clubs project reflects these broader European developments. The 18 Best Practices analysed in this report demonstrate the diversity of approaches currently adopted across the continent while also revealing a number of common trends. Despite differences in scale, institutional structures, funding models, and educational traditions, many initiatives share a commitment to participatory learning, collaboration between educational and cultural actors, the use of digital technologies as pedagogical tools, and the creation of meaningful connections between online and onsite learning experiences.

The analysed practices also highlight the growing importance of accessibility, inclusion, and territorial outreach. Many initiatives seek to expand access to film culture beyond traditional educational and cultural centres by working with schools, local communities, rural areas, and underserved audiences. At the same time, digital platforms increasingly function as gateways to participation, extending educational opportunities beyond the physical boundaries of classrooms, cinemas, and cultural institutions.

Against this backdrop, the challenge is no longer whether digital and in-person approaches should coexist, but how they can be meaningfully integrated within coherent educational frameworks. Understanding how successful initiatives combine these dimensions, and identifying the methodological principles that support such integration, therefore represents an increasingly important area of research and practice for film educators across Europe.

The Film Corner Project. How online and on-site can talk?

The Film Corner Project was launched initially in 2016 led by the Fondazione Cineteca Italiana, Milan as an innovative film education initiative co-financed by the European Commission's Creative Europe Programme.

The project was designed to address a digital disconnect in moving image arts education. The core mission of the project centred on three primary objectives that have remained constant across subsequent iterations:

- Enhancing Film and Media Literacy:
  The platform provides students aged 11–23 with critical tools to decode visual language. By integrating over 15 interactive applications and "studios", it teaches the mechanics of cinematography, storytelling, and editing.

- Fostering Audience Engagement:
  A key goal is cultivating a lifelong appreciation for European cinema among younger demographics. By connecting pedagogical tools to streaming platforms and (within the current iteration "The Film Corner Clubs") physical hubs, the project transitions virtual learning into real-world community cinema attendance.

- Supporting Cross-Curricular Pedagogy:
  The project empowers educators by providing structured pedagogical resources. It treats film not just as an isolated art form, but as an interdisciplinary tool capable of teaching history, social sciences, and philosophy.

Ultimately, the project contributes to European cultural diversity by building a digitally literate, highly engaged generation of future cinemagoers.

The Film Corner has evolved across four distinct iterations, steadily transforming from a localized digital repository into an expansive, cross-national physical and virtual cinema network.

The Film Corner: Online and Offline Activities for Film Literacy (2016–2018) focused on building foundational digital frameworks using the British Film Institute's (BFI) "Framework for Film Education". The project launched the baseline platform architecture and introduced the "Critical Approach" studio, teaching student groups how to dismantle basic film grammar.

The Film Corner Reloaded: A Cultural Approach (2019–2021) expanded the technical capabilities of the online interface into direct content production, adding the "Cultural Approach" studio, and introducing specialized cloud application tools such as *Propagandapp*, which allowed learners to learn more about the relationship between cinema and history.
The Film Corner for All: Digital Innovative Environments (2021–2025) further deepened interdisciplinary learning through the addition of new applications dedicated to film and music, and film and sport, and new monographic sections providing more in-depth learning resources for two European arthouse films.
The current iteration of the project, Film Corner Clubs: From Virtual to Real (2026–2028) is concerned with converting digital platform skills into physical community film gatherings and learning opportunities. It responds to the increasing demand among film educators in Europe for hybrid approaches to teaching that allow for the integration of online and digital resources into onsite educational contexts. A key feature of this project is the Launching of "The Film Corner Clubs" network across European partner regions. This latest phase implements joint cross-national workshops alongside physical cinema screenings, workshops, and teacher trainings based on a range of European arthouse films.
The initiative is built on a cross-national partnership involving prominent third-level institutions like the University of Galway and the University of Milano-Bicocca and national and regional film institutions, including Kino Otok (Slovenia), Association Palatine (France), National Film Museum (Czechia), and the Cinema Club (Georgia).
Recognizing that modern youth consume vast amounts of visual media, the Film Corner consortium has built since its inception a free, multilingual, interactive digital platform. This platform utilizes a library of classic and contemporary European arthouse films, shorts, and documentaries to bring structured film pedagogy into the digital era.

Connecting Digital Tools with Hands-On Learning

Work Package 2 of the Film Corner Clubs Project comprises research dedicated to harmonizing online and on-site educational activities. Addressing a critical, shared challenge among all consortium partners, this research has become increasingly urgent for the overarching project organisation and for film educators across Europe.
Data from target groups utilizing the platform in recent years indicate a pressing need for original, efficient film education formats tailored to the classroom environment. While standalone online resources were vital during the pandemic, ensuring long-term sustainability and widespread engagement demands a strategic evolution. To achieve this among primary target groups—specifically school students and teachers—the consortium is working to refine, clarify, and implement a robust framework of offline activities. To do so a critical first step is to identify best practices internationally in this area. Ultimately, this approach aims to enhance film literacy, foster digital competencies, and develop soft skills that enable students to engage actively and positively with their educational environments.
Rather than treating technology and classroom learning as separate things, WP2 within the Film Corner Clubs project looks at how they can work together to create better, more engaging media literacy experiences for young people.

Creating a Blueprint for Hybrid Learning

The ultimate goal of this research is not just to list successful projects. Instead, we want to find proven approaches and models that combine five key elements:

- Online activities that students can do from anywhere.
- Digital and tech tools that make learning interactive.
- Onsite, hands-on workshops where students meet in person.
- Active participation where students learn by doing.
- Collaborative teamwork focused on cinema and film.

By finding out what works well, we can design the next generation of educational formats for The Film Corner Clubs while providing a useful guide for educators across Europe for best practices for the integration of film education ICT tools into on-site locations.

How We Collected the Data

To find these models, our project partners gathered 18 Best Practices from the European countries represented within our project: Bulgaria, Italy, France, Ireland, Slovenia, Czechia, Poland, Portugal and Georgia. We examined closely each best practice using a detailed survey to understand:

- What makes a project truly successful at blending online and in-person learning?
- Which teaching methods work best?
- How is technology used day-to-day in the classroom?
- How do schools, cultural groups, and public institutions work together?
- How do these projects fit into different national school systems?
- How do online learning and physical activities influence each other?
- How do projects make sure their activities are accessible and inclusive for everyone?

What this Analysis Achieves

This report moves beyond basic descriptions. By comparing these 18 European Best Practices side-by-side, we have identified common trends, successful teaching models, and practical tools that can be easily shared and reused. Ultimately, these findings provide a clear, practical guide for developing new, hybrid teaching practices across Europe.

1.2. METHODOLOGY

The methodology adopted for Work Package 2 of The Film Corner Clubs project was developed with the aim of constructing a comparative analysis capable of bringing together highly diverse educational experiences united by a common interest in the integration of digital environments and onsite, workshop-based activities within the fields of film education and media literacy.
The construction of the analytical corpus and the subsequent stages of data processing were therefore guided not by the search for uniformity among the selected practices, but rather by the intention to value their diversity. The underlying assumption was that differences in geographical contexts, institutional structures, operational scales, and pedagogical configurations could themselves represent a valuable resource for identifying transferable methodological patterns and innovative approaches to hybrid film education.
For this reason, the partnership deliberately chose to include practices originating from a wide range of geographical, institutional, and educational contexts. The selection was not restricted to large-scale national programmes or highly institutionalised initiatives. Alongside public programmes supported by ministries, national agencies, and major cultural institutions, the benchmark also incorporates local initiatives, NGO-led projects, cinematheque programmes, regional cultural networks, school-based activities, and smaller-scale experimental practices. This approach reflects the belief that different types of initiatives can contribute, in complementary ways, to the development of hybrid forms of audiovisual education.
The rationale underpinning both the questionnaire and the overall research design is based on the idea that methodological innovation is not necessarily linked to the scale or level of institutionalisation of a practice. Local and non-formal initiatives may introduce highly experimental pedagogical devices, innovative participatory methodologies, or particularly effective forms of integration between online and onsite learning. Conversely, larger national programmes often provide continuity, teacher support systems, consolidated educational infrastructures, and scalable dissemination models. The objective of WP2 is therefore to place these different levels in dialogue, avoiding rigid distinctions between "major" and "minor" practices and instead identifying the methodological elements that emerge across diverse educational contexts.
Based on these premises, the partnership collected eighteen Best Practices from different European countries. These practices were subsequently analysed through a structured questionnaire organised into a number of thematic sections. The questionnaire was designed to combine closed, classificatory, and quantitative questions with open and qualitative ones, allowing the research team to capture both the comparability and the complexity of the selected practices. This structure made it possible to build a sufficiently homogeneous comparative database while preserving the richness of the pedagogical and organisational configurations under examination.
The analytical process was developed through a progressive refinement of the collected data. During the first stage, the partnership worked directly on the raw data represented by the completed questionnaires. The responses were subsequently reorganised within a comparative database structured in tabular form, where each question was transformed into an analytical column containing the answers provided by all Best Practices. This format enabled a horizontal reading of the data and facilitated the identification of recurring patterns, differences, and emerging configurations across the corpus.
Building upon this first level of organisation, the research team then moved to a second stage based on the vertical analysis of individual questions. Rather than examining each practice as a standalone case, the focus shifted towards the configurations that emerged transversally from the responses. At this stage, the work progressively moved from the description of individual Best Practices towards the abstraction of comparative patterns. Responses were synthesised, clustered, and reorganised into dedicated comparative tables for each research question or thematic area, allowing the distinction between:

- classificatory data and low-variability responses;
- recurring configurations and patterns;
- highly complex qualitative responses.

This methodological distinction proved particularly important for the construction of the benchmark analysis. Some questions generated predominantly classificatory information and therefore required mainly mapping and synthesis activities. Others produced highly variable responses characterised by strong descriptive, interpretative, or methodological content. In these cases, the work focused on identifying strategic orientations, recurring pedagogical configurations, and shared approaches to the integration of digital and onsite learning environments.
The benchmark analysis was therefore conceived not as a simple descriptive collection of practices, but as a process of progressive abstraction. The transition from the original questionnaires to comparative tables and subsequently to interpretative syntheses transformed the corpus of Best Practices into a methodological reflection tool capable of supporting both theoretical inquiry and practical educational design.

From a theoretical perspective, the objective of the analysis is to understand how contemporary European film education practices are redefining the relationship between digital technologies, active participation, and audiovisual learning. From an operational perspective, WP2 seeks to identify transferable elements capable of informing the development of future hybrid educational formats within The Film Corner Clubs project.
In this sense, the research is situated at the intersection of two main dimensions.
The first concerns the technological dimension and includes:

- online platforms;
- virtual learning environments;
- digital educational toolkits;
- audiovisual archives;
- interactive resources;
- collaborative digital tools;
- advanced audiovisual technologies.

The second concerns the participatory and workshop-based dimension and includes:

- workshops;
- guided screenings;
- audiovisual analysis activities;
- filmmaking practices;
- collaborative learning experiences;
- school-based laboratories;
- onsite activities developed in different cultural contexts.

The comparative analysis was therefore primarily oriented around three overarching areas of investigation:

- partnership structures, operational scales, and support models;
- pedagogical and cultural objectives;
- the relationship between digital technologies, online learning, and onsite educational activities.

These dimensions constitute the methodological core of the benchmark analysis and provide the foundation for the subsequent development of a methodological framework dedicated to the design of hybrid film education formats.

1.3. OVERVIEW OF THE BEST PRACTICES

BP	Country / Region	Title of the Best Practice	Why is it considered a Best Practice?	General framework / context
BP01_BG	Bulgaria	Knigovishte	Integrates digital tools with on-site education, supports teachers and students, and develops transferable media literacy competences.	Bulgaria has no dedicated film education policy, but broader curricula and digital education priorities indirectly support these practices.
BP02_CZ	Czech Republic	One World in Schools (JSNS)	Combines documentary cinema, media literacy and civic education through a sustainable nationwide programme integrated into schools.	Aligned with Czech educational frameworks on media literacy, civic education and critical thinking.
BP03_CZ	Czech Republic	Animetod	Promotes hands-on audiovisual creation through accessible animation workshops combining analogue and digital tools.	Linked to broader Czech educational priorities such as creativity, interdisciplinarity and digital literacy.
BP04_FR	France	UPOPI	Provides structured online film education resources that support both autonomous learning and hybrid educational practices.	Publicly funded initiative developed within the French cultural and cinematheque ecosystem.
BP05_FR	France	TUMO Paris	Combines digital creativity, autonomous learning and practical workshops in a hybrid educational environment.	Part of local and regional strategies supporting digital culture and youth creativity.
BP06_FR	France	Nanouk	Connects classroom film education with curated digital pedagogical resources and national educational programmes.	Integrated within French national film education policies and coordinated by public cultural institutions.
BP07_FR	France	France's national film education system	Considered exemplary for its scale, continuity and strong institutional integration between cinema and schools.	Embedded within national cultural and educational policies for arts and film education.
BP08_GE	Georgia	History-Film-History	Uses digital educational resources and audiovisual materials to connect history, media literacy and critical thinking.	Film education remains optional in schools and is mainly developed through independent or project-based initiatives.
BP09_IE	Ireland	Irish Film Institute Online Resource	Provides teachers with online viewing content and pedagogical resources supporting film education activities.	Linked to the introduction of Film, Drama and Theatre Studies within Irish secondary education.
BP10_IE	Ireland	OIDE Drama, Film and Theatre Studies Resource	Supports teachers and students through structured online educational resources connected to film and theatre studies.	Developed within the broader implementation of new Irish educational curricula.
BP11_IE	Ireland	Youth filmmaking online learning resources	Encourages creative audiovisual production and supports young filmmakers through accessible digital learning materials.	Non-formal educational context connected to youth filmmaking and creative learning initiatives.
BP12_IT	Italy	Schermi in Classe (SIC) – Cinemovel Foundation	Combines film education, social participation and hybrid educational approaches through screenings and workshops.	Developed through collaborations between schools, cultural organisations and civil society actors.
BP13_IT	Italy	National Plan for Cinema and Images for Schools	National programme integrating cinema and audiovisual education into Italian schools through funding and institutional cooperation.	Public policy initiative jointly promoted by the Italian Ministries of Culture and Education.
BP14_PL	Poland	Filmoteka Szkolna	Supports film literacy and critical analysis through educational resources, workshops and audiovisual heritage materials.	National educational programme connected to schools and teacher training activities.
BP16_PL	Poland	Filmowy Radom / Cinema competition and filmmaking workshops	Promotes collective film viewing, discussion and cultural participation through local film club and film making activities.	Cultural participation initiative connected to local educational and community contexts.
BP17_PT	Portugal	1 Filme por Mês	Encourages regular engagement with cinema and film literacy through monthly screenings and educational activities.	School-oriented educational programme developed within the Portuguese educational system.
BP18_PT	Portugal	Plano Nacional de Cinema (PNC)	Promotes film literacy and access to cinema culture through a structured national public policy initiative.	National programme jointly developed by Portuguese cultural and educational institutions.
BP19_SL	Slovenia	Kinodvor's Programme for Schools	Combines screenings, workshops and pedagogical activities to support film literacy and audience development.	Cultural and educational programme developed through collaborations between schools and cultural institutions.



1.4.1. S1 - OVERVIEW AND CONTEXT

Q5: Which organisation(s) leads the initiative?

Partnership / Support Model	Short description	Relevant best practices
Public institution-led models	Initiatives mainly supported or coordinated by ministries, public agencies or national institutions.	BP04_FR; BP06_FR; BP07_FR; BP10_IE; BP13_IT; BP14_PL;BP18_PT; BP19_SL
NGO / civil society-led models	Initiatives mainly developed by NGOs, associations or independent cultural organisations.	BP02_CZ; BP03_CZ; BP05_FR; BP11_IE; BP12_IT; BP17_PT
Hybrid partnership models	Stable collaboration between schools, public institutions, cultural organisations and civil society actors.	BP05_FR; BP06_FR; BP07_FR; BP12_IT; BP13_IT; BP08_GE
School-centred support structures	Practices strongly structured around collaboration with schools and teachers.	BP01_BG; BP02_CZ; BP06_FR; BP07_FR; BP09_IE; BP10_IE; BP13_IT;BP16_PL
Cultural institution-centred models	Strong role of cinematheques, festivals, archives or cultural institutions as educational mediators.	BP04_FR; BP07_FR; BP09_IE; BP14_PL

The analysis of European film education practices reveals a wide variety of partnership and support models, reflecting the diversity of institutional, cultural and educational contexts across Europe. These models differ in terms of governance, actors involved and operational strategies, yet they all contribute to strengthening film education as a relevant cultural and pedagogical field.

A first category is represented by **public institution-led models**, where initiatives are mainly supported or coordinated by ministries, public agencies or national institutions. In these cases, film education is often strongly institutionalised and integrated into national educational or cultural policies. Public institutions provide long-term stability, financial support and strategic coordination, enabling film education to become part of broader cultural and educational agendas.

A second category concerns **NGO and civil society-led models**. These initiatives are mainly developed by associations, independent cultural organisations or non-governmental actors. Compared to institution-led approaches, they tend to adopt more flexible, participatory and experimental methodologies. They are often closely connected to local communities and non-formal education environments, promoting inclusion, active participation and grassroots cultural engagement. Their strength lies in their adaptability and innovative potential, although they may face greater challenges regarding long-term sustainability and stable funding.
The most recurring configuration at the European level is represented by **hybrid partnership models**. These practices are based on stable collaboration between schools, public institutions, cultural organisations and civil society actors. Film education, in this perspective, emerges as a genuinely cross-sector collaborative field. Hybrid partnerships combine the institutional legitimacy and resources of public actors with the creativity, flexibility and community orientation of NGOs and cultural organisations. This collaborative structure often allows for more comprehensive and sustainable educational ecosystems, capable of addressing both formal and non-formal learning dimensions.
Another important typology is that of **school-centred support** structures. In these initiatives, schools and teachers remain the central operational environment for film education activities. Even when projects involve external partners or non-formal methodologies, the educational system continues to play a crucial role in implementation and dissemination. This demonstrates how schools remain key spaces for guaranteeing accessibility, continuity and integration of film literacy within students' educational pathways.
Finally, several practices highlight the importance of **cultural institution-centred models**. In these cases, cinematheques, film festivals, archives and cultural institutions play a major educational role. Their function goes beyond simply providing access to audiovisual content: they act as pedagogical mediators and territorial connectors,

creating bridges between cinema culture, schools and local communities. These institutions contribute significantly to the development of critical viewing skills, cultural participation and awareness of film heritage.
Overall, the comparison of these models demonstrates that European film education is characterised by a strong diversity of governance structures and partnerships. However, a common trend clearly emerges: effective film education increasingly depends on collaboration between educational, cultural and civic actors. Whether institution-led, community-based or hybrid, the most successful practices are those capable of combining educational objectives, cultural participation and territorial engagement within sustainable and inclusive frameworks.

Q6: What type of initiative is it?

Meta-category	Category	Main recurring configurations	Relevant best practices
Formal (schools) / Non-formal / Informal	Formal / school-based initiatives	Strong integration with schools and formal educational structures.	BP01_BG; BP02_CZ; BP06_FR; BP07_FR; BP10_IE; BP13_IT; BP16_PL; BP17_PT; BP19_SL
Formal (schools) / Non-formal / Informal	Non-formal educational models	Activities developed outside formal curricula but still connected to educational objectives.	BP05_FR; BP11_IE; BP12_IT; BP04_FR; BP08_GE; BP13_IT; BP14_PL; BP19_SL
Formal (schools) / Non-formal / Informal	Informal/community-based practices	Initiatives connected to local communities, cultural participation or independent learning environments.	BP03_CZ; BP05_FR; BP11_IE
National programme / Regional programme / Local project	National programmes	Large-scale initiatives coordinated at national level.	BP06_FR; BP07_FR; BP10_IE; BP13_IT; BP14_PL; BP08_GE; BP09_IE; BP11_IE; BP12_IT; BP18_PT
National programme / Regional programme / Local project	Regional programmes	Initiatives developed within regional cultural or educational frameworks.	BP04_FR; BP08_GE
National programme / Regional programme / Local project	Local projects	Small-scale or locally rooted initiatives.	BP03_CZ; BP05_FR; BP16_PL; BP17_PT
School-based project / Film club network / NGO-led initiative	School-based projects	Practices directly organised through schools or strongly embedded in school activities.	BP01_BG; BP06_FR; BP07_FR; BP10_IE; BP13_IT; BP08_GE; BP09_IE; BP18_PT; BP19_SL
School-based project / Film club network / NGO-led initiative	Film club / network models	Practices organised through networks, clubs or collaborative structures around film culture.	BP17_PT
School-based project / Film club network / NGO-led initiative	NGO-led initiatives	Projects promoted primarily by NGOs or independent cultural organisations.	BP01_BG; BP02_CZ; BP03_CZ; BP12_IT; BP11_IE; BP16_PL
Public funding scheme / Other (please specify)	Public funding schemes	Practices mainly supported through public cultural or educational funding.	BP02_CZ; BP06_FR; BP07_FR; BP10_IE; BP13_IT; BP14_PL; BP04_FR; BP09_IE; BP17_PT; BP18_PT; BP19_SL
Public funding scheme / Other (please specify)	Mixed support structures	Combination of public funding, cultural institutions and independent organisations.	BP05_FR; BP12_IT; BP08_GE; BP17_PT; BP19_SL

Audiovisual and film education practices can be analysed through different meta-categories that highlight the most recurrent organisational and pedagogical configurations across national and local contexts.

With regard to the relationship between formal, non-formal, and informal education, a strong presence of formal and school-based initiatives clearly emerges.
In many cases, projects are closely integrated into **schools and official educational structures**, becoming part of curricular or extracurricular activities promoted by educational institutions. This integration ensures educational continuity, broad access for students, and institutional recognition of audiovisual and film literacy competencies.

Alongside these experiences, numerous **non-formal educational models** can be identified. These initiatives are developed outside traditional school curricula while still maintaining clear educational and cultural objectives. Workshops, laboratories, educational festivals, and participatory activities represent examples of practices that preserve a pedagogical dimension while operating within more flexible and less institutionalised environments.

A further area concerns **informal and community-based practices**, often linked to local cultural participation, associative contexts, or independent learning environments. In these cases, cinema and audiovisual media function as tools for social engagement, cultural citizenship, and active community participation, encouraging spontaneous and collaborative forms of learning.

From the perspective of organisational scale, initiatives can be divided into national programmes, regional programmes, and local projects.
National programmes are generally large-scale initiatives coordinated at a central level and supported by national cultural or educational strategies. These programmes tend to promote shared guidelines, institutional networks, and broad intervention models implemented across the country.

Regional programmes, by contrast, are developed within specific territorial cultural or administrative frameworks. They often respond to the needs and cultural identities of individual regions, adapting audiovisual educational practices to local characteristics and regional educational priorities.

Finally, **local projects** represent smaller-scale initiatives that are deeply rooted in their local contexts. These projects are often characterised by greater experimentation, closer relationships with local communities, and a strong capacity to respond to the specific needs of the environments in which they operate.

In terms of organisational models, many practices take the form of **school-based projects** directly organised by schools or strongly embedded within school activities. In these cases, cinema is used as a transversal pedagogical tool capable of developing critical, creative, and communicative skills.

A second recurring model is represented by **film clubs and collaborative network structures**, which organise activities through cultural circuits, associations, festivals, or cooperative partnerships among different actors. These networks foster the dissemination of film culture, the exchange of expertise, and the creation of broader educational communities.

Numerous **NGO-led initiatives** are also present. These projects are often characterised by innovative, participatory, and socially oriented approaches, with particular attention to inclusion, active citizenship, and democratic access to audiovisual culture.

From the perspective of funding and institutional support, many practices rely primarily on **public funding schemes** provided by cultural institutions, ministries of education, or local authorities. This type of support guarantees stability and institutional recognition for the initiatives.

At the same time, **mixed support** structures are increasingly common, combining public funding with the involvement of cultural institutions, independent organisations, and third-sector actors. These hybrid models often allow greater operational flexibility and encourage stronger partnerships between schools, cultural institutions, and local communities.

Across different national, regional, and local contexts, formal school-based initiatives remain the dominant model of audiovisual education, while non-formal and informal practices complement them by promoting cultural participation, creativity, and community engagement beyond the classroom. The coexistence of programmes operating at different territorial scales demonstrates the adaptability of audiovisual education to both broad policy frameworks and local cultural needs. Similarly, the variety of organisational models—from school-centred projects to collaborative networks and NGO-led initiatives—illustrates the capacity of the sector to mobilise diverse actors around shared educational objectives.
Finally, the prevalence of public funding, often combined with mixed partnership structures, underscores the importance of institutional support while highlighting the growing value of cross-sector collaboration. Overall, audiovisual and film education emerges as a dynamic and multi-layered field that combines educational, cultural, and social dimensions, contributing not only to media literacy but also to active citizenship, cultural participation, and lifelong learning.

Q7: What are the main objectives of the initiative?

The analysis of the different practices highlights a number of key objectives that consistently emerge across film education initiatives in Europe. Although the approaches and institutional contexts vary significantly, these objectives can be grouped into three broader categories that together define the role of film education.
The first category concerns objectives specifically related to **cinema and audiovisual culture**, particularly **film literacy**, access to **film heritage**, **creativity**, and audience development and cultural participation.

- **Audiovisual and film literacy** emerges as one of the most widely shared priorities across the analysed practices. Many initiatives aim to develop students' understanding of film language, cinematic forms, and audiovisual expression through activities such as curated screenings, streaming platforms, and pedagogical materials designed to support film interpretation and critical analysis.

  Example: *Schermi in Classe* (BP12_IT) is a hybrid film education initiative that combines in-person screenings and educational workshops with a robust digital learning infrastructure. The programme includes a virtual screening room, online film programming, multimedia educational resources, and collaborative tools that support both teachers and students. Through film viewing, analysis, and discussion, it promotes film and media literacy while fostering critical thinking, cultural awareness, and reflective engagement with audiovisual content.

- **Access to culture and film heritage** is especially visible in initiatives promoted by cinematheques, film festivals, and public cultural institutions, which seek to expose young audiences to films they would not normally encounter. These practices often provide carefully curated catalogues of national and international cinema, contributing to the preservation and transmission of film heritage while broadening students' cultural horizons.

  Example: *The Plano Nacional de Cinema* (BP18_PT) is a national public policy initiative designed to promote film literacy and cinematic heritage across the education system, engaging students from pre-school to secondary level. The programme provides schools with free access to a curated catalogue of Portuguese and international films through a dedicated streaming platform. Film selection is based on pedagogical value, copyright compliance, and alignment with national curriculum objectives. A key goal of the initiative is to preserve, promote, and make accessible Portugal's cinematic heritage while fostering critical engagement with film and audiovisual culture in the digital age.

- **Creativity and self-expression** is particularly central in workshop-based and participatory initiatives, where students are encouraged to engage directly in storytelling and audiovisual production. Through filmmaking activities and hands-on creative experiences, participants are not only introduced to technical skills, but are also encouraged to develop their own forms of expression and personal perspectives.

  Example: *TUMO Paris* (BP05_FR) is a free digital learning centre offering extracurricular education in eight creative disciplines: filmmaking, animation, video game development, music, drawing, graphic design, 3D modelling, and programming. Participants follow personalised learning pathways supported by specialist facilitators and workshops led by industry professionals. The programme aims to provide young people with access to creative digital and visual technologies while developing both technical and artistic skills across areas such as film, animation, and coding. It also fosters independence, creativity, critical thinking, and self-expression.

- **Audience development and cultural participation**, aiming to foster long-term engagement with cinema and cultural life more broadly. In these cases, film education is conceived as a means of creating active, informed, and conscious audiences.

  Example: *France's national film education system* (BP07_FR), is centred on collective cinema screenings, engaging nearly two million students each year. The programme combines shared in-theatre viewing experiences with a range of educational resources that support film analysis and classroom learning. Its primary objectives are to encourage regular cinema attendance among young people and to strengthen partnerships between schools and local cinemas, fostering sustained engagement with film culture.

A second category includes **pedagogical and methodological objectives**, particularly those related to **participation**, **inclusion**, and **interdisciplinary learning**.

- **Participation and active engagement** represent a central principle in many initiatives, which often reject passive models of film education in favour of collaborative and student-centred approaches. This objective is evident in practices that encourage students to share creative work with peers, as well as in activities involving interactive methodologies, gamification, and collective learning experiences.

  Example: *Animetod* (BP03_CZ) is a methodological framework designed to support educators in integrating animation and audiovisual creation into educational settings. It combines analogue and digital tools (mobile stop-motion apps) and is typically delivered in on-site workshops with ICT support. The initiative aims to provide educators with practical tools and methodologies to facilitate hands-on film creation, while encouraging collaboration, experimentation, and active engagement with audiovisual media.

- **Inclusion and diversity** also constitute important objectives across many practices. Film education is frequently presented as an opportunity for promoting accessibility and equal participation. In several cases, digital tools and online platforms are used to reach peripheral or underserved areas, helping to ensure broader access to film education regardless of geographical or social limitations, ensuring that all students can access film education.

  Example: *1 Filme por Mês* (BP17_PT) is a year-long film education programme aimed at schools from pre-school to 9th grade. Each month, teachers receive a short film accompanied by pedagogical resources designed to support classroom activities and discussion. The programme combines online film screenings with an in-school hands-on cinema workshop and concludes with a final collective screening at a local auditorium. The initiative promotes film literacy while ensuring broad accessibility. Its affordable and scalable model enables schools of all sizes and locations to integrate film education into their curricula, making high-quality cinematic learning opportunities available to a wider range of students.

- **Interdisciplinary and cross-curricular learning.** Rather than being treated as an isolated subject, cinema is often positioned as a transversal educational practice capable of connecting different disciplines and educational fields. This objective is particularly visible in practices that encourage teachers to integrate film into broader educational pathways and to establish links between cinema and other school subjects.

  Example: *History-Film-History* (BP08_GE) is a digital educational platform that explores twentieth-century European history through cinema while also introducing film as an art form. It includes ICT-based resources such as video lessons, online exercises, and film quizzes, and is used both in schools and in other learning settings. The project aims to increase the interest of young people in European film heritage, but also to establish its pedagogical potential across a range of curriculum subjects.

The third category of objectives relates to soft skills such as **digital literacy**, **critical thinking**, and **active citizenship**, highlighting the broader social and **civic dimensions** of film education.

- **Critical thinking.** Across many European practices, film education is framed as a tool for strengthening analytical skills, encouraging critical interpretation of audiovisual media, and fostering awareness of the role media plays within contemporary digital society.

  Example: *Filmoteka Szkolna* (BP14_PL) is an educational programme that introduces students to Polish cinema through workshops held in schools, where classic national films are screened, discussed, and critically analysed. The programme aims to develop young people's ability to engage with films and other audiovisual content in a conscious, critical, and attentive way; fostering cultural awareness and strengthening students' understanding of cinema as both an art form and a reflection of society.

- **Citizenship and social awareness.** Several initiatives explicitly use cinema as a means of encouraging reflection on themes such as democracy, inclusion, human rights, and civic participation. Through film analysis and discussion, students are invited to engage with social issues and develop greater awareness of different perspectives and realities.

  Example: *One World in Schools* (BP02_CZ) is a national educational programme that uses documentary films and audiovisual resources to support teaching and learning in areas such as modern history, media literacy, human rights, and civic education. By integrating film into the classroom, the programme provides educators with engaging tools to address complex social issues and encourage critical reflection on key societal topics (modern history, human rights, media literacy, and civic engagement). The programme promotes critical thinking, informed citizenship, and active participation, helping students better understand contemporary challenges and their role in democratic society.

- **Digital and media competencies.** Although usually as a complementary rather than primary educational goal, many practices support the development of competencies related to digital environments, ICT, and media production, recognising the increasing importance of audiovisual communication within contemporary education and everyday life.

  Example: *Knigovishte* (BP01_BG) is a digital platform promoting reading, comprehension, and narrative skills through quizzes on books and news, supporting transferable media literacy competences. The main objetives are to promote reading for pleasure and develop key competences: reading comprehension, critical thinking, and media literacy. It fosters deeper text engagement, independent learning, curiosity, and participation, while integrating digital tools with classroom discussion.



1.4.2. S2 - PEDAGOGICAL MODEL

Q8: Does the initiative focus mainly on:

Main focus	Short description	Relevant best practices
Film appreciation (analysis, viewing)	These initiatives focus strictly on watching, analyzing, and critically interpreting films without hands-on filmmaking.	BP01_BG; BP02_CZ; BP08_GE; BP09_IE; BP14_PL; BP17_PT; BP19_SL
Film practice (hands-on filmmaking)	This initiative focuses strictly on the active making of films or animation.	BP11_IE
A balanced combination of the two	These initiatives combine both elements, believing that analysis and hands-on creation should go together.	BP03_CZ; BP04_FR; BP05_FR; BP10_IE; BP12_IT; BP13_IT; BP16_PL; BP18_PT

The analysis indicates that **film appreciation** remains the **dominant approach** within contemporary film education best practices. A majority of the initiatives focus primarily on film viewing, analysis, interpretation, and critical engagement with audiovisual works. These initiatives typically use screenings, guided discussions, pedagogical materials, and analytical activities to develop students' understanding of film language, narrative structures, cultural heritage, and critical thinking skills.
One of the initiatives – The Fresh Film Festival Online Resources – focuses primarily on encouraging (not teaching) film practice and creative production. However, a **significant number of initiatives adopt a balanced approach** that combines film appreciation with film practice. These programmes integrate film analysis and viewing with creative, participatory, and production-based activities. In these cases, learners are encouraged not only to interpret and discuss films but also to create audiovisual content, participate in workshops, and engage in collaborative media projects.

Q9: Is the initiative integrated into school curricula or delivered outside schools?

Category	Relevant best practices
Integrated into the school curriculum	BP02_CZ; BP07_FR; BP09_IE; BP10_IE; BP14_PL; BP17_PT; BP18_PT; BP19_SL
Outside school / Not curricular	BP04_FR; BP05_FR; BP11_IE; BP16_PL; BP19_SL
Partially integrated / Close collaboration with schools	BP01_BG; BP03_CZ; BP06_FR; BP08_GE; BP12_IT; BP13_IT

Audiovisual and film education practices show a diversified landscape in terms of their relationship with formal education systems, ranging from full curricular integration to fully extracurricular delivery models, with a number of hybrid approaches operating in close collaboration with schools.
A **significant group** of initiatives is **explicitly integrated** into school curricula, meaning that their activities are embedded within formal educational structures and implemented as part of regular teaching practice. In these cases, film education is directly incorporated into classroom teaching, with teachers as the main agents of implementation.
Another substantial group of initiatives operates **outside formal curricula** but **maintains close collaboration** with schools. These programmes are not formally embedded within national educational frameworks; however, they are frequently implemented during school time, within school environments, and in direct cooperation with teachers. These initiatives are best described as **non-formal** or **hybrid educational models**, as they complement formal schooling. They typically rely on partnerships between schools and external cultural actors such as cinemas, film educators, foundations, and cultural organisations, creating flexible frameworks that can be adapted to different educational contexts.
Finally, another distinct group of initiatives is delivered entirely **outside school curricula** and operates independently of formal education systems. The prominent example is a local NGO-led initiative TUMO Paris, which functions as an extracurricular creative learning centre for young people. In this model, participation is voluntary, and activities are delivered outside the school environment by facilitators and industry professionals rather than teachers. While such initiatives may occasionally engage school groups, they are not structurally connected to curriculum delivery.

Q10: Who delivers the activities?

Category	Relevant best practices
Teachers	BP01_BG; BP02_CZ; BP04_FR; BP06_FR; BP07_FR; BP12_IT; BP13_IT; BP14_PL; BP16_PL; BP17_PT; BP18_PT; BP19_SL
Educators	BP02_CZ; BP03_CZ; BP13_IT; BP14_PL; BP16_PL
Filmmakers	BP12_IT; BP16_PL; BP19_SL
Facilitators	BP02_CZ; BP03_CZ; BP05_FR; BP08_GE; BP17_PT
Cultural institutions	BP06_FR; BP07_FR; BP11_IE; BP12_IT
Parents	BP04_FR; BP19_SL

Across a large proportion of initiatives integrated into or closely connected with school systems, teachers represent the primary delivery agents. Their role is often supported by structured pedagogical materials, training sessions, and methodological guidance provided by the organising institutions. This positions **teachers as key mediators** between film education resources and students, ensuring the integration of audiovisual content into everyday teaching practice.

In many initiatives, teachers operate within a broader **collaborative framework** that includes educators, cultural mediators, and external facilitators. These actors provide methodological support, lead workshops, or contribute specialised expertise in film literacy and audiovisual education. In these cases, facilitators, trainers, and cultural operators play a central role in designing and implementing workshops, while teachers often remain responsible for embedding activities within the school context.

A distinct category of initiatives relies on film **industry professionals and practitioners**. They bring industry-specific expertise and often focus on hands-on production, mentoring, and practice-based learning. In non-formal initiatives activities are delivered by facilitators and specialists working outside the traditional school system. **Parents** are also mentioned in the surveys as minor delivery agents for home or informal settings.

Overall, the findings indicate that while teachers are the most common group delivering the activities on a day-to-day basis, they are heavily dependent on external film educators, facilitators, and cultural organizations to provide them with the training and tools.

Q11: What are the main activities carried out within the initiative?

Film education programmes across Europe employ a broad set of activities. These activities span from film viewing and structured analysis, through workshops and creative production, to digital learning environments, teacher training, and hybrid cultural events. Despite this diversity, several recurring activity clusters can be identified:

- **film viewing and guided analysis activities**: these typically include classroom screenings, cinema-based screenings, and online streaming of curated films, often accompanied by pedagogical materials that support interpretation and discussion. Screenings are systematically linked with structured reflection, discussion guides, and analytical frameworks designed to develop film literacy, critical thinking, and cultural awareness.

  Example: The Polish initiative *Filmoteka Szkolna* (BP14_PL) concludes its annual programme with a festival held in Warsaw at the end of the school year, bringing together teachers and students to participate in film screenings, discussions, and educational workshops.

- **workshops and practice-based learning activities**: where participants engage directly in audiovisual production. These activities range from short film creation and animation to storytelling, editing, and multimedia experimentation.

  Example: An in-school practical filmmaking workshop delivered by the Cine Clube de Viseu team (BP17_PT). In addition, participating classes take part in a film poster competition, creating original posters inspired by the films viewed throughout the year. The posters are subsequently exhibited and evaluated as part of a collective competition, providing an opportunity to showcase students' creative work while strengthening their engagement with film culture.

- **digital learning environments and online modules**: many initiatives combine physical and digital spaces, offering interactive platforms, streaming services, and online educational content. These platforms enable flexible access to educational resources, support self-directed learning, and extend engagement beyond the classroom. They also facilitate continuity between school-based and home-based learning environments.

  Example: *Animetod* (BP03_CZ) a series of audiovisual lessons, methodological and teaching materials on how and why to deal with film, and how and why to create animated films. The lessons are intended mainly for primary, secondary and high school teachers, leisure activity teachers and others.The content of the lessons is based on many years of experience of Animanie Festival and its lecturers in working with children and students at schools, leisure groups, summer camps and workshops in the Czech Republic and abroad.

- **teacher training and pedagogical development**: Many initiatives explicitly include professional development components aimed at educators, providing them with methodological tools, curriculum guides, and training sessions. Teacher training ensures the sustainability of film education by embedding audiovisual literacy within broader pedagogical practice.

  Example: OIDE Drama, Film and Theatre Studies Online Resources (BP10_IE) contains a selection of guidance and supports that teachers may find helpful when reflecting on preparation for teaching and learning.

Q12: Is there a website or public references?

Name of the initiative	Link to the official website
Knigovishte	https://www.knigovishte.bg/
One World in Schools (JSNS)	https://www.jsns.cz/en/home
Animetod	https://www.animanie.cz/english
UPOPI (Université Populaire des Images)	https://upopi.ciclic.fr/upopi-53-cinema-et-handi-caps-0
TUMO Paris	https://paris.tumo.fr/
Nanouk	https://nanouk-ec.com/
National policy on Film Education (France)	https://www.education.gouv.fr/ma-classe-au-cine-ma-467559
History of Cinema / Teaching 20th-century history through films (Georgia)	https://historyfilmhistory.com/
Irish Film Institute Education Programme	https://dfts.ifischools.ie/welcome https://ifi.ie/study-guides
OIDE Drama, Film and Theatre Studies Online Resources	https://oide.ie/post-primary/home/dfts/resources/#ti-tle-for-this-block
Fresh Film Festival	https://freshfilm.ie/resources/
Schermi in Classe	https://cinemovel.tv/sic/2026/ https://cinemovel.tv/sic/2026/sic-online/
Piano Nazionale Cinema e Immagini per la Scuola	https://cinemaperlascuola.istruzione.it
Filmoteka Szkolna	https://www.fina.gov.pl/edukacja/filmoteka-szkolna/
Filmowy Radom	https://filmowy.radom.pl/
1 Filme por Mês	https://www.cineclubeviseu.pt/1-Filme-por-Mes
Plano Nacional de Cinema	https://pnc.gov.pt/
Kinodvor's Programme for Schools	https://www.kinodvor.org/en/kinobalon/ https://www.kinodvor.org/en/educational-programme/ https://www.kinodvor.org/en/kinotrip/



1.4.3. S3 - DIGITAL DIMENSION

Q13: Which digital/ICT tools are used within the initiative?

Digital / ICT tools used	Main recurring elements	Relevant best practices
Streaming and online film access tools	Digital environments allowing access to films, screenings or audiovisual archives.	BP02_CZ; BP09_IE; BP10_IE; BP12_IT ; BP13_IT; BP14_PL; BP17_PT; BP18_PT
Online educational platforms	Web-based platforms providing educational content, film resources and learning environments.	BP01_BG; BP04_FR; BP06_FR; BP08_GE
Digital educational toolkits	Pedagogical resources, downloadable materials and structured online educational supports for teachers and students.	BP07_FR; BP09_IE; BP10_IE; BP11_IE; BP14_PL; BP17_PT; BP19_SL
Audiovisual production tools	Tools supporting filmmaking, editing, animation and audiovisual creation activities.	BP03_CZ; BP05_FR; BP11_IE; BP13_IT; BP16_PL
Interactive and collaborative digital tools	Digital tools supporting interaction, participation and collaborative learning processes.	BP05_FR; BP08_GE; BP12_IT; BP13_IT; BP17_PT
Blended digital learning environments	Integrated use of multiple digital resources within hybrid educational ecosystems combining online and onsite activities.	BP05_FR; BP06_FR; BP13_IT; BP18_PT;
Communication and dissemination tools	Social media, websites and online communication channels supporting audience engagement and dissemination.	BP05_FR; BP12_IT; BP16_PL; BP13_IT; BP19_SL

One of the main aims of the research was to investigate the extent to which ICT and digital tools are integrated into film education practices across Europe, with particular attention to their role in teaching processes, pedagogical methodologies and teacher training. The analysed initiatives reveal a wide variety of digital technologies and ICT tools employed to support film education activities. These tools increasingly contribute not only to the delivery of educational content, but also to the expansion of participation beyond physical learning spaces, fostering more interactive, collaborative and hybrid educational environments.

One of the most recurring categories is represented by **streaming and online film access tools**. These digital environments allow students, teachers, and audiences to access films, screenings, and audiovisual archives remotely. Streaming services function as bridges between classroom-based learning and autonomous viewing experiences. In many cases, online film access tools enhance accessibility and allow educational activities to reach broader audiences.

Another highly recurrent element concerns **online educational platforms**. These web-based environments provide access to educational content, film-related resources, and structured learning activities. Several best practices rely on these platforms to support access to educational materials and to continue film education activities outside onsite sessions. Their widespread use highlights the importance of digital learning infrastructures in contemporary film education.

Digital educational toolkits also emerge as one of the strongest recurring components across the initiatives. These include downloadable pedagogical materials, teaching guides, structured lesson plans, and online educational supports. The strong presence of these resources indicates the importance of supporting educators with ready-to-use digital materials that facilitate the integration of film education into formal and non-formal learning contexts.

A further category involves **audiovisual production tools**, including software and digital applications for filmmaking, editing, animation, and audiovisual creation. These tools are particularly significant in participatory and practice-based approaches to film education, encouraging active creativity and hands-on engagement with audiovisual language.

Interactive and collaborative digital tools are also frequently adopted. These include platforms and applications that support interaction, participation, collaborative projects, and workshop-based learning processes. Some best practices show how digital collaboration tools contribute to more participatory and learner-centred educational experiences, especially within hybrid learning models.

Finally, several initiatives develop **blended digital learning environments**, combining multiple digital resources within integrated hybrid ecosystems that merge online and onsite educational activities. Some practices illustrate how digital tools are increasingly embedded within broader pedagogical structures rather than functioning as isolated instruments. For example, some initiatives provide streaming films through one platform, educational modules through another digital environment, and complementary in-person workshops, creating interconnected learning pathways that extend across multiple settings and modes of participation.

Communication and dissemination tools also play an important role. Social media platforms, websites, and online communication channels are frequently used to promote activities, engage audiences, and increase the visibility of educational initiatives. These tools often help extend participation beyond the immediate educational setting and support the creation of wider learning communities.

Overall, the comparative analysis shows that digital and ICT tools are not merely supplementary resources, but central components of contemporary film education practices. They support accessibility, participation, creativity, collaboration, and the development of hybrid learning ecosystems that connect formal education, cultural participation, and autonomous audiovisual experiences.
At the same time, the analysis highlights that the integration of digital technologies remains uneven across contexts. While many initiatives successfully use online platforms and digital resources to broaden access and engagement, some cases—such as the Irish examples examined—express dissatisfaction with the relatively limited level of interactivity currently offered. Stakeholders identified a need to further exploit the potential of digital technologies, moving beyond content delivery towards more participatory, collaborative, and immersive learning experiences. This suggests that, despite significant progress, there is still considerable room for innovation in the pedagogical use of digital tools within film education.

Q14: For what purposes are these digital tools employed?

Purpose of digital tools	Main recurring elements	Relevant best practices
Access to film content	Digital tools are used to provide access to films, audiovisual archives, streaming resources and educational viewing materials.	BP02_CZ; BP04_FR; BP09_IE; BP12_IT; BP13_IT; BP16_PL; BP17_PT; BP18_PT
Digital storytelling / filmmaking	Digital technologies support audiovisual production, editing, storytelling and creative filmmaking activities.	BP03_CZ; BP05_FR; BP06_FR ; BP11_IE; BP13_IT; BP16_PL;
Inclusive or accessible learning	Digital tools are employed to increase accessibility, flexibility and participation opportunities for different learners and contexts.	BP03_CZ; BP04_FR; BP05_FR; BP06_FR; BP08_GE; BP14_PL; BP18_PT; BP19_SL
Hybrid (online + in-person) learning	Digital resources are used to connect online educational activities with onsite workshops, screenings and classroom experiences.	BP01_BG; BP02_CZ; BP03_CZ; BP04_FR; BP05_FR; BP06_FR; BP07_FR; BP08_GE; BP09_IE; BP10_IE; BP11_IE; BP12_IT; BP13_IT; BP14_PL; BP16_PL; BP17_PT; BP18_PT; BP19_SL
Teacher / facilitator support	Digital tools provide teachers and educators with pedagogical resources, toolkits and educational guidance.	BP01_BG; BP02_CZ; BP03_CZ; BP04_FR; BP05_FR; BP06_FR; BP07_FR; BP08_GE; BP09_IE; BP10_IE; BP13_IT; BP14_PL; BP18_PT; BP19_SL
Other (please specify)	Additional uses include communication, dissemination, community engagement and collaborative participation.	BP12_IT; BP13_IT; BP16_PL; BP17_PT;

The analysis of the selected best practices shows that digital tools are employed for a wide range of purposes within film education.
One of the most recurrent functions concerns **access to film content**. Digital environments are widely used to provide learners and educators with access to films, audiovisual archives, streaming resources and educational viewing materials. The findings suggest that digital technologies play a crucial role in supporting access to cinema culture and film heritage, often overcoming geographical and institutional barriers.
Another significant area is **digital storytelling and filmmaking**. In many practices, digital technologies are integrated into audiovisual production, editing processes, storytelling activities and creative filmmaking workshops. These practices frequently adopt participatory and workshop-based methodologies, encouraging learners to become active creators rather than passive spectators. Through the use of digital tools, participants can experiment with narrative forms, audiovisual language and production processes.
Digital tools are also employed to foster **inclusive and accessible learning environments**. Several practices demonstrate how online platforms and digital resources can increase flexibility and participation opportunities for diverse learners and contexts. Accessibility is often linked to the possibility of extending educational participation beyond traditional physical settings, making film education more adaptable to different needs, learning rhythms and social conditions.
A particularly important dimension emerging from the analysis is the development of **hybrid learning models** that combine online and in-person activities. This represents one of the central focuses of the research. Digital resources are frequently used to connect online educational experiences with onsite workshops, screenings, classroom activities and collaborative projects. The majority of the practices illustrate the growing importance of hybrid educational configurations in film education.
Another highly recurrent purpose concerns teacher and facilitator support. Many practices employ digital tools to **provide educators with pedagogical resources**, methodological guidance, toolkits and teaching materials. The analysis indicates that supporting educators is one of the strongest pedagogical functions of digital technologies within film education, helping teachers integrate audiovisual literacy and innovative methodologies into their educational activities.
Finally, some practices **extend the use of digital tools beyond formal educational purposes**. Additional functions include communication, dissemination, community engagement and collaborative participation. These practices demonstrate how digital environments can strengthen audience engagement, facilitate networking and encourage long-term cultural participation, expanding the impact of film education initiatives beyond the classroom context.

Q15: How does the initiative integrate online and in-person components?

Online–onsite integration model	Main recurring elements	Relevant best practices
Online resources supporting onsite activities	Digital platforms, educational materials and online resources are primarily used to prepare, accompany or extend onsite educational activities.	BP02_CZ; BP04_FR; BP07_FR; BP09_IE; BP10_IE; BP11_IE; BP19_SL
Digital preparation and onsite practice	Digital tools are used for preparation, research or preliminary activities, while practical and creative work takes place onsite.	BP03_CZ; BP05_FR; BP11_IE
Blended educational environments	Online and in-person components are structurally interconnected within integrated educational pathways.	BP06_FR; BP13_IT; BP18_PT; BP17_PT
Autonomous online learning combined with collective onsite experiences	Participants access digital resources individually while onsite activities focus on discussion, participation and collaborative learning.	BP01_BG; BP04_FR
Continuous interaction between online and onsite dimensions	The initiative maintains an ongoing relationship between digital interaction and physical participation throughout the educational process.	BP08_GE; BP12_IT

Online–onsite integration model	Main recurring elements	Relevant best practices
Limited or supportive online integration	Digital tools are present but mainly play a secondary or logistical support role within predominantly onsite educational activities.	BP09_IE; BP10_IE

The analysed initiatives demonstrate a wide variety of approaches in **integrating online and in-person components** within media and film education activities. Overall, the comparison highlights a progressive shift from simple digital support functions toward more complex hybrid educational ecosystems, where online and onsite dimensions become increasingly interconnected throughout the learning process.
One of the most widespread models is the **use of online resources supporting onsite activities**. In this configuration, digital platforms, educational materials and online tools primarily serve as preparatory, **accompanying or follow-up elements for face-to-face educational experiences** such as screenings, workshops and classroom activities. In these cases, the online dimension mainly functions as pedagogical support, providing participants with access to materials, contextual information, learning exercises or communication channels that enrich onsite participation without fundamentally transforming the structure of the educational process.

> **Example: The initiative *One World in Schools* (BP02_CZ) combines online access to films and teaching materials with in-person classroom implementation. Teachers use the online platform to select content and prepare lessons, which are then delivered face-to-face through screenings, discussions, and classroom activities.**

A more advanced level of integration emerges in blended educational environments, where online and in-person components are **structurally interconnected within a single educational pathway**. These Initiatives develop genuinely hybrid ecosystems in which digital and physical learning environments are pedagogically interdependent rather than simply complementary. In these models, participants move continuously between online and onsite activities, with each dimension contributing directly to the achievement of learning objectives. The educational process is therefore designed as a **coherent combination of remote interaction, collaborative work, practical activities and in-person engagement**.

> **Example: The platform *Nanouk* (BP06_FR) can be used before and after the cinema screening, extending the experience. The students can prepare for the screening in class, then watch the film at the cinema, and follow up on their analysis with online activities.**

Several practices also follow a model of digital preparation and **onsite practice**. This approach is especially common in filmmaking and **workshop-based educational contexts**. In these initiatives, digital tools are used for preliminary activities such as research, script development, planning or theoretical preparation, while practical and creative work is carried out onsite through hands-on workshops, production activities or collaborative exercises. The combination allows participants to acquire theoretical knowledge online while applying skills directly in physical environments that support experimentation and teamwork.

> **Example: The initiative *Animetod* (BP03_CZ) supports educators in integrating animation and audiovisual creation into educational contexts through accessible, practice-based methods. The initiative combines analogue and digital tools (stop-motion apps on mobile devices) and is typically implemented in on-site workshop settings, with ICT used as a supporting tool for creation and documentation.**

Another frequently recurring configuration **combines autonomous online learning with collective onsite experiences**. In some cases, participants independently access digital resources, educational content or audiovisual materials before participating in collective discussions, workshops or group activities onsite. This model promotes self-paced learning while preserving the importance of social interaction, educational mediation and collaborative reflection during face-to-face encounters.

> **Example: *Knigovishte* (BP01_BG) operates as a hybrid learning model, where digital engagement is closely connected to in-person educational practice. Students interact with the platform online by reading content and completing interactive quizzes, either individually or as part of assigned tasks. These online activities are then integrated into classroom settings, where teachers guide discussions, support interpretation, and encourage reflection on the content. The digital results (such as quiz performance and progress) are often used as a starting point for in-person activities, including group discussions, collaborative work, and further analysis.**

Some initiatives go even further by establishing **continuous interaction between online and onsite dimensions** throughout the entire educational process. Practices such as *History of Cinema / Teaching 20th-century history through films* and *Schermi in Classe* partially blur the distinction between digital and physical participation, creating ongoing hybrid learning environments. In these cases, communication, collaboration, content sharing and educational interaction continue seamlessly across both dimensions, allowing participants to remain engaged before, during and after onsite activities. This continuity contributes to greater flexibility, sustained participation and stronger community building.

> **Example: *Schermi in Classe* (BP12_IT) demonstrates a strong integration of online and in-person learning components. Teachers access and select films and educational materials through a dedicated digital platform, while learning activities are further developed in classrooms through discussions, workshops, and laboratory-based exercises. Students' outputs and reflections are subsequently shared and disseminated through digital tools, including online diaries and magazines, creating a continuous exchange between digital and physical learning spaces.**

At the same time, the analysis shows that **not all initiatives fully integrate digital dimensions into their pedagogical models**. In some cases, online integration remains limited or mainly supportive, as observed in *Irish Film Institute Education Programme* and *OIDE Drama, Film and Theatre Studies Online Resources*. Here, digital tools primarily serve logistical, informational or complementary purposes within predominantly onsite educational activities. While online elements may facilitate communication or provide additional materials, the core educational experience continues to rely on physical participation and face-to-face interaction.
Overall, the comparison reveals diversity in the ways initiatives combine online and in-person components, while also highlighting a broader shift toward increasingly integrated hybrid models that connect remote and physical participation in continuous and mutually reinforcing ways. This evolution reflects wider transformations in educational methodologies, where digital environments are no longer understood merely as supplementary tools, but as integral elements of participatory, collaborative, and flexible learning ecosystems. At the same time, however, the analysed good practices demonstrate that onsite teaching and face-to-face interaction remain essential within media and film education. Direct participation, collaborative activities, and experiential learning continue to represent central pedagogical dimensions, which explains why many initiatives adopt blended approaches that combine the accessibility and flexibility of digital resources with the educational value of in-person experiences.

Q16: In which settings are ICT tools mainly used?

Main settings of ICT use	Main recurring elements	Relevant best practices
Classroom-based educational settings	ICT tools are mainly used within classroom activities and school-based educational environments.	BP01_BG; BP02_CZ; BP06_FR; BP07_FR; BP09_IE; BP10_IE; BP13_IT; BP12_IT; BP14_PT; BP18_PT; BP19_SL
Workshops and laboratory activities	Digital technologies are integrated into practical workshops, filmmaking activities and collaborative laboratory settings.	BP03_CZ; BP11_IE
Cultural institutions and cinema venues	ICT tools support activities taking place in cinemas, cinematheques, festivals and cultural institutions.	BP04_FR; BP05_FR; BP07_FR; BP19_SL
Online learning environments	ICT tools are employed within autonomous or platform-based online educational activities.	BP01_BG; BP04_FR; BP18_PT; BP08_GE; BP19_SL
Hybrid educational settings	Digital resources are used across both online and onsite dimensions within integrated educational pathways.	BP06_FR; BP13_IT; BP18_PT; BP16_PL
Community and informal learning contexts	Digital tools are used within local, community-based or non-formal educational environments.	BP16_PL; BP08_GE; BP14_PL

Information and Communication Technologies (ICT) are now widely integrated into a diverse range of educational and cultural contexts, where they serve different purposes depending on the environment in which they are applied.
First, one of the main settings is **classroom-based** educational environments. In these contexts, ICT tools are mainly used within structured school activities and formal learning situations. They support teaching and learning processes

by enabling the presentation of content, facilitating interaction between teachers and students, and enriching pedagogical practices. The classroom therefore remains one of the central spaces for the educational use of digital technologies, particularly in film and media education.
Another important context is **workshops and laboratory-based** activities, where digital tools are embedded in hands-on, collaborative learning experiences. In these settings, ICT is not only a support tool but an integral part of creative production processes, especially in filmmaking and audiovisual creation. This approach is typical of participatory and practice-oriented educational models, where learning takes place through active engagement and group work.
Another significant context is represented by **cultural institutions and cinema venues**, such as cinemas, film archives, and festivals. In these settings, ICT tools are used to support cultural mediation, audience engagement, and the promotion of audiovisual heritage. Digital technologies thus extend educational practices beyond formal schooling, reaching wider and more diverse audiences.
A third key setting is **online learning environments**, where ICT enables autonomous or platform-based educational activities. In this case, digital technologies play a central role in ensuring access to learning materials at a distance, offering flexibility in terms of time and space. These environments are increasingly important as they support more inclusive and accessible forms of education.
Closely related are **hybrid educational settings**, which combine online and face-to-face learning within integrated educational pathways. Here, digital resources ensure continuity between physical and virtual learning experiences. Hybrid models are becoming increasingly central as they combine the strengths of in-person interaction with the advantages of digital learning.
Finally, ICT is also widely used in **community and informal learning contexts**, where it supports local initiatives and non-formal educational activities. In these environments, digital tools help broaden participation and foster inclusion, reaching groups that may not be directly connected to formal educational institutions.
In conclusion, ICT use across educational and cultural settings is highly diverse and multifaceted. From classrooms and workshops to online platforms, hybrid models, cultural institutions, and community-based initiatives, digital technologies play a transversal role in supporting learning, creativity, and participation. This diversity highlights how ICT has become an essential component of a more flexible, connected, and multi-layered educational landscape.

Q17: What challenges or barriers have emerged in the use of ICT?

Challenges and barriers in the use of ICT	Main recurring elements	Relevant best practices
Technical and infrastructural limitations	Limited access to equipment, unstable digital infrastructures or insufficient technological resources.	BP01_BG; BP03_CZ; BP04_FR; BP06_FR; BP08_GE; BP12_IT; BP13_IT; BP17_PT; BP18_PT
Digital divide and unequal access	Differences in access to devices, connectivity and digital competences among participants or schools.	BP01_BG; BP03_CZ; BP04_FR; BP10_IE; BP13_IT; BP18_PT
Need for teacher training and digital competences	Difficulties related to educators' familiarity with digital tools and hybrid educational methodologies.	BP04_FR; BP06_FR; BP12_IT; BP13_IT; BP17_PT
Balancing online and onsite dimensions	Difficulties in creating meaningful pedagogical integration between digital activities and in-person educational experiences.	BP03_CZ; BP05_FR; BP13_IT; BP18_PT; BP19_SL;
Maintaining participation and engagement online	Challenges related to sustaining interaction, attention and active participation within digital environments.	BP09_IE; BP10_IE; BP11_IE
Pedagogical adaptation of digital tools	Difficulties in adapting digital technologies to specific educational goals and pedagogical contexts.	BP04_FR; BP14_PL; BP12_IT
Time, workload and organisational complexity	Increased organisational effort linked to the management of hybrid educational activities and digital infrastructures.	BP10_IE; BP13_IT; BP18_PT; BP07_FR; BP08_GE
Resistance to technological integration	Cultural or institutional resistance toward the integration of ICT tools within educational practices.	BP07_FR

However, alongside the advantages, a series of challenges and barriers has emerged that continue to shape how effectively ICT can be integrated into teaching and learning practices.
One of the most persistent obstacles concerns **technical and infrastructural limitations**. In many contexts, access to reliable equipment, stable internet connections, and adequate digital infrastructure remains uneven. Smaller institutions or locally based initiatives are often particularly affected, as they may lack the financial or logistical capacity to maintain up-to-date technological resources. As a result, the success of ICT-based initiatives is frequently constrained not by pedagogical intent, but by material conditions.
These disparities are evident both at the individual level, where **participants may lack adequate technological equipment or skills**, and at the institutional level, where schools and educational organisations operate with varying degrees of digital infrastructure and support.
Another key barrier lies in the **need for teacher training**. Even when technological tools are available, their effective use depends heavily on educators' ability to integrate them into teaching practice. A lack of familiarity with digital tools or hybrid pedagogical approaches can reduce the effectiveness of ICT implementation. Consequently, many successful practices emphasize the importance of continuous professional development and targeted pedagogical support, especially for teachers.
A further challenge involves the **balancing of online and onsite learning dimensions**. Hybrid educational models often struggle to create a coherent integration between digital activities and in-person experiences. Instead of complementing each other, these two dimensions can sometimes become fragmented, leading to a disjointed learning experience.
In addition, **maintaining student participation and engagement** in online environments is frequently identified as a difficulty. While ICT enables new forms of interaction, replicating the immediacy and dynamism of face-to-face engagement can be challenging. Without careful design, online learning environments risk reducing interaction and active participation, which are essential for effective learning processes.
Another important issue is the **pedagogical adaptation of digital tools**. Digital technologies cannot simply be transferred into educational contexts without modification. They require careful alignment with learning objectives and pedagogical strategies. Several initiatives underline that ICT should be seen not as a neutral instrument, but as something that must be shaped and mediated by educational intent in order to be effective.
The integration of ICT also often leads to increased **time demands, workload, and organisational complexity**. Managing digital platforms, preparing hybrid activities, and maintaining technological systems require additional coordination and long-term effort. This can place significant pressure on educators and institutions, particularly when adequate support structures are lacking.
Finally, **resistance to technological integration** remains a barrier in some contexts. Institutional culture, established teaching habits, or scepticism toward digital innovation can slow down or limit the adoption of ICT. Even when infrastructure and training are available, cultural resistance may prevent full integration into educational practice.
In conclusion, while ICT offers considerable potential to enhance education, its effective implementation depends on addressing a complex set of interrelated challenges. These include infrastructure, equity, skills development, pedagogical design, engagement, organisational capacity, and institutional culture. Overcoming these barriers requires not only technological investment, but also sustained pedagogical support and systemic change.

Q18: What forms of training are available for teachers and educators?

Forms of training available for teachers and educators	Main recurring elements	Relevant best practices
Structured teacher training programmes	Formal training activities, seminars and dedicated educational programmes for teachers and educators.	BP06_FR; BP07_FR; BP10_IE; BP13_IT; BP14_PL
Online pedagogical resources and self-training	Teachers are supported through online toolkits, educational platforms and autonomous learning resources.	BP01_BG; BP04_FR; BP17_PT; BP18_PT
Workshops and practice-based training	Hands-on workshops focused on audiovisual practices, filmmaking and participatory educational methodologies.	BP03_CZ; BP05_FR
Hybrid training models	Training activities combine online resources with in-person seminars, workshops or educational meetings.	BP02_CZ; BP06_FR; BP13_IT

Forms of training available for teachers and educators	Main recurring elements	Relevant best practices
Peer-learning and collaborative professional development	Teachers and educators exchange practices, methodologies and experiences through collaborative networks and shared learning environments.	BP12_IT
Limited or informal training availability	Teacher support exists but remains occasional, informal or weakly structured.	BP08_GE; BP17_PT; BP05_FR

Teacher and educator training plays a crucial role in supporting the effective integration of film education and digital tools within educational contexts. Across the benchmarked practices analysed, several forms of training emerge, each reflecting different pedagogical priorities, institutional structures and levels of professional support. Despite their diversity, these training models share common objectives: strengthening teachers' competences, promoting innovative methodologies and fostering confidence in the use of audiovisual and digital practices in education.

One of the most significant and recurring forms of support is represented by **structured teacher training programmes**. These include formal seminars, certified courses, specialised educational programmes and institutional training pathways specifically designed for teachers and educators. Examples such as *Nanouk*, *OIDE Drama, Film and Theatre Studies Online Resources*, *Piano Nazionale Cinema e Immagini per la Scuola*, *Filmoteka Szkolna* and *National policy on Film Education* demonstrate how structured training constitutes a key enabling condition for the successful integration of film education into schools and educational institutions. These programmes often provide both theoretical frameworks and practical methodologies, allowing educators to develop pedagogical competences related to audiovisual language, critical media literacy and digital creativity. Comparative analysis shows that where structured programmes are available, teachers tend to feel more supported and more capable of implementing innovative practices in a sustainable way.

Alongside formal programmes, many initiatives rely on **online pedagogical resources and self-training opportunities**. In these cases (*Knigovishte; UPOPI; 1 Filme por Mês; Plano Nacional de Cinema*) educators access digital platforms, online toolkits, teaching materials and autonomous learning environments that support continuous professional development. Online resources allow educators to learn at their own pace, revisit materials when needed and adapt learning paths to their professional contexts.

Another highly recurrent approach is represented by **workshops and practice-based training activities**. These initiatives focus on hands-on experiences, collaborative experimentation and direct engagement with audiovisual production practices. Examples such as *Animetod* and *TUMO Paris* illustrate how teachers are often trained through filmmaking workshops, participatory media activities and creative laboratories where learning occurs through practice. This model is especially common in projects centred on active creation and student participation. Rather than focusing exclusively on theoretical instruction, practice-based training helps educators develop confidence with digital tools, storytelling techniques and collaborative pedagogies. It also enables teachers to experience the same creative processes that students later undertake in classrooms or community projects.

The analysis also reveals the increasing diffusion of **hybrid training models**, which combine online learning resources with face-to-face seminars, workshops and educational meetings. Initiatives such as *One World in Schools*, *Nanouk* and *Piano Nazionale Cinema e Immagini per la Scuola* demonstrate how hybrid configurations reflect the broader integration between online and onsite dimensions that characterises contemporary education systems. Hybrid training offers several advantages: it combines the accessibility and flexibility of digital learning with the relational and experiential value of in-person interaction. Teachers can therefore benefit from continuous online support while also participating in collective moments of discussion, networking and practical experimentation.

An additional dimension emerging from the benchmark analysis concerns **peer-learning and collaborative professional development**. Some initiatives prioritise horizontal exchange among teachers rather than relying exclusively on institutional training structures. In practices such as *Schermi in Classe*, educators share methodologies, experiences and teaching strategies through collaborative networks and communities of practice. This approach recognises teachers not only as recipients of training but also as active producers of pedagogical knowledge.

However, the analysis also highlights situations characterised by **limited or informal training availability**. In some contexts, teacher support remains occasional or absent, as illustrated by *History of Cinema / Teaching 20th-century history through films, Kinodvor's Programme for Schools and partially TUMO Paris*. In these cases, the development of competences often depends largely on individual initiative, personal motivation and informal learning processes. Teachers may rely on self-directed experimentation, peer exchange or external cultural organisations without benefiting from systematic institutional support. Comparative observations indicate that these conditions can generate inequalities in access to training opportunities and may limit the long-term sustainability of audiovisual education initiatives.

Overall, the benchmark analysis demonstrates that teacher and educator training constitutes a central pillar for the successful implementation of film education and digital pedagogies. Effective teacher training not only enhances technical competences but also contributes to broader pedagogical innovation, enabling educators to foster critical thinking, creativity and active participation among learners.



1.4.4. S4 - ACCESSIBILITY

Q19: Does the initiative support participation of individuals with disabilities?

The analysis of the selected best practices reveals a mixed picture regarding support for the participation of individuals with disabilities.
A first recurring element concerns the presence of significant systemic gaps: most of the evaluated institutions **do not appear to have dedicated or formalized support frameworks specifically designed for users with disabilities**. As a result, accessibility is often addressed through broader inclusion strategies rather than through structured, institution-wide policies.
In the absence of comprehensive disability support frameworks, many initiatives rely heavily on **platform accessibility and the inherent flexibility of digital resources**. Across several practices, inclusion is supported through foundational digital features such as **multi-language subtitling, descriptive texts, alternative formats, and adaptable content structures**. These tools contribute to making audiovisual content more accessible and allow participants to engage with educational resources in ways that better respond to individual needs.

> **Example: in *UPOPI* (BP04_FR) all online content is free and accessible on different devices (computer, tablet). The platform is compatible with standard web accessibility tools (screen readers, keyboard navigation). Subtitles and descriptive texts are provided for some videos and analyses.**

A second recurring pattern concerns the use of **flexible implementation models**. Support is frequently driven by **modular, self-paced learning structures and ready-to-use digital tools designed to accommodate different learning rhythms and educational requirements**. Several initiatives provide structured classroom resources that can be easily adapted to a variety of special educational needs, while self-directed digital environments allow users to customize their own learning trajectories. This flexibility emerges as one of the most common strategies for addressing diversity within educational settings.

> **Example: *Schermi in Classe* (BP12_IT) combines school-based film education activities with flexible digital resources designed to support diverse educational contexts. The initiative provides structured teaching materials, adaptable learning pathways, and online tools that can be integrated into classroom practice according to different learning needs. Although no comprehensive disability framework is explicitly documented, the programme demonstrates how pedagogical flexibility and modular digital resources can support broader accessibility and participation.**

The analysis also highlights a strong connection between disability support and broader equity-focused approaches. In many cases, socio-economic and physical accessibility are treated as closely related issues. Consequently, a significant number of institutions **prioritize** the deployment of digital platforms, educational resources, and offline support **activities within disadvantaged, under-resourced, or geographically marginalised school networks**.
This approach reflects a broader commitment to reaching vulnerable student populations and reducing barriers to participation through targeted institutional outreach.
Overall, the findings reveal a widespread deficit in structured disability strategies across the analysed initiatives. Nevertheless, institutions frequently compensate for these limitations by leveraging the flexibility of digital assets and adaptable educational resources. A clear cross-national consensus emerges regarding the importance of geographical and socio-economic targeting, with partners from Western, Central, and Eastern Europe consistently using school-level interventions to reach vulnerable learners. At the same time, accessibility remains fragmented. Features such as subtitling, descriptive texts, and alternative formats are implemented robustly in certain national contexts but have not yet been standardized consistently across all of the practices analysed. The analysis therefore suggests that, while important steps have been taken towards greater accessibility, significant opportunities remain for the development of more systematic and coherent disability support strategies within European film education initiatives.

Q20: Are there strategies to ensure inclusion of disadvantaged groups?

The analysis of the selected best practices reveals a strong and widespread commitment to the inclusion of disadvantaged groups across European film education initiatives. One of the most recurring elements concerns what can be described as a universal access mandate. **Ensuring free, affordable, and openly accessible entry points emerges as a core structural priority for the vast majority of participating institutions**. In many cases, educational resources, films, pedagogical materials, and digital tools are made available free of charge, reflecting a shared understanding that economic accessibility constitutes a fundamental prerequisite for meaningful participation in film education.
Despite this broad commitment, the analysis also highlights a degree of institutional variation. While many initiatives have developed explicit strategies aimed at reaching disadvantaged audiences, **a smaller group of organisations still lacks formalised or targeted inclusion measures**. As a result, access is often achieved indirectly through the general openness of educational resources rather than through dedicated programmes specifically designed for vulnerable groups.

> **Example: for *Irish Film Institute Education Programme* (BP09_IE), *OIDE Drama, Film and Theatre Studies Online Resources* (BP10_IE) and *Fresh Film Festival* (BP11_IE) there is no information about any strategies to ensure inclusion of disadvantaged groups.**

A second recurring pattern concerns the importance of what may be defined as **dual-environment hybridity**. Across numerous practices, inclusion is supported by combining physical and digital learning environments. Educational activities frequently take place both within schools and within cultural venues such as cinemas, while digital platforms provide complementary resources that can be accessed independently of geographical location or institutional capacity. This combination allows initiatives to **reduce barriers related to cost, mobility, and access to cultural infrastructure, particularly in remote or underserved areas**.

> **Example: *1 Filme por Mês* (BP17_PT) combines online access to films and educational materials with classroom-based activities and collective screenings. Its affordable cost, nationwide reach, and integration within schools help reduce barriers related to transport, economic disadvantage, and limited cultural infrastructure. By connecting digital delivery with local educational participation, the programme illustrates how hybrid models can contribute to the inclusion of disadvantaged groups across diverse territorial contexts.**

Closely connected to this dimension is the widespread use of geographical prioritisation strategies. Many institutions **explicitly target under-resourced schools, rural territories, peripheral regions, and socio-economically disadvantaged communities**. Outreach activities are often designed to reach educational contexts where access to cinema, cultural institutions, or specialised educational resources may be limited. This territorial approach appears consistently across different national contexts and reflects a shared understanding that inclusion requires active efforts to reach communities that might otherwise remain excluded from cultural and educational opportunities.

> **Example: *The National Plan Cinema e Immagini per la Scuola* (BP13_IT) promotes inclusion mainly through its structure and funding model, ensuring access across diverse regions and socio-economic contexts. It supports projects nationwide, including peripheral and underserved areas, encourages participation from schools in varied contexts, and fosters partnerships with cultural organisations reaching diverse audiences. A key initiative, *Visioni Fuori Luogo*, specifically targets marginal areas to expand access to audiovisual culture.**

The analysis also highlights the importance of **community-led co-creation and participatory engagement**. Several initiatives promote collaborative forms of event organisation, participatory design processes, and structured dialogue with local communities. Rather than conceiving inclusion solely as access to pre-existing educational content, these practices seek to involve participants directly in the creation and shaping of educational experiences. This approach contributes to strengthening local ownership, relevance, and long-term engagement.

> **Example: The initiative Animetod (BPCZ_03) supports inclusion through its low-threshold approach, using accessible tools and adaptable methods that can be implemented in diverse contexts. Its emphasis on collaborative creation also supports participation across different groups and skill levels.**

Overall, the findings suggest that inclusion of disadvantaged groups is addressed through a combination of open-access infrastructures, targeted territorial outreach, hybrid educational delivery, and participatory methodologies. At the same time, significant challenges remain. While the majority of initiatives successfully reduce economic and geographical barriers through free digital resources and school-based delivery models, more systematic and formalised inclusion strategies are not yet consistently present across all practices. The analysis therefore highlights both the progress achieved and the need for further development of coherent institutional approaches capable of ensuring that participation in film education is genuinely accessible to all learners, regardless of their socio-economic, geographical, or cultural circumstances.



1.5. META-ANALYSIS

FROM INDIVIDUAL PRACTICES TO RECURRING PATTERNS

The benchmark analysis presented in the previous sections has examined a diverse corpus of European film education practices through multiple analytical lenses, including organisational structures, pedagogical approaches, digital dimensions, and accessibility strategies. While each initiative reflects specific national, cultural, and institutional contexts, the comparative methodology adopted in this study makes it possible to move beyond the level of individual cases and identify broader patterns that emerge across the corpus as a whole.

The objective of this meta-analysis is therefore not to evaluate individual practices, nor to establish a hierarchy between different models, but rather to identify recurring configurations, shared tendencies, and common principles that characterise contemporary film education in Europe. By comparing initiatives operating in different countries, educational systems, and organisational environments, it becomes possible to observe how similar challenges are addressed through different solutions, and how diverse practices often converge around common educational objectives and methodological approaches.

The analysis reveals that, despite their diversity, the selected initiatives share a number of underlying characteristics. Across the corpus, film education increasingly appears as a collaborative field involving educational institutions, cultural organisations, public authorities, civil society actors, and creative professionals. At the same time, many practices demonstrate a growing emphasis on participation, active engagement, and learner-centred pedagogies, moving beyond traditional models of cultural transmission.

The benchmark also highlights the growing importance of digital technologies and hybrid learning environments. Rather than functioning as isolated technological additions, digital tools are increasingly integrated into broader pedagogical strategies that connect online and onsite dimensions, support access to audiovisual culture, and extend learning opportunities beyond physical educational settings. At the same time, the analysis confirms the continuing importance of human mediation, teacher support, and cultural facilitation in ensuring the effectiveness of educational experiences.

Finally, accessibility and inclusion emerge not as separate objectives, but as transversal principles that increasingly shape the design and implementation of film education initiatives. Across different contexts, practices seek to broaden participation, reduce barriers to access, and create more inclusive opportunities for engagement with cinema and audiovisual culture.

The following sections synthesise these recurring patterns through five interconnected perspectives that emerged from the benchmark analysis: film education as a collaborative ecosystem; participation and active engagement as core educational principles; the hybridisation of learning environments; the central role of teachers and cultural mediators; and inclusion as a cross-cutting dimension of contemporary film education practices.

FILM EDUCATION AS A COLLABORATIVE ECOSYSTEM

One of the most significant findings emerging from the benchmark analysis concerns the collaborative nature of contemporary film education practices. Although the selected initiatives differ considerably in terms of scale, governance structures, funding models, and educational contexts, a common tendency can be observed across the corpus: film education increasingly operates through networks of cooperation rather than through isolated institutional actors.

The analysis demonstrates that successful initiatives rarely depend on a single organisation or educational environment. Instead, they are typically embedded within broader ecosystems that connect schools, cultural institutions, public authorities, civil society organisations, film professionals, and local communities. This collaborative dimension appears across different national contexts and organisational models, suggesting that partnership-building has become a fundamental condition for the development and sustainability of film education activities.

The benchmark highlights the importance of hybrid partnership structures, which represent the most recurrent configuration among the analysed practices. These models combine the institutional stability and strategic support provided by public bodies with the flexibility, innovation, and community-oriented approaches often associated with cultural organisations, NGOs, and independent educational actors. Rather than operating in parallel, these different stakeholders frequently contribute complementary resources, expertise, and perspectives, creating more comprehensive educational environments.

Schools remain central actors within these ecosystems. Even when initiatives are developed outside formal curricula or involve non-formal educational approaches, schools often provide the primary point of access to learners and play a crucial role in ensuring continuity and educational impact. At the same time, cultural institutions such as cinematheques, film festivals, archives, and media centres increasingly act as pedagogical partners rather than simple content providers. Their role extends beyond cultural dissemination to include mediation, facilitation, and the creation of meaningful connections between learners and audiovisual culture.

Another important aspect emerging from the benchmark is the growing relevance of territorial and community-

based networks. Several initiatives demonstrate how film education can function as a catalyst for local cultural participation, bringing together educational institutions, cultural actors, families, community organisations, and creative professionals. These collaborations contribute not only to educational outcomes but also to wider processes of cultural engagement and community development.
Taken together, these observations suggest that film education should not be understood as a discrete educational activity confined to classrooms or cultural institutions. Rather, it increasingly functions as a collaborative ecosystem in which educational, cultural, and civic actors jointly contribute to the creation of learning opportunities. The effectiveness of many of the analysed practices appears to depend precisely on their ability to connect these different dimensions, creating environments where educational objectives, cultural participation, and community engagement reinforce one another.

PARTICIPATION AND ACTIVE ENGAGEMENT AS CORE EDUCATIONAL PRINCIPLES

A second major pattern emerging from the benchmark analysis concerns the central role of participation and active engagement within contemporary film education practices. Across the analysed initiatives, a clear shift can be observed away from transmissive educational models based primarily on content delivery and towards approaches that position learners as active participants in the educational process.
This tendency is visible across a wide range of pedagogical configurations. Whether focused on film appreciation, audiovisual production, critical analysis, or hybrid combinations of these approaches, many initiatives emphasise interaction, collaboration, discussion, and experiential learning. Rather than treating cinema simply as an object of study, these practices encourage learners to engage with audiovisual culture through direct participation, creative experimentation, and collective reflection.
One of the most recurrent characteristics of the analysed practices is the strong presence of participatory methodologies. Workshops, collaborative projects, filmmaking activities, peer-learning experiences, and group discussions frequently play a central role within educational pathways. These approaches allow participants not only to acquire knowledge about cinema and audiovisual language, but also to develop their own interpretations, creative outputs, and critical perspectives. Learning therefore becomes an active process based on exploration, dialogue, and shared experience.
The benchmark analysis also highlights the growing importance of creative production within film education. In many initiatives, learners are encouraged to move beyond the role of spectators and engage directly in storytelling, audiovisual creation, editing, animation, and filmmaking activities. These experiences support the development of technical skills, but their educational value extends much further. Through creative production, participants are invited to express personal viewpoints, experiment with different forms of communication, and engage critically with the media environments that surround them.
At the same time, participation is not limited to creative production alone. Many practices place equal emphasis on discussion, interpretation, and critical engagement with film content. Screenings, debates, guided analysis sessions, and collective reflection activities remain fundamental components of numerous educational models. These experiences encourage learners to develop critical thinking skills, articulate their own perspectives, and engage with diverse cultural, social, and political themes through cinema.
The recurrence of these approaches across different countries and organisational contexts suggests that participation is increasingly understood as a foundational pedagogical principle within film education. Rather than focusing exclusively on the transmission of knowledge, contemporary initiatives seek to create learning environments in which learners actively construct meaning, collaborate with others, and develop a personal relationship with cinema and audiovisual culture.
Taken together, these findings indicate that active engagement has become one of the defining characteristics of contemporary film education practices. Whether through discussion, creation, collaboration, or critical reflection, participation emerges not simply as a methodological choice, but as a core educational value that shapes how learning experiences are designed and delivered.

HYBRIDISATION OF LEARNING ENVIRONMENTS

One of the most distinctive findings emerging from the benchmark analysis concerns the progressive hybridisation of learning environments within contemporary film education. Across the analysed practices, digital technologies rarely appear as isolated tools or purely technical resources. Instead, they are increasingly embedded within broader educational strategies that combine online and in-person experiences, creating more flexible, interconnected and multi-layered learning environments.
The analysis reveals that the relationship between digital and onsite dimensions has evolved significantly in recent years. In many initiatives, digital tools no longer serve exclusively as repositories of educational content or communication channels. Rather, they function as integral components of educational pathways, supporting preparation, participation, collaboration, reflection, and continuity throughout the learning process. This evolution reflects a broader shift in educational thinking, where learning is no longer confined to a single physical space but unfolds across multiple environments and moments of interaction.

At the same time, the benchmark demonstrates that hybridisation does not correspond to a simple transfer of educational activities from physical to digital environments. On the contrary, the most effective practices are those that recognise the distinct educational value of both dimensions and seek to combine them in complementary ways. Online environments frequently provide access to films, educational resources, collaborative tools, and autonomous learning opportunities, while onsite activities continue to offer essential spaces for discussion, collective reflection, creative experimentation, and social interaction.
The analysed practices suggest that hybrid learning environments are particularly effective when digital and in-person components are designed as mutually reinforcing elements of a coherent pedagogical strategy. In these cases, participants move between different educational settings according to specific learning objectives, benefiting from both the flexibility of digital resources and the experiential value of face-to-face engagement. Rather than existing as separate dimensions, online and onsite activities become part of a continuous educational experience.
Another important aspect emerging from the benchmark concerns the role of hybridisation in extending participation and accessibility. Digital environments frequently allow learners to access resources beyond the duration of workshops or classroom sessions, creating opportunities for self-directed learning, revision, and continued engagement. At the same time, online tools can support communication, networking, and community building, helping educational experiences maintain their impact over longer periods of time.
However, the analysis also highlights that successful hybridisation requires careful pedagogical design. Digital technologies do not automatically enhance learning outcomes simply by being introduced into educational contexts. Their effectiveness depends on how they are integrated into broader educational objectives, how they support interaction and participation, and how they complement rather than replace meaningful in-person experiences. In this respect, the benchmark confirms that the educational value of technology lies less in the tools themselves than in the pedagogical relationships they help create.
Overall, the analysed practices suggest that hybridisation is emerging as one of the defining characteristics of contemporary film education. Rather than representing a temporary response to technological change, hybrid learning environments increasingly appear as a stable educational paradigm capable of connecting cultural participation, digital innovation, and experiential learning within coherent and flexible educational ecosystems.

TEACHERS AND CULTURAL MEDIATORS AS KEY ENABLING ACTORS

Across all dimensions explored in the benchmark analysis, one recurring element consistently emerges as a crucial factor in the success of film education initiatives: the role of teachers, educators, and cultural mediators. Regardless of organisational models, pedagogical approaches, or levels of technological integration, the analysed practices demonstrate that meaningful educational experiences continue to depend on the presence of skilled professionals capable of guiding, facilitating, and contextualising learning processes.
The importance of these actors becomes particularly evident when considering the diversity of objectives pursued by film education initiatives. Film literacy, critical thinking, creativity, participation, digital competences, cultural awareness, and inclusion all require forms of educational mediation that cannot be fully delegated to technological tools or educational resources alone. Teachers and facilitators play a central role in transforming films, digital platforms, workshops, and educational materials into meaningful learning experiences.
The benchmark analysis also highlights how the role of educators has evolved alongside broader transformations in educational environments. In many initiatives, teachers are no longer positioned solely as transmitters of knowledge. Instead, they increasingly function as facilitators of learning, coordinators of collaborative activities, mediators between learners and cultural content, and guides within complex hybrid educational environments. This shift reflects wider pedagogical trends that emphasise active participation, learner autonomy, and collaborative knowledge construction.
Cultural mediators and professionals working within cinematheques, festivals, archives, and cultural institutions perform a similarly important function. Beyond providing access to films and audiovisual resources, they contribute expertise, contextual knowledge, and specialised pedagogical support. Their involvement often creates valuable connections between formal education systems and broader cultural ecosystems, helping learners engage with cinema not only as an educational resource but also as a cultural practice.
The findings related to teacher training further reinforce this perspective. Across many initiatives, professional development emerges as a key enabling condition for the successful implementation of film education activities, particularly in relation to digital technologies and hybrid learning models. Access to structured training, pedagogical resources, collaborative networks, and communities of practice appears closely linked to the capacity of educators to adopt innovative methodologies and sustain educational quality over time.
Perhaps most significantly, the benchmark suggests that the growing presence of digital technologies does not diminish the importance of human mediation. On the contrary, as educational environments become increasingly complex and interconnected, the need for pedagogical guidance, critical facilitation, and relational support becomes even more evident. Digital resources may expand access and create new learning opportunities, but their educational value ultimately depends on the ways in which teachers and cultural mediators integrate them into coherent learning experiences.
Taken together, these findings indicate that teachers, educators, and cultural mediators should be regarded not simply as operational actors within film education initiatives, but as key enabling agents whose expertise, guidance, and pedagogical vision remain fundamental to the success of contemporary film education practices.

INCLUSION AS A CROSS-CUTTING DIMENSION

The benchmark analysis reveals that inclusion and accessibility are not confined to a specific category of practices or educational objectives. Rather, they emerge as transversal principles that increasingly influence the design, implementation, and evaluation of film education initiatives across Europe.
While some practices explicitly identify inclusion as a primary objective, the comparative analysis suggests that accessibility and participation are often embedded within broader educational, cultural, and organisational strategies. This is evident in the diversity of approaches adopted by the analysed initiatives, including efforts to reach underserved communities, reduce geographical barriers, support different learning needs, promote cultural diversity, and expand opportunities for participation in audiovisual culture.
The importance of inclusion can be observed across all dimensions explored in the benchmark. Collaborative partnership models frequently seek to connect educational institutions with local communities and cultural organisations in order to broaden access to educational opportunities. Participatory pedagogies encourage active involvement and recognise learners as contributors rather than passive recipients. Hybrid learning environments extend access to resources and activities beyond physical settings, while teacher training and professional support help educators develop more inclusive and responsive educational practices.
The analysis also highlights that inclusion should not be understood exclusively in terms of access. Equally important are questions of representation, participation, voice, and belonging. Many initiatives seek not only to make film education available to wider audiences, but also to create environments in which diverse perspectives can be expressed, recognised, and valued. In this sense, inclusion becomes closely connected to broader objectives such as cultural participation, democratic engagement, and social cohesion.
At the same time, the benchmark demonstrates that inclusive educational practices require intentional design and sustained commitment. Accessibility does not emerge automatically from the availability of digital technologies, educational resources, or institutional support. Rather, it depends on the capacity of initiatives to identify barriers, adapt methodologies, and respond to the specific needs of different learners and communities.
Taken together, these findings suggest that inclusion should be considered a cross-cutting dimension of contemporary film education rather than a specialised area of intervention. It represents a guiding principle that shapes how educational opportunities are created, how participation is encouraged, and how cultural engagement is made meaningful and accessible to increasingly diverse audiences.

CONCLUDING REMARKS

The benchmark analysis has highlighted the diversity of contemporary film education practices across Europe while also revealing a number of recurring patterns that transcend national, institutional, and organisational differences. Despite the variety of contexts represented in the corpus, the analysed initiatives demonstrate significant convergence around several key principles that increasingly shape the field of film education.
The findings suggest that film education is evolving beyond traditional models centred exclusively on content transmission or isolated educational activities. Instead, many initiatives operate within collaborative ecosystems that connect educational institutions, cultural organisations, public bodies, creative professionals, and local communities. At the pedagogical level, participation, active engagement, creativity, and critical reflection emerge as central educational principles, encouraging learners to become active contributors to their own learning processes.
The analysis also highlights the growing relevance of hybrid learning environments, where digital technologies are integrated into broader pedagogical strategies that connect online and in-person experiences. At the same time, the benchmark consistently demonstrates the continuing importance of teachers, educators, and cultural mediators in facilitating meaningful learning experiences and supporting the effective use of digital tools. Across all dimensions of the analysis, inclusion and accessibility emerge as transversal principles that increasingly influence the design and implementation of educational practices.
Taken together, these findings do not point toward a single model of film education. Rather, they reveal a set of shared orientations and methodological tendencies that characterise many of the most innovative and effective practices currently operating across Europe. These recurring elements provide valuable insights into the conditions that support meaningful engagement with cinema and audiovisual culture in contemporary educational contexts.
Building on these observations, the following section explores how the patterns identified through the benchmark analysis can inform the design of future educational formats. Rather than proposing prescriptive solutions, it seeks to translate the lessons emerging from the analysed practices into a series of methodological considerations that may support the development of hybrid, participatory, and pedagogically meaningful film education experiences within the framework of The Film Corner Clubs project.

1.6. METHODOLOGICAL INSIGHTS FOR THE DESIGN OF THE FUTURE HYBRID FILM EDUCATION FORMATS

The benchmark analysis presented in this report was conceived not only as an exercise in mapping and comparing existing practices, but also as an opportunity to reflect on the future development of film education within increasingly complex educational, cultural, and technological environments. By analysing a diverse corpus of European initiatives and identifying recurring patterns across different contexts, it becomes possible to move beyond the description of existing practices and extract a number of methodological insights that may inform the design of future educational formats.
Rather than proposing a single model or a prescriptive framework, the benchmark suggests a set of interconnected principles that emerge consistently across many of the analysed initiatives. These principles can support the development of educational experiences capable of combining film literacy, creative participation, digital innovation, and meaningful engagement with cinema and audiovisual culture.

Principle #1: Starting from Film Language

A first recurring principle concerns the centrality of film language itself. Many of the most effective practices analysed within the benchmark do not begin with abstract concepts or generic media literacy objectives, but rather with specific elements of cinematic language such as framing, editing, sound, narrative construction, point of view, or visual composition. These elements provide concrete entry points through which learners can explore broader cultural, social, and artistic questions.
This approach allows educational activities to remain firmly connected to the specificity of cinema while simultaneously fostering critical thinking, interpretation, and creativity. Rather than treating film merely as a vehicle for discussing external themes, successful practices recognise film language as a meaningful object of investigation in its own right. Future hybrid formats should therefore maintain a strong connection with the formal and expressive dimensions of cinema, using them as starting points for both analysis and creation.

Principle #2: Connecting Critical and Creative Dimensions

A second principle concerns the relationship between critical understanding and creative production. One of the clearest findings emerging from the benchmark is that these dimensions are most effective when they are integrated rather than separated.
Many of the analysed initiatives encourage learners to move continuously between observation, interpretation, experimentation, and production. Learners analyse films in order to better understand creative choices, but they also engage in creative activities that deepen their understanding of film language. In this perspective, filmmaking, editing, storytelling, and other forms of creative practice are not conceived as isolated technical exercises, but as opportunities to develop critical awareness and aesthetic understanding.
Future educational formats should therefore avoid rigid distinctions between film appreciation and film practice. Instead, they should create opportunities for learners to experience cinema simultaneously as viewers, interpreters, and creators.

Principle #3: Designing Hybrid Learning Pathways

The benchmark strongly suggests that the most promising role of digital technologies lies not in replacing traditional educational environments but in extending and enriching them. Across the analysed practices, digital tools appear most effective when they are integrated into coherent pedagogical pathways that connect online and in-person experiences. In this perspective, digital environments can support preparation, exploration, collaboration, documentation, and reflection, while onsite activities continue to provide essential opportunities for discussion, collective viewing, experimentation, and social interaction. The educational value of hybrid learning does not derive from the presence of technology itself, but from the capacity to create meaningful connections between different moments, spaces, and forms of participation.

Future formats should therefore be conceived as integrated learning pathways in which online and onsite dimensions support one another within a unified educational design. Hybridisation should be understood as a pedagogical strategy rather than a technical solution.

Principle #4: Building Modular and Transferable Activities

Another recurring feature emerging from both the benchmark analysis and the experimental educational formats examined during the research process is the importance of modularity and transferability. Many successful activities are characterised by relatively simple structures that can be adapted to different age groups, educational contexts, cultural settings, and levels of technological availability.
Rather than relying on highly specialised resources or complex infrastructures, these activities often focus on clearly defined educational objectives and flexible methodological frameworks. This adaptability makes them easier to replicate, modify, and integrate into formal, non-formal, and informal educational environments.
Future hybrid formats should therefore prioritise educational designs that are scalable, transferable, and capable of functioning across different contexts without losing their pedagogical coherence.

Principle #5: Participation and Collaboration as Educational Foundations

Finally, the benchmark consistently highlights participation as one of the defining characteristics of contemporary film education. The analysed practices encourage learners to engage actively with films, ideas, and one another through discussion, collaboration, creative production, and shared reflection.
This participatory dimension extends beyond individual learning outcomes. It contributes to the creation of educational communities in which learners, educators, cultural institutions, and creative professionals become active participants in a shared process of cultural exploration. Participation is therefore not simply a methodological choice but a broader educational value connected to democratic engagement, cultural citizenship, and collective meaning-making.
Future formats should be designed to maximise opportunities for interaction, collaboration, and learner agency, recognising that meaningful engagement with cinema emerges most effectively through active participation rather than passive consumption.

Towards Hybrid Educational Ecosystems

Taken together, these insights suggest that future film education formats should not be conceived as isolated workshops, digital resources, or screening programmes. Rather, they should function as hybrid educational ecosystems capable of connecting critical analysis, creative practice, digital participation, cultural engagement, and collaborative learning.
The benchmark does not point towards a single ideal model. Instead, it reveals a series of methodological orientations that appear particularly effective across different contexts and educational traditions. These orientations provide a valuable foundation for the future development of The Film Corner Clubs and for the broader design of hybrid film education experiences capable of responding to the cultural and educational challenges of contemporary Europe.

SECTION 2 - INTERVIEWS

While the benchmark analysis provides a comparative overview of organisational models, pedagogical approaches and digital practices, the interviews presented in this section offer a complementary qualitative perspective. Conducted with leading European film education practitioners and researchers, they provide deeper insights into the challenges, opportunities and future directions of hybrid film education. The interviews were selected to represent different institutional, geographical and methodological perspectives, ranging from national film agencies and educational organisations to independent cultural initiatives and international experts. Together, they enrich the findings of the benchmark analysis by bringing forward the experiences, reflections and strategic visions of key actors in the European film education field.

2.1. Interview with Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny



The Film Corner Clubs (interviewer)
What does your project look like?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
I just have to mention something: our situation is very specific. The project was running very well, but later, due to a change in the leadership of our institution, everything was basically frozen for few years. We are now reorganising everything. I joined the team last summer, and we are working very hard to bring the project back to life again.
It is important to say that this ongoing project has a significant gap between 2021 and 2025, almost four years.
The Film Corner Clubs (interviewer)
Yes, it is important, and I also think it is interesting to know information like this, because these situations are part of projects run by large organisations at a national level. It does not mean that the best practice is not valuable for our purposes, because in any case the platform exists and it has a history.
I remember the first time I met Agata Sotomska from the Polish Film Institute. At that time, she was starting to introduce this platform, around 2013 more or less. So it is a very long-running project, and it is important for us to discuss it.
Also, the intention of these interviews is not to focus exclusively on the project itself. We are more interested in talking with our speakers in order to learn about their opinions and reflections on the topic we are investigating.
So, the first question is really about your project, Filmoteka Szkolna[1]. Please tell us something about it: when it was created, what it is about, what films are included — or at least some examples of them — and how the platform is accessible. Please tell us more about the project.
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
It is a very long-lasting project. It actually started in 2009. At the beginning, it was a package of films published by the Polish Film Institute, and the package of classical Polish films was sent to every school in Poland. Since it started in 2009, the project is now almost twenty years old.
Later, around 2013, as you mentioned, when you met Agata, they created a second edition of the project. They selected over sixty classical Polish films, including documentaries, feature films and animation, and this second edition became available online. This was something completely different.
Altogether, the project included more than one hundred films. At first they were distributed physically in packages, and later they became accessible online to teachers and pupils all over Poland, so they could watch the films wherever they wanted.

1 https://www.fina.gov.pl/edukacja/filmoteka-szkolna/

We also created educational materials to help teachers work with these films in the classroom. There were lesson plans and short texts explaining the history of each film, introducing the directors and the creators of the films.
As I mentioned, these were classical Polish films, mainly from the 1960s and 1970s, and some also from the 1950s. These were films that young people generally did not know very well.
Later, around 2018, we also added classical Polish animation to the package. These animations ranged from the 1940s to around the 1980s. They were not the most famous television series known by children, but rather artistic animations created by professional artists.
The aim of the project was to introduce this part of Polish cinema to teachers and students and to help teachers use these films in their daily educational activities, not only in Polish language classes but also in subjects such as English, art and music.
So we provided educational materials, lesson plans and teaching support. We also organised conferences in Warsaw about Polish cinema and film education in general.
In addition, we had teacher leaders who organised workshops and activities in their own local areas, allowing the project to spread more organically across the country.
We also organised workshops in schools throughout Poland, where film educators travelled to schools and conducted activities directly with students.
This year we have started doing this again. We currently have around twenty educators involved in the project, and they conduct workshops in schools for pupils, usually lasting around four hours, as well as workshops for teachers lasting around two hours.
So, overall, this is how the project works.
The Film Corner Clubs (interviewer)
Before moving on to the more methodological questions, I would like to ask something more about this format of activities. Mikolaj, of course, if you also have questions, feel free to ask. It is nice that you are here, and you can of course conduct the interview together with me.
I would like to know approximately how many schools, or how many students across the country, you are able to reach, and whether there is a preferred age range for the workshops you organise.
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
The films we were working with were often quite difficult to watch. Therefore, the project was mainly dedicated to students between the ages of 13 and 18.
Later, when we added classical Polish animation, we were also able to offer something for younger children. The animation section is mainly intended for the youngest pupils, roughly between the ages of 7 and 9 or 10.
However, as you can see, there is a sort of gap between the age of 10 and 13, because we only have a limited number of films that are more accessible and easier for that age group. These are mainly documentaries.
We also organize activities in schools for classes with students aged around 9 to 12, but this is definitely a smaller group. Overall, the project works best with slightly older students.
The Film Corner Clubs (interviewer)
And approximately how many schools in Poland are you able to cover?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
It depends. Before this interruption period, the project was reaching a very large number of schools. Around 200 to 300 schools were participating every year.
In terms of workshops, we were visiting at least 100 schools every year.
Now we are starting again, and so far we have around 100 schools participating in the project. However, we only restarted this winter, so I think the results are still very good.
So far, since March this year, we have conducted workshops in 25 schools. It is really a fresh start for us, but we already have a very long waiting list. Many teachers wanted their schools to be selected.
When we have the possibility to choose, we definitely prefer to work in smaller places where there is no cinema, for example villages and small towns rather than large cities, where access to culture is generally more limited.



The Film Corner Clubs (interviewer)
Can you tell us a little more about what happens during these workshops you organise in schools? We understand that there is the possibility simply to access the film library, but for those who request it, you also organise workshops for students and teachers. What do these workshops mainly consist of?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
Actually, at the beginning the project was mainly about bringing classical Polish cinema to the awareness of Polish society in general.
However, in the workshops we mainly use fragments of films. We select short excerpts from the films, and we currently have six thematic subjects from which teachers can choose: The beginnings of cinema, Basics of film scene analysis, Documentary, Is animation only for children?, Sound and music in film, Professions in movie industry
During the workshops, we explain what a film is, how to watch it, what elements it is composed of, and who creates it. We show excerpts and give exercises to the pupils, asking them questions and encouraging them to reflect.
After the workshops, students are aware of all the layers movies are created of and who are the creators of a film – who the director is, who the scenographer is, who writes the screenplay, who produces the film, and how all these elements contribute to filmmaking.
We have six different thematic options to choose from, but in general our goal is to teach youth how to be an aware and critical viewer.
Our goal is really to introduce cinema as a specific artistic language.
The Film Corner Clubs (interviewer)
Apart from the films themselves, are there also online resources available on the platform, such as film analyses or introductory documents to contextualise the films?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
Yes, absolutely. This is actually a very important part of the project: the educational materials for teachers.
After using these materials, teachers know how to work with the films and how they can use them in their school activities. The educational materials concern not only the films themselves, but also introductions to the creators, and very often they also analyse the titles in detail.
The Film Corner Clubs (interviewer)
One small question. I remember the project from the period when there were those DVD boxes with Polish films. But you mentioned that now you also organise workshops covering topics such as film history and film language. Do you also use other resources, such as foreign films or excerpts from foreign films?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
No, we focus mainly on Polish cinema.
In the workshops conducted by educators, they have the possibility to use other fragments or excerpts from films as references, but the main focus is always on Polish creators and Polish film titles.
I was also one of these educators myself for several years. I visited schools and conducted workshops, and sometimes, as illustrative examples, I used excerpts from other films as well.
However, the core of the workshops always has to remain classical Polish cinema. We are also currently asking educators to use films specifically from the Filmoteka Szkolna packages, rather than Polish cinema in general.
At the moment the situation is more complicated because some schools may still have the DVD packages, but so many years have passed that we do not know in what condition they are or whether schools still have the equipment necessary to use them.
Regarding online access, at the moment we do not have streaming access to the films because we currently do not hold the licences. We are now negotiating with another institution that holds those rights in order to share them with us.
This is a large institutional cooperation process, and the current situation is that we still do not have those licences.
That is why, for now, we are mainly trying to use excerpts that are still available on YouTube.
The Film Corner Clubs (interviewer)
Yes, in fact one of my questions was about rights negotiation, because I remember that at the beginning of the project it was very impressive that it was possible to put together around one hundred films, package them and send them to schools on DVD.
Rights clearance and rights negotiation are very complex processes. If you would like, could you tell us something more



about the historical management of rights within the project? You already mentioned the difficulties you are facing today, but it would be interesting to understand how these issues were managed at the beginning.
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
It was many years ago, and at that time the project was actually created by the Polish Film Institute. I do not know all the details, but I know that first there was a group of professors who selected the films for the box, and later there was a small team responsible for preparing the rights agreements and contracts.
I think that because the Polish Film Institute was — and still is — the main institution for Polish cinema, they were in a different position compared to other organisations. I think it was much easier for them to obtain the rights, because Polish filmmakers and artists generally wanted to maintain good relationships with the Institute.
However, there have been some strange situations over the years.
For example, there was one documentary — I do not know, Mikolaj, if you know it — which became quite famous. It was made around 2003 or 2005 by young people, and it was included in the DVD package.
Two or three years ago, however, the families of those young people went to court because they believed they had been portrayed in a negative way. As a result, the film is now essentially forbidden.
So even though the film is still included in the DVD package, today it is impossible to organise screenings of it online because nobody is willing to grant the licence.
This is especially unfortunate because it was one of the most popular films in the package. Educators really loved working with it.
Now the situation has become quite bizarre, because even though the film was officially published years ago, it is currently impossible to use it legally in the way we used to.
The Film Corner Clubs (interviewer)
Another question I would like to ask concerns the recruitment of the educators who are sent to schools. You mentioned around twenty people. What kind of profile do they have? What is their educational background? Are they distributed across different cities in the country? How does the system work?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
We organised the recruitment process online. There was an online application form, and we worked a lot to spread the information as widely as possible. We contacted local cultural institutions in different cities and asked them to share the call on their social media channels, because we really wanted to recruit educators from all over the country. This allows them to have easier access to small villages and towns across different regions of Poland.
We never asked about age. We focused mainly on educational background and previous experience in education.
This year we had many applications, around one hundred people wanted to join the project, so the response was very positive. After reviewing the applications, we selected around forty candidates and organised interviews with them.
Later, we organised an initial workshop where we met them in person, because it was important for us to establish a direct relationship. In the end, not everyone joined the project: in some cases we decided not to continue the collaboration, and in other cases the candidates themselves decided not to participate, which was completely fine.
Now we would like to organise regular meetings and workshops for the educators several times a year. In this way we can meet in Warsaw, discuss their ideas and the challenges they encounter while working in schools across the country, keep them connected to the project, and also evaluate their development as educators.
We also still have a group of educators who had already collaborated with the project in previous years, because this educator programme originally started in 2016. This was the first edition of educators working directly in schools.
This year we first contacted the educators from the previous editions to ask whether they were still interested in collaborating with us. Some of them decided to join the project again.
So currently we have a few educators with significant experience, together with around fifteen new educators. I cannot give you the exact number, but overall it is over twenty people.
The Film Corner Clubs (interviewer)
I have a final couple of questions. What is the role of teachers within this project? Because you mentioned this catalogue of films, and there is clearly a strong institutional presence through trainers and educators coming from cultural institutions, which in my opinion is absolutely appropriate.
But what role do teachers play in the project? Do they have an active role, or are they mainly trained through workshops and educational activities organised by your institution?
Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
Teachers definitely used to have a much more active role, and strengthening that aspect again is one of my main goals for the next two years.
Before the interruption period — around 2016, 2018 and 2020 — teachers had a much more central role in the project.
First of all, there were teacher leaders in every voivodeship, and these leaders organised workshops and activities for other teachers in their local areas.
All the teachers participating in the Filmoteka Szkolna project were expected to create some kind of film education activity, but these activities could take very different forms.
For example, some teachers supported groups of young people who were creating their own films. Their role was to guide and support the students throughout the school year, usually from September until June, helping them to develop and produce their projects.
Every June we organised the Filmoteka Szkolna Festival in Warsaw, where students and teachers came to present the results of their projects.
In other cases, teachers organised local cinema initiatives or other types of film-related cultural activities. Each year,

the best projects were presented in Warsaw during the festival.
This year we are organising the festival again after a very long interruption. However, this year we are not asking teachers to present project outcomes because there was no structured project activity during the interruption period. So this year is a little different. However, for many years teachers were actively supported by us in working creatively with young people and developing film-related initiatives.
For example, some teachers organised activities in their local communities called "Movie City Games". They selected Polish films and created interactive activities or games that took place, for example, in parks or public spaces in small towns. They invited local residents and students from their schools to participate, and through these activities participants had the opportunity to discover more about Polish cinema.
We also supported these initiatives by sending books, gifts and other materials that teachers could distribute to participants at the end of the activities.

The Film Corner Clubs (interviewer)
I think this is a very interesting aspect of the project because it directly relates to the core topic of our research: the relationship between online resources and onsite activities.
I have one final question, if you can answer it. We would like to understand a little more about how the project is financially supported and what the approximate annual budget of the project is, if you can share this information.

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
The financial structure of the project is based partly on support from the Polish Film Institute, for which we submit a project application every year. We also receive funding from the Ministry of Culture. In addition, this year we received extra funding from the Ministry of Culture specifically for the festival.
We received 190,000 złoty / PLN from the Polish Film Institute and an additional 120,000 złoty / PLN from the Ministry of Culture specifically for the festival.
So overall, the annual budget is approximately 300,000 złoty / PLN.

The Film Corner Clubs (interviewer)
In our The Film Corner project, we also have a catalogue of films, and partners from different countries recommend films to one another. I was curious about the issue of film ratings, because you mentioned that some of the films are quite demanding and that you decide which age groups they are suitable for.
At the moment there is also extensive research being conducted by Polish film educators about film rating systems across Europe, comparing different models. I wanted to ask whether you use these kinds of guidelines, or how you decided on age ratings in the past.

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
This is actually a very difficult question.
Do you mean ZEF[2], for example? They published a study this year about film ratings, and we are discussing it internally.
The difficulty with the films in our collection is that the project was created a long time ago — the first edition dates back to 2009 — and, as I mentioned earlier, the films were selected mainly by professors and academics.
I think that today we would make different choices, because at that time people were less aware of certain issues. In my opinion, many of the films are definitely too difficult for young audiences. Not necessarily because they contain violence or aggressive content, but simply because they are challenging to understand, especially for students without a background in the history of Polish cinema.
Agata Sotomska, for example, prefers to treat the original list of films selected by the professors as something that should not really be questioned. So we continue to work with that list, but we recommend using some titles more often than others.
That is what we are currently doing. We speak with teachers regularly and ask them for feedback through surveys and evaluation forms. We collect their opinions and ask which films they find most effective to work with.
As a result, we know that some titles are extremely popular, and we try to use them more often in workshops. At the same time, there are other titles that today seem very strange, difficult or outdated. Some of them, I would say, have aged badly.
Starting this September, we are planning a new project in Warsaw at our Iluzjon Cinema. We want to invite young audiences in Warsaw to watch classical Polish films together with educators.
The project will also involve educational support and will be designed for younger participants. We plan to organise three age groups: 10–12, 13–15 and 15–18.
We will mainly use films from Filmoteka Szkolna, although not exclusively. For the youngest participants, however, we will use only selected excerpts.
For example, there is a filmmaker — Jan Jakub Kolski, who made very important films, but almost all of them contain numerous erotic scenes. Showing the full films to ten-year-old children would clearly be inappropriate according to today's standards.
That is why we prefer to select excerpts and work only with those. During each meeting we will present different extracts, discuss them together with the educator, and ask pupils for their opinions and reactions.
This is the first edition of the project, and we are currently working on it. We plan to launch it in September or October this year.
So yes, your question is very difficult, and honestly we are still in the process of understanding how best to deal with these issues.

2 https://zef.org.pl/



The Film Corner Clubs (interviewer)
Now we have a few more questions related to broader methodological issues and to your opinions and perspectives on some of the core aspects of our research topic.
As emerges from what you have just said, your experience raises important reflections about the relationship between online resources — such as access to films, pedagogical dossiers and digital materials — and onsite educational activities.
From your point of view, what specific pedagogical value emerges from integrating onsite film education activities with digital or online tools, compared to approaches that are exclusively online or exclusively onsite?
More generally, what do you think are the benefits and opportunities created by establishing a dialogue between online resources and in-person activities?

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
In our project, we are trying to combine all these elements together.
For example, as I mentioned, this year we restarted the project during the winter. We are organising onsite workshops, but at the same time we are also organising webinars for teachers. In fact, tomorrow we will hold the second webinar we have organised this year.
Through online activities we are able to reach teachers from all over the country, and this is a very important advantage for the project.
In May we will also organise very short online classes for pupils. So we are trying to combine both dimensions.
As you asked earlier, there is a limit to how many workshops we can organise physically each year. We are working very hard with schools and educators, but onsite activities require a great amount of work from many people.
For example, our first webinar this year took place on April 22nd. Around one hundred teachers registered, and forty-three actually attended. Even if the number may not seem huge, for the first online initiative we organised this year, we consider it a very positive result.
I am also very curious to see how the online classes for pupils will work. They will begin on May 22nd, and each class will last around forty-five minutes, basically the equivalent of one school lesson.
We hope that several classes will participate simultaneously, potentially involving around one hundred to one hundred and fifty pupils at once.
For us, these online activities are important because we want to be realistic and honest about their role. These classes will be short and relatively simple. The goal is not necessarily to teach something extremely complex, but rather to share ideas, stimulate curiosity and encourage pupils and teachers to explore these topics further independently, either during their free time or together in class.
Perhaps these activities will inspire them to participate in the Filmoteka Szkolna Festival, invite educators to their schools or take part in other initiatives. For us, this is really just the beginning.

The Film Corner Clubs (interviewer)
Yes, I understand. It really seems like a new beginning for your project, and it is very interesting to hear about it because this is such a long-running initiative that has gone through different phases over time.
Still focusing on the relationship between online and onsite educational activities, what do you think are the most effective strategies for creating a real continuity and meaningful connection between these two dimensions?
And of course, you can also answer beyond the specific experience of your own project.

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny
In my opinion, the ideal situation is when a project starts online but also creates opportunities for people to meet in person during the process.
From my perspective, this is extremely important for building relationships between institutions, educators, pupils and teachers across the country, both in small towns and in larger cities.
I think personal encounters remain essential. For example, it is important either to invite participants somewhere or for members of the team to visit schools and local institutions directly.
I have always felt personally that even when I connect with people online, it is very valuable to know that after a few weeks or months we will eventually meet in person. After that, we can continue collaborating online, but having

shared a physical meeting creates a completely different type of connection.
I also think it is important not only to bring people to the capital city. It is equally valuable when members of the project team travel to local schools or local cultural institutions.
This was also the approach previously adopted by the teacher leaders. Very often they organised meetings in local cultural institutions within their own regions, making participation easier and more accessible for teachers working in those areas.

The Film Corner Clubs (interviewer)

So I understand that it is very important for you and for your project to maintain this live dimension in which people can meet in person. I totally agree with that.
This is also one of the reasons why we have completely changed the perspective of our project compared to previous editions. We are also trying to develop onsite activities starting from online interactions, because we strongly feel this need among schools, students and teachers to remain connected in person.
Starting from this perspective, which I completely share, what do you think is the broader potential of technology in film education?
Beyond the tools and systems you are already using — because Filmoteka Szkolna already has a significant technological dimension and level of complexity — what do you think are the opportunities, critical aspects and positive aspects of technology in film education?

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny

First of all, technology allows you to reach everyone.
On the one hand, this is a major advantage because theoretically you can ask pupils to watch or create something during their free time. On the other hand, this can also become a disadvantage, because very often they simply do not do it.
In theory, we can organize activities outside school hours and assign exercises that students can complete independently or together with friends, not necessarily at school. However, I am not sure this always works effectively.
From my perspective, activities carried out directly at school usually produce better results because teachers can follow the students more closely, and young people tend to be more motivated when they are physically involved in school activities.
At the same time, I think the internet and online tools are extremely useful for connecting different groups of people from different social and geographical backgrounds, including people from small towns and large cities.
I also think digital platforms are very useful for sharing films. It is often difficult to identify and access high-quality films with educational potential. If you have a dedicated platform, it becomes a reliable place where teachers and students know they can find suitable materials.

The Film Corner Clubs (interviewer)

I have another question concerning a concept that is becoming increasingly important in our activities and projects: participation.
We already discussed the role of teachers and the involvement of students in onsite activities. From your perspective, and always keeping in mind the interaction between online resources and onsite activities, how can projects like this encourage a more active and participatory role for young people?
For example, in our institution we run projects in which students are invited to programme and curate screenings or sections of our festival in Milan. Similarly, within The Film Corner project there is a category of activities dedicated to co-programming and participatory practices.
What do you think is the potential of film education in this respect? More specifically, what role can technology and onsite activities play in making young audiences more active and participatory rather than simply passive viewers?

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny

In my institution, which is also a major film archive, we very often invite young people — but also adults — to participate in found-footage workshops, where they can re-edit and create short films using classical film fragments. These workshops help participants understand how important editing, sound, music, colour and other cinematic elements are.
Very often we invite them not only to analyze films, but also to create or recreate something themselves. This helps them understand what cinema can be and how powerful artistic decisions can be for viewers.
More generally, our institution would also like to continue developing projects in this direction.

The Film Corner Clubs (interviewer)

I still have two more questions concerning two important topics of our research.
The first concerns accessibility and inclusion. Across Europe there is increasing attention toward people with physical, sensory or social disadvantages.
One of the key aspects of our research therefore concerns inclusion, both in terms of people with disabilities and people who have fewer opportunities to access culture for geographical or social reasons.
You mentioned earlier that your activities often focus on areas where there are no cinemas or fewer cultural opportunities.
So my question is this: considering both the opportunities and the potential risks of technology in film education, and at the same time the importance of onsite activities, how can accessibility for learners with sensory disabilities or other specific needs be further developed within cultural institutions?
And what conditions are necessary for this potential to become a concrete reality rather than remaining only a theoretical objective?



Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny

At my institution in Warsaw, we are trying to become more accessible to audiences with different kinds of disabilities.
Recently, for example, we started organizing screenings for deaf audiences as well as screenings with audio description for visually impaired audiences.
We realized that most new films released in cinemas already include audio description, so accessibility has become a very important issue for us.
This is not specifically part of Filmoteka Szkolna, but rather part of the broader institutional activities of our organization.
However, within Filmoteka Szkolna we also work with classical animations, and for many of them we already have audio descriptions prepared. We also cooperate with a foundation specializing in audio description.
We are planning to organize monthly workshops and screenings for children with special needs, including deaf children and children with visual impairments.
In addition, starting this autumn we will also launch a special project dedicated to senior citizens. So we will not only work with young people and teachers, but also with older audiences, including people with different disabilities.
These screenings will include audio description, SDH subtitles and possibly also Polish Sign Language interpretation.
At the moment, however, these activities are planned only onsite. Online accessibility remains a challenge for us because we currently do not have a dedicated film platform anymore. We used to have one, but now we need to rebuild it.
This is something we are planning to develop over the next two years. Since the platform does not yet exist, we are also still reflecting on how to make it accessible to people with different disabilities.
So for now I do not yet have a complete answer to your question.

The Film Corner Clubs (interviewer)

I have one final question concerning sustainability and transferability.
Thinking about your project, what do you consider the most important aspects when imagining the possibility of scaling it or transferring it to other countries or contexts?
For example, if you want to adapt the project to festivals, cinemas, film museums or other cultural institutions, what would be the key elements to preserve or develop?

Anna Pokłosiewicz, Filmoteka Narodowa – Instytut Audiowizualny

We are trying to make the project as open as possible, and personally I would really like to cooperate more with major festivals.
We already have some collaborations because we also organize a major initiative called the Olimpiada, which is essentially a film knowledge competition. As a reward, the winning pupils have the opportunity to participate in different festivals as members of youth juries.
More generally, however, I would really like to collaborate more with large festivals where we could discuss classical Polish cinema, early cinema and silent cinema, because these subjects are still not very well known in Poland.
So when I think about expanding the project more broadly within the cultural context of my country, I imagine stronger cooperation with local cultural institutions that organize major events and festivals, for example in Gdynia, Wrocław or Poznań.
We are already moving in this direction step by step, although we are still far from the level we would like to achieve.
In a wider European context, however, I still do not have a definitive answer.
Perhaps it would be interesting to create a broader collection of films with educational potential, combining works from different countries and adding classical Polish cinema to a shared European framework. In this way, institutions across Europe could work with a common educational film collection.
This is one possible direction I can imagine.

Filmoteka Szkolna
Filmoteka Szkolna is a nation-wide educational project dedicated to primary and secondary schools. Its main goal is to encourage young audiences to discover and appreciate classic Polish cinema while developing their ability to watch films critically and interpret audiovisual works in a thoughtful and informed way.
As part of the project, students and teachers can participate in workshops organized directly in their schools, providing an opportunity to explore film history, cinematic language, and contemporary methods of film education. Teachers are also offered a wide range of professional development activities, including webinars and online training sessions focused on film literacy and educational practices.
A highlight of the programme is the annual Filmoteka Szkolna Festival held in Warsaw. During this event, teachers and students from across Poland come together to exchange experiences, share good practices, and deepen their knowledge of cinema and film language through lectures, discussions, screenings, and meetings with film professionals.

Filmoteka Narodowa – Instytut Audiowizualny (FINA) (National Film Archive – Audiovisual Institute)
The Filmoteka Narodowa – Instytut Audiowizualny (FINA) (National Film Archive – Audiovisual Institute) is a state cultural institution in Warsaw. Its core mission is to safeguard, digitize, restore, and promote Poland's rich audiovisual heritage, spanning films, radio broadcasts, and cultural recordings.

Links
https://www.fina.gov.pl/edukacja/filmoteka-szkolna/
https://www.fina.gov.pl/edukacja/filmoteka-szkolna/warsztaty-filmoteki-szkolnej/
https://www.fina.gov.pl/edukacja/filmoteka-szkolna/webinaria-dla-nauczycieli/
https://www.fina.gov.pl/edukacja/filmoteka-szkolna/11-festiwal-filmoteki-szkolnej/

ANNA POKŁOSIEWICZ
Anna Pokłosiewicz has a master degree in culture studies. For many years she was actively involved in numerous film-based educational initiatives. She conducted workshops for teachers and students, using excerpts from classic Polish cinema to develop critical thinking and media literacy skills. For several years she was working in POLIN Museum of the History of Polish Jews, where she was responsible for film events. She's cooperating with the Warsaw Jewish Film Festival, where is a curator of theme sections. Since last year she's been the Head of the Department of Education and Professional Training at the National Film Archive – Audiovisual institute in Warsaw, Poland.

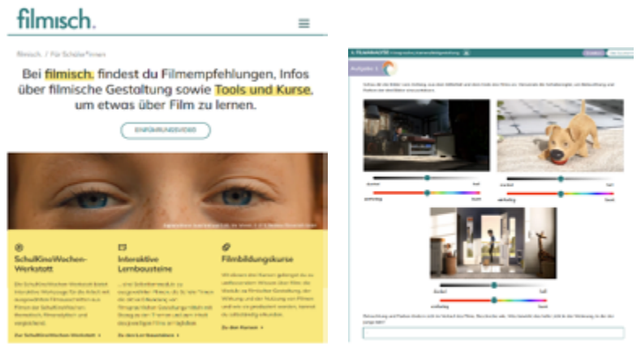
2.2. Interview with Olaf Schneider, NEUE WEGE DES LERNENS and Gabriele Blome, VISION KINO





The Film Corner Clubs (interviewer)
The first question is really about your recent projects, or the projects that you consider most relevant for the purposes of this research.
We are interested in learning more about your work. Perhaps you could focus on one or two particularly important projects, or alternatively provide a broader overview of the projects you have developed in recent years.
We would be interested in details concerning the target groups, the types of activities included, the resources used, the films involved, the partnerships you developed, the number of participants you reached, the institutions promoting the projects, and how these projects were financed.
So I would like to start with a general overview of these activities.
Olaf Schneider, NEUE WEGE DES LERNENS
Okay. If I start, I would begin with the main project developed by NEUE WEGE DES LERNENS1, and later we can move on to "filmisch."[2], which is a cooperative project between NEUE WEGE DES LERNENS, AMMMa AG[3] and VISION KINO.
Let me first explain some of the basic ideas behind the Run Lola Run[4] project.
The Run Lola Run project was a project developed by NEUE WEGE DES LERNENS, which is a non-profit organisation.
The project was developed in a rather isolated way. At the time we did not really have a network supporting the project.
It was a project that several people at NEUE WEGE DES LERNENS had always wanted to create, and eventually we had the opportunity to do it. Through this project, we aimed to raise awareness of film as an art form within the school education system. And in film education, we wanted to promote exploratory learning rather than drill-and-test approaches.
After completion, we simply released it publicly. We had no established network to promote it, no advertising budget, no major social media campaigns or anything similar.
For us, it was almost an experiment: creating something in the world of film education we were completely convinced of and simply putting it online to see how it would be received and used.
We were very pleased with the results as nearly a million people interacted with the website to date. Even more importantly, the project was recommended by several teacher-training institutions in different German federal states.

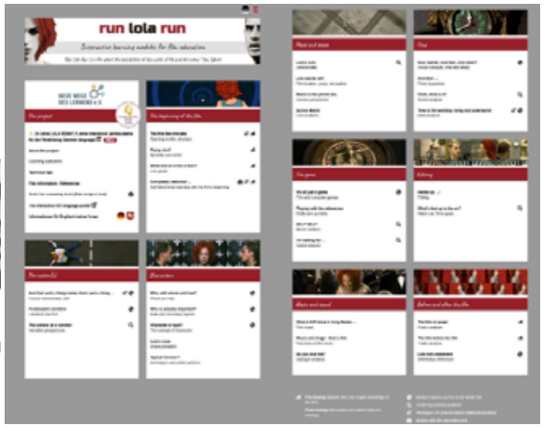
1 https://www.neue-wege-des-lernens.de/
2 https://www.visionkino.de/projekte/filmischonline/
3 https://www.ammma.de/home/
4 https://lola-rennt.neue-wege-des-lernens.de/lola/



Landing page of "filmish."

Assignment from Course 1 on the film 'The Present'





This was extremely important for us because these institutions recognised the project as a valuable educational resource. It was not necessarily directly synchronised with the official curriculum, but it was still considered a high-quality resource and therefore recommended to teachers.
This was essentially the result of the Run Lola Run project.

The Film Corner Clubs (interviewer)

Can you tell us a little more about the Run Lola Run project itself? What exactly is it about? What are the contents of the project, and how did you develop it?

Olaf Schneider, NEUE WEGE DES LERNENS

The project focuses on Tom Tykwer's 1998 film "Lola rennt" (English title: "Run Lola Run").
For us, this experimental film has always been a sort of compendium for teaching film language. There are not many films that use so many cinematic devices and filmmaking approaches in such a comprehensive and aesthetic way.
The film's producer, Stefan Arndt, put it this way: "Run Lola Run is a distillation of the wonders that a hundred years of film history have brought to fruition. Everything that is possible in terms of cinematic means is used to the fullest to tell an incredible story, just as we love them in the cinema."
The film was well received not only at the box office but also in German educational circles. Around the year 2000, Run Lola Run — or Lola rennt in German — entered many German school textbooks, especially those related to German language teaching. For some teachers and students, this may well have been their first encounter with feature films as part of the curriculum.
And the film was and is quite popular among students with its game-like character and respawning motifs. The driving soundtrack and the rapid cuts also contribute to its popularity.
However, the film usually appeared only through still images and written texts. There was almost no possibility for students to interact directly with the film itself.
Most likely, in many cases, the students interacted only with the textbooks and may not have even watched the film. We felt that this might actually reflect the reality of many classrooms.
So the main idea behind the project was to develop something where at least parts of the film could be accessed directly via tools for educational interactions.
The project offers different approaches to the film, including thematic approaches and approaches focused on film language.
Most of the tasks we created are open-ended. We were not interested in exercises based on right or wrong answers, which was the norm in online learning resources around the turn of the millennium.
Instead, we wanted to encourage communication and discussion about the different results produced by the students. We were interested precisely in these differences.
When different students work on the same task, they bring their own backgrounds and perspectives into their responses. In our opinion, this is extremely valuable because it creates opportunities for discussion and interpretation.
This was the pedagogical background behind the project.
Technically, we developed it as an interactive website using standard web technologies such as HTML, JavaScript and CSS.
We were also able to build upon frameworks that we had already developed previously at AMMMa AG, so we did not start from zero. We already had a solid technological basis and a great deal of experience from earlier film-related educational projects developed for German educational publishers.

The Film Corner Clubs (interviewer)

Can you give us some examples of the interactive tools available on the platform?
What is really impressive about the Run Lola Run platform is the variety of approaches and exercises related to different aspects of film language, including linguistic and aesthetic dimensions.
So we would really like to know more about some examples of interactive tools available on the platform and the aspects of film language they address.

Olaf Schneider, NEUE WEGE DES LERNENS

The main interaction, or at least the most important one in many of the tasks, is the possibility for students to use images directly and organise them within a kind of canvas environment.
This may seem like a very basic interaction, but it is actually particularly important because it represents the opposite of the traditional textbook and "copy templates" approaches.
In textbooks, the authors or film experts select specific still images from a film and combine them into predefined exercises.
What we wanted instead was for students to work independently with the film itself and choose relevant images on their own. They should have the possibility to explore the material and find their own analytical pathways.
That is also one of the reasons why the results of a task can vary so much.
So I think this is probably the most important tool or methodological approach used in the project.
There are also other tools. For example, in some activities we use sliders that allow students or students to position themselves between two points of reference.
This creates a kind of grayscale approach rather than a simple black-and-white logic of right or wrong answers. It encourages students to reflect more deeply on specific questions and interpretative problems.
Other tools allow you to experiment with different cuts or to modify and analyze the audio track. We also frequently provide whiteboard-like workspaces where students can explore the relationships between characters and film elements using pre-made graphics and film stills they have selected themselves.

The Film Corner Clubs (interviewer)

Can you tell us a little more about the paper you published more recently, in which you reflect on this experience?

Olaf Schneider, NEUE WEGE DES LERNENS

Yes. I think we published it around five years after the Run Lola Run project had been completed.
It was published by an Austrian academic publisher, and in the publication, we tried to take some distance from the project and reflect on it from a broader perspective.
We wanted to show why the film itself remained so significant and why the learning modules had become such an important educational resource.
We also tried to evaluate the reception of the project and how it had been used over time.

The Film Corner Clubs (interviewer)

Which age groups is the platform theoretically addressed to, and why?
We usually think about it in terms of school classes rather than age. In Germany, the project is mainly designed for students from class level seven onwards. So approximately from thirteen years old.

The Film Corner Clubs (interviewer)

Did you also have experiences with activities or workshops physically organised in classrooms using the platform in synergy with the online resource?
I mean, did you test the platform directly in schools through onsite workshops or supervised classroom activities?
And if so, what were your impressions of these experiences?

Olaf Schneider, NEUE WEGE DES LERNENS

Yes, we organized workshops after the project had already been completed.
We visited schools and classrooms in various German cities, including Berlin, and introduced the project to students.
We gave an overview of the platform and then allowed learners to work in groups with the different tasks available on the website.
The teachers mostly adopted an observational role rather than an active one, while the students were extremely motivated to engage with the tasks.
Very often we were genuinely surprised by the results.
We had already worked with this film for many years and thought we knew almost everything about it, but the students constantly came up with new coherent and comprehensible interpretations and insights that we had not expected.

This was always very motivating for us because it showed how students could use the tools to construct their own interpretations of specific aspects of the film and then communicate them.

The Film Corner Clubs (interviewer)

You already mentioned the role of teachers in your previous answer. What do you think the role of teachers can be when working with a platform like this?

From what I understand, the platform is quite self-explanatory and user-friendly. This is also something we aim for in The Film Corner project, although we see that it is actually very difficult because teachers often need support.

I was particularly impressed by how accessible and straightforward your website is. So I imagine that you encourage teachers to use it autonomously.

What do you think the role of teachers should be when using a tool like Run Lola Run?

Olaf Schneider, NEUE WEGE DES LERNENS

Yes, this is a very interesting question, and recently we gained some new insights into it.

The first thing is that teachers often prefer to have accompanying materials for educational resources. We do not provide special handouts for teachers. One of our core concepts in software-based instruction is to provide learners and teachers with the same tools and interfaces. This way, learners can also support teachers, not just the other way around.

Sometimes we notice that teachers do not want to approach the resource in the same exploratory way that the students are expected to.

Interestingly, however, the students work with the platform in a highly motivated and disciplined manner, even though the tasks are not gamified. In fact, gamification is an approach we avoid. We want their motivation to stem from the artistic materials, the images, and the film sequences.

Even though the platform is interactive, it is still structured step by step and in some ways resembles traditional worksheets, enriched with interactive elements. This helps learners keep track of things and navigate through the various tasks.

Students generally move through the tasks carefully and systematically without major difficulties.

So the real challenge is often not the students, but rather the teachers, who sometimes prefer predefined handouts, explanations or "solutions".

During the COVID pandemic, however, the situation changed completely because traditional classroom teaching suddenly became impossible and schools had to move to online teaching and learning.

At that time many teachers discovered the resource and started using tools such as Padlet to organise collaborative activities.

Teachers created groups, assigned different tasks to different students, and the students then uploaded screenshots, texts and interpretations back into Padlet.

Teachers commented on these results and used them as the basis for discussion.

Some of these examples are still available online, and for us they were very interesting because they again provided insight into how students interpreted the film and interacted with the film and the platform.

The Film Corner Clubs (interviewer)

From what you describe, another question emerges. It seems that when the resource is used in schools, it becomes integrated into existing school methodologies and educational practices.

What is your impression of this integration process, and what kind of results have you observed in terms of interaction between the Run Lola Run platform and more traditional school methodologies?

This is a particularly important issue for us because one of the core aspects of our research concerns how these platforms can complement and positively influence more traditional educational methodologies.

Olaf Schneider, NEUE WEGE DES LERNENS

In the Run Lola Run project, we adopted a very low-threshold approach regarding the sharing of results. We later used the same principle again in the "filmisch." project, which we will discuss afterwards.

At the end of each webpage, users can generate a unique sharing link. Students and teachers can then share their results freely with each other.

Importantly, the project does not depend on any specific learning management platform.

I think this was a very important reason for the success of the project because schools in Germany use many different digital platforms depending on the federal state or institution. The educational platform landscape is extremely diverse.

If you develop a project exclusively inside a specific platform — for example Moodle — then you are restricted by the technical logic of that platform. Users need to log in, authenticate themselves and work within that closed environment.

In the Run Lola Run project, however, no authentication is required. Users visit a freely accessible website, work on tasks and simply generate a link that they can share wherever they want and what is available: on school platforms, social media or other environments.

I think this openness was one of the key strengths of the project.

This open approach was possible because we had previously cleared the rights for the film materials, and the film publisher X Filme / X Verleih was very cooperative in allowing us to work in this way.

We maintained this principle in our later projects as well.

The Film Corner Clubs (interviewer)

I have two more questions about this project before we move on to the second project and later to the broader methodological section of the interview.

I would like to ask about the technical development of the platform and the dialogue between the pedagogical requirements and the technical possibilities and limitations offered by programming languages and web technologies.

How did this process develop?

In The Film Corner project, for example, the dialogue between the creative, cultural and technical dimensions was extremely complex.

Olaf Schneider, NEUE WEGE DES LERNENS

Perhaps this was less problematic for us because these different dimensions were developed internally and often by the same people.

At NEUE WEGE DES LERNENS and AMMMa AG, pedagogy and technical development are closely connected. In some cases, the same people worked both on the pedagogical concepts and on the technical implementation.

So for us, this interaction between the educational and technical dimensions was relatively natural and not experienced as a major conflict.

The Film Corner Clubs (interviewer)

Yes, this is actually very clear from the platform itself.

What are the future perspectives of the Run Lola Run project? Are you planning to relaunch it or use it again in future projects? What is the current status of the resource?

Olaf Schneider, NEUE WEGE DES LERNENS

Actually, we have not worked very intensively on the project during the last five years.

However, during the last three years we implemented a competency framework used in Germany for film education and film literacy.

Gabriele is part of the group that developed this framework. It is a competency-oriented concept for film education in schools that has been agreed upon by different German federal states. This is actually quite remarkable because it is rare for all the federal states to agree on common standards in education.

We later returned to the Run Lola Run project and assigned different competencies and skills to the various tasks available on the platform.

So we revisited the project and adapted some of the tasks in order to create a better alignment between the competencies and the activities.

This is the most recent major intervention we made on the project.

In 2021, we worked with Ian Wall from the UK-based nonprofit organization The Film Space to translate the learning modules into English.

If there were future opportunities, we would also like to translate the project into additional languages such as Spanish, Italian or French.

This is also connected to the glossary used both in Run Lola Run and in "filmisch.", which has already been translated into four languages: German, English, French and Spanish.

So these could potentially be the next developments, although at the moment we do not have a dedicated budget for this work. Perhaps a future project could make it possible.

The Film Corner Clubs (interviewer)

Can you tell us something more about this competency framework for film education you were referring to?

Olaf Schneider, NEUE WEGE DES LERNENS

The framework is organised around four major areas. These areas include the use of film, film in society and media culture, film analysis and critical interpretation and film production and presentation.

I think there are around 160 competencies assigned to these four categories. The competencies are intentionally small and accessible, so they are relatively easy to use in educational contexts.

The framework is still evolving and should not be considered final. It was refined again last year because educational film related topics are constantly changing.

For example, AI-related aspects are now becoming increasingly important.

I think the framework is useful because it helps teachers and students understand what actually "lies behind the tasks". Students often lack the broader context against which they are working on a task. These competencies therefore not only help teachers to situate activities within the curriculum, but also help students to understand why they are doing a particular task. The competencies help students become aware of what they are actually doing and why they are doing it.

The Film Corner Clubs (interviewer)

Now we can move on to the second project you would like to discuss. You can introduce it starting from the previous one, or, if they are completely separate projects, you can simply tell us about it in a similar way to how you described Run Lola Run.

Gabriele Blome, VISION KINO

Yes. It is a smaller project within a larger project funded by the Federal Ministry of Education and Research, called "Mein Bildungsraum" (can be translated as "My Learning Space").

Through this project, we had the resources to launch a film education platform for schools.

As VISION KINO, we tried to transform teaching materials into a more contemporary form of film education through this platform. Interactive modules similar to those developed for Run Lola Run are implemented into the platform, so Olaf's work is really one of its foundations.

We provide students and teachers with information about films, for example through interactive learning modules focused on selected films, both contemporary films and historically significant films.

The platform also includes a film education course structured on three levels. It is based on the film education competency framework for schools that we discussed earlier.
We also included the glossary of film terminology that Olaf mentioned, as well as references to other film-related learning platforms in German.
In this platform, teachers can also find film clips and film analysis tools that help them develop their own film-related tasks.
These film analysis tools include "Lichtblick" (can be translated as 'ray of light'), a tool developed by Olaf and AMMMa AG, and another one called "Leuchttisch"5 (can be translated as 'light table'), which follows a comparative film analysis approach.
We also provide guides covering a range of topics related to film and school, as well as a collection of film education teaching methods. All these modules are linked to the various interactive activities and tools. For VISION KINO, digital film education is strongly based on the inclusion of film clips. This is very important, and it is also what Olaf explained in relation to Run Lola Run.
It is a way of facilitating a more immersive film experience, inspired by Alain Bergala.
Film clips are at the heart of the interactive tools and learning modules, because they provide opportunities to reflect on and explore how films achieve their effects.

The Film Corner Clubs (interviewer)
Could you also give us some examples of the activities available on the platform, just to provide readers of the interview with a more vivid overview of the resources it offers?

Gabriele Blome, VISION KINO
One of the film courses is based on a short film and is designed for students around eight or nine years old. They can work through the course independently.

Olaf Schneider, NEUE WEGE DES LERNENS
The film education courses are organised on three levels. Gabriele mentioned level one, which aims to provide an introduction to what film is.
In these courses, students work through different aspects of film. As always, they interact with film stills and film clips through different tasks.
Most of the tasks are action-oriented, as in the Run Lola Run project.
Here, however, the central concept is "film as art", and students are given an overview of the different aspects of film.
Alongside these courses, we also have interactive modules. In German we call them "Interaktive Lernbausteine" which can be translated as "interactive learning modules". These are film-specific.
So, in the courses, film as such is the main focus, whereas in the interactive learning modules, the specific characteristics of a particular film are the focus. These specific films determine the topics that students will explore.

The Film Corner Clubs (interviewer)
Okay. You have already mentioned the methodology behind "filmisch." in different ways, and you also referred to Alain Bergala.
Could you give us more details about the methodological basis of the project?

Olaf Schneider, NEUE WEGE DES LERNENS
Yes. We always want to give students and teachers the opportunity to compare film clips.
In "filmisch.", we additionally use the two tools that Gabriele mentioned: Lichtblick and Leuchttisch.
Leuchttisch, in particular, can be translated as "light table". The metaphor comes from photography, and the tool allows teachers to compare film clips and film stills that they have selected.
Whereas the interactive learning modules and the film education courses are aimed directly at students, like the modules in Run Lola Run, in "filmisch." we also wanted to give teachers the tools they need to work within Alain Bergala's methodological framework: the "pedagogy of the fragment", working with shots, and gaining insights by comparing them, thus allowing students to analyse both their differences and what they have in common.

The Film Corner Clubs (interviewer)
Did you prepare any handouts, preparatory materials, publications or brochures for teachers to explain the contents of "filmisch.", or do they simply log in and start using the platform?

Gabriele Blome, VISION KINO
We have a flyer and some information on the part of the platform where the interactive materials are hosted.
Teachers can read about the didactic background, but we do not provide step-by-step instructions on how to work with the materials.
We do not want the use of the platform to be too rigid. Everyone can use the modules in their own way, as they are largely self-explanatory.
We always wanted to make the platform easy and accessible, without making it too complicated for teachers to try out and use.

Olaf Schneider, NEUE WEGE DES LERNENS
Unlike the "Lola Runs" project, which was initially rather isolated, "filmisch." is part of a larger network: the VISION KINO network.
"filmish." is also intended as an extension of the SchulKinoWochen, the School Cinema Weeks.

5 https://lernbausteine.visionkino.de/filmbildungskurse/leuchttisch/leuchttisch.html?fromstorage=1

Gabriele Blome, VISION KINO
The School Cinema Weeks are a major VISION KINO project. Across the whole country, school students go to cinemas and watch films.
All the films shown in cinemas during the SchulKinoWochen are also presented on "filmisch.", where students and teachers can find information about them.
For all these films, there are teaching materials that can be used afterwards in the classroom.
For some of the films, we are also able to develop interactive learning modules.
For example, the last three films we worked on included "Das geheime Stockwerk" (engl. The Secret Floor) and "Zirkuskind" (engl. Circus Child), among others. You may not know these titles, but in Germany they are important films for educational work with children in a historical and political context.
During the School Cinema Weeks, around one million students attend screenings in cinemas. So there are potentially many users of "filmisch."

Olaf Schneider, NEUE WEGE DES LERNENS
With "filmisch." we wanted to bring everything together in one place: the film language glossary, the interactive learning modules, the tools for students and for teachers.
Everything that was available before in separate spaces now has one shared space, one interface for learners and teachers.

The Film Corner Clubs (interviewer)
Okay. You have already spoken a little about access to the platform in terms of levels and age ranges.
How is the platform organized in terms of offering resources to different age groups and different levels of advancement?

Olaf Schneider, NEUE WEGE DES LERNENS
First of all, we distinguish between two different areas: one for students and one for teachers.
However, access is not restricted. Students can look at the teacher area, and teachers have of course access to the student area.
Both views show the same resources, but in slightly different contexts.
Actually, we also want to encourage students to look at the teacher area.

Gabriele Blome, VISION KINO
Yes. Users can search for films for different age groups. The films can be filtered by title, theme, age group, subject and genre.
Before accessing the interactive modules, users can also find indications about the age group for which each module is intended.

The Film Corner Clubs (interviewer)
We would like to understand the general funding framework of the project: how it was supported, how it was launched, through which funding sources, and how it is maintained over time.
You have already framed it within VISION KINO and the School Cinema Weeks, which is the broader context of this large programme reaching so many students.
So we would be interested in understanding how the project was launched in terms of funding and how it is sustained over time.

Olaf Schneider, NEUE WEGE DES LERNENS
Yes. We launched the project with project funding from a federal government programme.
The German name is Bundesministerium für Bildung und Forschung, the Federal Ministry of Education and Research.
The project was part of a larger initiative called the National Education Platform. It is a German federal initiative designed to create a connected digital infrastructure for education and lifelong learning. It aims to link educational institutions, learning platforms, and digital services through common standards while emphasizing data sovereignty and strong data protection, enabling learners to access personalized educational opportunities securely across different stages of life.
That larger project has now ended, and we are very happy that our project still exists independently.
Many of the projects funded within that larger initiative started but are no longer accessible. From the beginning, however, our ambition was to ensure that our platform could continue even after the larger project ended.
The APIs and technical connections linked to the broader initiative are no longer active, but our project still runs without them.
We originally had those API interfaces, and they were very important for the overall project, but now our "filmisch." platform operates independently and still works.

Gabriele Blome, VISION KINO
Yes. We can also use funding from the Federal Government Commissioner for Culture and the Media, which supports VISION KINO, and from the German Federal Film Board (Filmförderungsanstalt FFA).
This is our budget. It is a small budget, but it allows us to continue working on the platform.
Sometimes we also cooperate with film production or distribution companies.

The Film Corner Clubs (interviewer)
Now we can move on to the second part of the interview, in which I would like to ask you to reflect more generally on broader topics related to film education and the relationship between virtual, online and technological tools on the one hand, and onsite activities on the other.
The first question concerns the pedagogical perspective.
From your point of view, what specific pedagogical value emerges from integrating onsite activities with digital tools

or advanced interactive resources, compared to approaches that are exclusively online or exclusively onsite?
What are the pedagogical benefits of integrating these two dimensions?

Olaf Schneider, NEUE WEGE DES LERNENS

I think both approaches are complementary.
For VISION KINO, for example, it is very important that after the screenings organised during the SchulKinoWochen[6] — the School Cinema Weeks — the initial discussion about the film continues in the classroom.
This is why teachers and students need educational materials. In the past, this mainly meant classical PDF worksheets. Today, however, students also have the possibility, after watching the complete film in the cinema, to work on different aspects of it using the clips we provide digitally.
Actually, I think this is essential if we want film to become a meaningful topic within schools.
In order to integrate film into classroom practice, teachers and students need tools and tasks specifically designed for educational use.

Gabriele Blome, VISION KINO

I think working with interactive modules is inspiring because afterwards students can discuss the experiences they had while working with film clips and share their own perspectives on specific scenes.
It allows students to approach films in their own way and creates many more possibilities for interaction with the films themselves.

Olaf Schneider, NEUE WEGE DES LERNENS

And I believe it is important to discuss in class a film that the students have previously seen at the cinema as part of the School Cinema Weeks. Otherwise, film and the skills associated with it, would never become a real educational topic or a recognised cultural field within schools, and that would be extremely problematic in a visually oriented digital culture.

The Film Corner Clubs (interviewer)

I would like now to focus a little more on the technological aspects.
Your work already speaks for itself in many ways, but I am particularly interested in your opinion about the rapid and unstoppable evolution of technology.
You already mentioned artificial intelligence. Do you think we should adopt a more conservative approach toward technological innovation in film education, or do you see interesting future perspectives emerging from these developments?
And I would actually like you to frame this question more broadly than simply talking about artificial intelligence.

Olaf Schneider, NEUE WEGE DES LERNENS

Absolutely. I think the evolution of technology gives us completely new possibilities for analysing and experiencing film.
We already have some plans regarding AI. Artificial intelligence opens possibilities for entirely new approaches.
For example, it becomes possible to recreate scenes and analyse how changes affect our perception of them.
At the moment, we are part of a working group on AI and film.
One aspect that is extremely important for us is that we need a solid structure and a reliable knowledge base behind these technologies. This includes the competency framework we discussed earlier, as well as resources such as the film language glossary.
Without this structured foundation, the results generated through AI would simply become too broad and uncontrolled for meaningful educational use in schools.
We hope to further develop the “filmisch.” project using certain AI-related functions, but currently there is still no dedicated funding for this work.
At the same time, AI technology is evolving so rapidly that we honestly do not yet know where this journey will lead.
We also see that countries such as the United States currently have significant advantages because they have already used extremely large film datasets for AI training. In Europe, we are much more restricted in this regard.
As a result, most AI models currently originate in the United States and are biased, which poses a major challenge for Europe in terms of technological competitiveness and cultural diversity.

The Film Corner Clubs (interviewer)

Today, many projects and methodologies focus on co-programming and participatory approaches in order to involve students and young audiences more actively in film culture.
In what ways do you think digital tools can foster a more active and participatory role for young people, rather than positioning them only as passive viewers?

Olaf Schneider, NEUE WEGE DES LERNENS

I think this is exactly what we are trying to encourage through our tools.
If you really want to work with film — not simply watch it, but analyse it and reflect on it — then digital tools become necessary.
You need to be able to stop scenes, annotate film stills and interact directly with the material.
So I think that a deeper exploration of film actually requires digital tools.

Gabriele Blome, VISION KINO

I also think that digital tools somewhat transform the relationship between teachers and students.
Teachers are no longer simply the people who “know everything”. Instead, teachers and students engage more on the same level when discussing film themes and interpretations.
Digital tools can therefore create a more equal and collaborative environment.

The Film Corner Clubs (interviewer)

Based on your experience, do digital tools in film education effectively expand access for learners with sensory disabilities or other specific needs?
What are the methodological foundations and the necessary conditions for effectively achieving inclusion through digital tools in film education pedagogy?

Olaf Schneider, NEUE WEGE DES LERNENS

This was actually a major topic in our development discussions.
However, it is quite difficult because film itself requires the use of many senses, and therefore accessibility presents complex challenges.
In general, though, we always tried to make the websites as accessible and low-threshold as possible.
More generally, I believe that digital resources, when combined with AI, offer great potential for inclusion. However, we are still in the development phase. Many of our tools, concepts and approaches relating to inclusion and accessibility in film and film education still need to be further developed.

6 https://www.visionkino.de/schulkinowochen/

Filmisch.
The film education portal 'filmisch.', designed and implemented between 2021 and 2024 with project funding from the Federal Ministry of Education and Research, offers interactive film education self-study modules on individual films, general film education courses and film analysis tools for teachers and authors of teaching materials, enabling them to design film-related tasks independently and share them with pupils.
The film education portal focuses on film education in schools. The portal guides VISION KINO's educational offerings towards a digital learning culture, providing materials that promote film literacy, interactive learning modules featuring film clips from cinema films, and digital tools for working with film, all in one central location. With two different views and tailored offerings, the portal is aimed at teachers and directly at students, who can work through learning modules independently or find out about the films in the School Cinema Weeks programme (participation in film selection). At the heart of the portal are interactive learning modules that incorporate film clips and can be worked through individually.

Lola rennt: Interaktive Lernbausteine für die Filmbildung'
('Run Lola Run: Interactive Learning Modules for Film Education')
The project 'Run Lola Run: Interactive Learning Modules for Film Education' was launched in August 2018 by the German non-profit association NEUE WEGE DES LERNENS e. V. to mark the 20th anniversary of Tom Tykwer's influential experimental narrative film. Conceived as a shift from traditional paper-based film studies toward direct digital interaction with a focus on visual approaches, the project provides a comprehensive collection of 32 interactive learning modules covering both formal and thematic aspects of film, including narrative structure, character development, sound design, and editing. Using 'Run Lola Run' as a "compendium of film language," the project draws on the film's video-game-inspired aesthetics and dynamic narrative structure to engage contemporary learners.
The project's educational relevance became particularly evident during the COVID-19 pandemic, when usage increased tenfold as schools and students sought high-quality resources for remote learning. In recognition of its pedagogical innovation, the project received the European Comenius Medal in 2020 and is now available in both German and English.

AMMMA AG
For more than 25 years, the Academy for Media Education, Media Research and Multimedia (AMMMa AG) has been developing media didactics concepts and products at the intersection of pedagogy and computer science. Its award-winning learning environments place a strong emphasis on active participation: learning through independent action and individual approaches to problem-solving.
In close cooperation with subject-specific education experts, AMMMa AG develops action-oriented and production-based learning scenarios for both formal and non-formal education.
As specialists in film language and cinematic storytelling, the organization places a particular focus on learning with and about audiovisual media.

VISION KINO
VISION KINO is a non-profit organisation dedicated to promoting film and media literacy among children and young people. It is supported by the Federal Government Commissioner for Culture and the Media, the German Federal Film Board, the Deutsche Kinemathek Foundation and the "Kino macht Schule" civil law partnership. Federal President Frank-Walter Steinmeier has assumed the patronage of VISION KINO.
The aim and mission of VISION KINO is, as part of cultural youth education and within the framework of comprehensive media literacy, to strengthen the film literacy of children and young people in particular, whilst at the same time raising their awareness of the cinema as the cultural venue and original venue for film viewing. Our biggest project is a nationwide curated cinema programme for schools in which more than a million school pupils take part every year.

Neue Wege des Lernens e. V.
The Bielefeld-based non-profit organization NEUE WEGE DES LERNENS e. V. is dedicated to exploring and advancing learning within a culture of digitality. Its work focuses on media education, supporting schools and teachers in developing digital learning materials and innovative educational concepts, particularly in the field of Digital Humanities.
One of the organization's best-known projects is 'Lola rennt', an award-winning interactive film education platform that enables learners to engage directly with film material and apply creative and analytical methods to audiovisual media. The project received the prestigious Comenius EduMedia Medal in 2020.
The organisation is currently involved in several research and educational initiatives, including the government-funded project 'GO – Gemeinsam Online', which promotes digital skills within families. Other activities include contributions to film education platforms and multilingual resources for film analysis, and projects in the health sector. All projects are characterised by a strong commitment to data minimisation and barrier-free access to digital learning.

NEUE WEGE DES LERNENS, AMMMA AG LINKS
Run Lola Run Project Page
https://lola-rennt.neue-wege-des-lernens.de/ (Original in German)
https://run-lola-run.nwdl.eu/ (in English)
F. W. Murnau Project Page
https://apps.neue-wege-des-lernens.de/murnau/
A competence-oriented approach to film education in schools developed by the Film Working Group of the Inter-State Conference on Media Education
https://nwdl.eu/filmkompetenzen/ (Interactive visualisation created by NEUE WEGE DES LERNENS e. V.)
Interactive multilingual film language poster and glossary
https://nwdl.eu/filmsprache/en/
25 Jahre LOLA RENNT, 5 Jahre interaktive Lernbausteine für die Filmbildung: Rückblick, Erfahrungsbericht, Reflexion, Ausblick [25 years of LOLA RENNT, 5 years of interactive learning modules for film education: a look back, a report on our experiences, reflection, and a look ahead)
https://doi.org/10.21243/mi-03-23-10
AMMMA's website
https://ammma.de/
AMMMa's film annotation tool 'Lichtblick'
https://youtu.be/xC-EM9kHn9k (in German, use the YouTube translation)
Vision Kino links
Website of VISION KINO: https://www.visionkino.de/
Information about the School Cinema Weeks: https://www.visionkino.de/schulkinowochen/
The "filmisch."-project: https://filmisch.online/
Overview of interactive learning modules: https://filmisch.online/schuelerinnen/interaktiv/lernbausteine/
interactive film education courses: https://filmisch.online/schuelerinnen/interaktiv/filmbildungskurse/
film analysis tools: https://filmisch.online/lehrerinnen/interaktiv/skw-werkstatt/
Project pages for the national initiative "Mein Bildungsraum" (My Learning Space) https://www.bildung-forschung.digital/digitalezukunft/de/bildung/mein_bildungsraum/mein_bildungsraum_node.html
https://www.meinbildungsraum.de/foerderprojekte/vision-kino-3-2-interaktive-film-und-medienbildung-in-der-schule

OLAF SCHNEIDER

Olaf Schneider studied biology at Bielefeld University, specialising in behavioural research, and graduated with a diploma in 1996. He then worked as a research assistant in the research group 'Linguistic, literary and aesthetic socialisation in the context of media change', carrying out research and teaching activities in the didactics of new media. In 2001, he accompanied the spin-off of the Academy for Media Education, Media Research and Multimedia (AMMMa) from Bielefeld University into a public limited company. As a member of the AMMMa board and a passionate film enthusiast, he was responsible for the design and development of digital learning environments and tools for film education in schools. As an advisory board member of NEUE WEGE DES LERNENS e. V., he devised non-profit digital film education projects on F. W. Murnau and , Lola rennt', as well as a multilingual poster on film language. In 2018, he took up a research and teaching post at Otto-von-Guericke University Magdeburg focusing on concepts of film analysis and methods of moving image annotation. From 2021 to 2024, he worked for VISION KINO on the 'Digital Networking Infrastructure for Education' project, where he played a key role in the conception and development of the film education portal 'filmisch.' He is currently back on the board of AMMMa AG, working on the further development of the educational film analysis tool 'Lichtblick' and interactive learning modules, primarily for film education.

GABRIELE BLOME

Gabriele, who holds a degree in communication studies and has a passion for film, has been working for VISION KINO since 2019. She leads various projects for the organisation: the Kindertiger Screenplay Award, film education projects in collaboration with the Berlinale, and mobile cinema. She is member of the Film Working Group of the Inter-State Conference on Media Education and not least, takes care of digital film education. Together with Olaf Schneider, she conceived the film education platform filmisch.online for pupils and teachers in 2021 as part of a major project by the Ministry of Education and Research. Together, they developed interactive learning modules on films and the three skills-based film education courses, which have been freely available on „filmisch.". since the platform's launch in 2024.

2.3. Interview with Laia Colell, A Bao A Qu



The Film Corner Clubs (interviewers)
First, please introduce to us the project you are currently running that specifically focuses on the relationship between online resources, advanced technological tools and onsite workshops.
Then I will ask you some further questions. Afterwards, there will be a second part of the interview, which is particularly interesting for me, because it will address broader methodological aspects that go beyond the project itself, and I think your perspective is extremely important for this discussion.
Laia Colell, A Bao A Qu
I think the project in which we most fully developed online resources is probably Moving Cinema .
Even though in Cinema en curs we also use digital and online tools, I think that in Moving Cinema we really reflected deeply on the possibilities offered by online resources.
At the same time, however, onsite activities have always remained the core of our projects. They are really the "laboratory" of our work.
I mean that we are constantly learning together with other people: with students, teachers and filmmakers. For us, exchange and dialogue are extremely important, and the onsite experiences are really the basis from which the online resources emerge.
At the same time, in Moving Cinema we thought extensively about how online resources could broaden access to films for young people and teachers.
So for us, online resources are always a complement to onsite activities, but they are also spaces where people can individually develop their own interests.
I think this has always been our approach. Through onsite activities we awaken young people's interest in cinema, but afterwards we provide many resources that allow them to continue developing this interest autonomously. The same applies to teachers.
In this sense, as you mentioned, Inside Cinema is really a complete online resource. It gives people the possibility to navigate, discover, go deeper into certain topics — or not — and choose their own paths and interests.
I think online resources have this important capacity: everyone can appropriate something from them in their own personal way.
The Film Corner Clubs (interviewers)
Could you briefly summarise the project and explain its main lines of activity?
We know that the project has been supported at the European level for several years, so it is probably already quite well known. However, could you provide a brief overview of the main activities and action lines included in the project, paying particular attention to the aspects involving the integration between online and onsite dimensions?
Laia Colell, A Bao A Qu
Moving Cinema was born out of our previous work with Cinema en curs.
Moving Cinema started in 2014, after more than ten years of working with young people through Cinema en curs,

which is a school-based project taking place during school hours and involving filmmakers, teachers and students.
After many years, a lot of young people who completed Cinema en curs asked us: "What can we do now?"
They had discovered auteur cinema and had developed a genuine love for this kind of cinema, but they did not know how to remain connected to it afterwards or which spaces existed where they could continue engaging with it.
At that moment we realised that we were successfully awakening an interest in cinema, but that we also needed to build a bridge between school and the world outside school.
The activities taking place during school hours were essential for introducing students to auteur cinema, but we also needed to create connections with cultural life beyond school.
So Moving Cinema was created precisely with this objective: connecting school experiences with cultural participation outside school.
From the beginning, the project included several action lines designed to achieve this.
One of them is Young Programmers. Young Programmers is a strongly onsite activity because it is based on encounters between young people: watching films together, discussing them, meeting filmmakers, developing knowledge about cinema, selecting films and presenting them to other audiences.
The idea is also to engage more young people by attracting them through programmes curated by other young people. This itself becomes a communication strategy.
Over time, however, we also developed an international Young Programmers group. This became a much more online-based experience.
The participants met through online meetings, collaborated digitally throughout the year, and only at the end of the process met onsite.
So we gradually developed a model combining continuous online international collaboration with moments of physical encounter.
Another important line of work was connected to VOD platforms.
When we started Moving Cinema, we began collaborating with Filmin , which is one of the most important auteur cinema streaming platforms in Spain — and now also in Portugal — and is highly recognised at the European level.
Together with Filmin, we created a dedicated "corner" containing around sixty films for young people between thirteen and eighteen years old.
The idea was to create a space where students who had developed a stronger interest in cinema could explore films more freely and independently.
This was particularly important because, while young people in cities such as Barcelona have access to cinemas, cinematheques and many collective viewing opportunities, we were also working in rural and peripheral areas where these possibilities were largely absent.
In these contexts, creating this VOD space became extremely important.
The results were very positive, and even today the Young Programmers groups in Catalonia are still connected to this platform.
Another line of activity within Moving Cinema involved filmmaking proposals.
These were mainly onsite workshops focused on filming some isolated shots or short films.
However, alongside these workshops, we also developed digital toolkits for teachers and educators containing materials and resources that allowed them to reproduce or adapt these proposals independently.
We shared the entire process and all the materials in order to facilitate knowledge-sharing and allow others to use and adapt the experiences.
I think this idea of sharing knowledge is one of the most interesting aspects of the relationship between online resources and onsite activities, and the Moving Cinema website itself was designed with this goal in mind.
Finally, another important action line is Inside Cinema, which is a fully digital and online resource.
It is a website where we publish materials related to the creative processes behind films, both contemporary films and heritage films.
This resource was conceived from the beginning as a digital tool, but at the same time it is complemented by onsite activities designed to present and discuss the materials.
So in this case, the process works in the opposite direction: we begin with the online resource and then develop onsite activities around it.

The Film Corner Clubs (interviewers)

Okay, thank you very much, Laia, for this very focused overview of the different lines of activity within the project.
You have already mentioned some very important keywords in your methodology — accessibility, sharing and participation.
Could you tell us more about your methodological approach? I think methodology is really one of the strengths of your projects.
You have been working on these issues for a long time, so I am sure you have developed a methodological framework that is important not only in relation to the integration between online and onsite dimensions, but also more generally.
We would really like to understand better the methodology underlying your projects.

Laia Colell, A Bao A Qu

I think the main concept could probably be summarised with the idea of co-creation.
For us, co-creation is fundamental in the sense that we never think alone in our office and decide what might be interesting for young people. Instead, our projects and activities are always conceived, designed and developed together with people: with young people, filmmakers and teachers.

This represents a very important shift in perspective.
It is not about doing things for young people, but with young people. The same applies to teachers: not for teachers, but with teachers.
So I think co-creation is truly one of the central methodological principles of our work.
Closely connected to this is another essential value: collectivity.
For us, it is very important that young people work collectively.
For example, in Young Programmers, the important point is not simply that there are ten or fifteen people working together, but that they actually function as a group making decisions collectively.
For instance, we never vote in order to make decisions. Instead, we talk extensively and work through consensus processes and consensus-based methodologies.
So this idea of collective processes is extremely important for us.
Of course, there is also a political dimension to this approach, but we also know that it deepens people's knowledge because it requires extensive discussion and, above all, time.
Perhaps another important methodological point is precisely this: taking time.
We work with young people over long periods — usually a full year, or at least six months — and I think this long duration is extremely important if real transformation and meaningful learning are to occur.
It means taking time to talk, but also taking time to listen.
For example, when we start watching and discussing films with young people, we always make sure there is enough time for conversation.
And we never begin with simple reactions such as "I like this film" or "I don't like this film".
Instead, we always start from open questions, because open questions allow people to go deeper, to go further, to question themselves, to reconsider their own points of view, to open their minds and to genuinely listen to others.
When people truly share experiences, truly take time and remain genuinely open, they discover many more things about a film.
And after some time — two, three or four months — they really begin to change the way they approach films.
Another important methodological aspect, although perhaps more developed in Cinema en curs than in Moving Cinema, is the connection between film viewing and filmmaking.
In Moving Cinema, young people are not always involved directly in filmmaking, but there is still a strong attempt to connect film viewing with the perspective of filmmakers.
Alain Bergala explains this very well in L'hypothèse cinéma .
For us, it is important that people understand that films are the result of long and complex creative processes involving many decisions, many people, many desires and many transformations.
A film is not a machine-made object. The creative process is open, complex and fascinating.
I think this is also one of the reasons why we started Inside Cinema: to help people understand that films emerge from creative processes.
And for us, it is very important to focus attention on creation itself, rather than simply on "the message" of a film.

The Film Corner Clubs (interviewers)

Now I would like to understand whether the project is mainly based on relationships with schools, or whether it also addresses people outside the school context.
More generally, I would like to hear your thoughts — both within the project and beyond it — about the relationship between film education and school institutions.
Usually schools are considered the primary context for educational activities, but I think your project goes beyond this idea. At the same time, however, maintaining a relationship with schools still seems very important.
So I would like to better understand both the general framework of the project in relation to schools and teachers, and your broader reflections on this topic.



Laia Colell, A Bao A Qu
Yes, I think this is a key aspect of the project.
For us, schools are absolutely essential because school is the one place where all young people will remain at least until the age of sixteen.
For many people, school is therefore the only possible place where they may discover this kind of cinema.
And if this encounter does not happen at school, then it may never happen at all.
So I think school is the basis of everything and we really need to work there.
At the same time, however, we realised that school alone is not enough.
If we work only inside schools and do not provide additional resources or opportunities afterwards, then many young people — especially those coming from contexts without strong cultural connections to institutions or cinema — may discover this kind of cinema and become interested in it, but still feel that it does not really belong to them.
For symbolic and social reasons, they may continue to feel excluded from this cultural world.
I think our work is precisely to help them realise that they also belong in these spaces, that they can have a voice there, and that they can go to a cinémathèque or a film festival and feel that these spaces are also theirs.
This is why it is important to connect the reality of their lives with what happens at school.
We often use an image to explain this idea.
The image is that of a springboard.
The idea is that school should function as a springboard from which young people can jump into cultural life outside school.
You need to build strength and confidence while you are still at school, because the stronger the support you develop there, the further you will be able to go afterwards.
So the idea is really that we need to work very strongly inside schools in order to make possible this "jump" toward cultural life outside school.

The Film Corner Clubs (interviewers)
I would like to ask specifically about your online tools.
Inside Cinema is really a structured website with many resources, conceived both as an online resource for individual use and as a support for onsite educational activities.
Could you give us some examples of how it is actually used in practice?
For example: do teachers use it independently? Do you introduce it to students after screenings of the films featured on the platform? How does it concretely enter educational practice?
Laia Colell, A Bao A Qu
There are many different ways of using Inside Cinema.
One of the most successful experiences is organising dialogues with filmmakers around the materials published on the website.
In some cases, we work directly with the filmmaker whose materials are featured on the platform.
For example, a filmmaker such as Carla Simón can discuss her creative process while sharing the materials available on the website.
This works extremely well because students can prepare beforehand using the online materials, then continue the discussion afterwards. It creates a much broader relationship with the materials themselves.
Another approach that has recently proved very interesting is inviting filmmakers to comment on the creative materials of other filmmakers.
Two filmmakers discussing each other's processes and materials creates very rich exchanges.
Now we would also like to expand this idea further by involving artists from other disciplines — for example writers or visual artists — commenting on filmmakers' creative processes, because this interdisciplinary perspective can become extremely interesting.
Another important use of the website happens within Cinema en curs.
When students are developing their own films, we use the website as a practical example of creative processes.
For instance, if students are reflecting on the use of colour in cinema, we can show them how filmmakers worked on colour in their own films, what kinds of materials they used and how these processes are approached concretely in practice.
This is very meaningful for young people because they realise that these creative processes are not simply "school exercises". They understand that filmmakers and film professionals work in similar ways.
For example, if we show the entire process through which filmmakers search for locations, students discover that finding the right location involves exploring many possibilities and making careful choices.
For us, this is one of the best ways to show that film creation is a complex and open process that requires a great deal of work.
It is also a way of helping young people understand that creation itself is work.
Cinema is not simply the result of a "genius" suddenly having an idea and becoming a great director. That is not how films are made.
Filmmaking involves collaboration, long processes and collective work, and only after all this work does the film finally emerge.
For us, it is very important to share this idea of creation and of the long process involved in building a film.
The Film Corner Clubs (interviewers)
Usually we also ask about the financial structure of projects, but in this case these are already well-known aspects because the project has been supported by the European Commission, so we do not necessarily need to focus on that.
However, there is another aspect that interests me greatly.
Your project includes several platforms and a very articulated website structure, so it is clearly a rather complex digital environment.
This connects to a topic we also discussed in other interviews:
how did you build the relationship with the technical team that developed the platform?
How did you communicate your ideas to them?
Were there misunderstandings or difficulties?
Did you need to continuously align the humanistic and pedagogical perspective with the technical one?
Because very often these projects involve coexistence between cultural and technical approaches.
Laia Colell, A Bao A Qu
Still, I think it is indeed extremely complex.
Our own way of thinking and working is very rhizomatic — maybe that is the right word.
Everything is interconnected in our minds:
details are important, but at the same time everything is linked together. We do not think in isolated categories or separated sections.
So when you try to develop a website capable of reflecting this way of thinking, it becomes extremely complicated.
One of the greatest challenges is finding a balance between what is clear and usable for users, what is interesting and what genuinely reflects the complexity and richness of the creative processes.
For me, this balance between clarity, usability and complexity is probably the most difficult aspect.
At the same time, I think the team working on the website has been very good.
Another important difficulty concerns the sheer quantity of content we would like to include:
many materials, many spaces, many different lines of work.
The question constantly becomes:
is it useful to include everything?
How can all these materials remain understandable and accessible?
For me, there is always a certain frustration in this process.
And yet, when I take some distance from it, I realise that many aspects of the website actually work very well.
For A Bao A Qu, the most important objective of the website is ultimately usefulness.
It is really our main way of sharing knowledge with many people.
For us, the website is the best possibility we have to share what we have learned and developed with others.
The real challenge is always understanding how to share this knowledge in a way that remains clear and accessible.
The Film Corner Clubs (interviewers)
We can skip to the second part of the interview related to more general aspects related to the topic of our research.
You already discussed methodology within your project, but now I would like to ask from a broader perspective, also looking toward the future.
What do you think are the main methodological values, opportunities, difficulties and critical aspects connected to the integration between onsite activities — especially workshop-based activities — and digital or advanced technological tools?
You are considered one of the leading voices in film education in Europe, so I think your reflections are extremely valuable in understanding the future perspectives of integrating these two dimensions from a methodological point of view.
Laia Colell, A Bao A Qu
I think we are currently living in a very complex moment in which imagining the future is not easy.
But perhaps, for us, the real question is not simply what will happen, but rather what we want to happen.
And this, I think, is perhaps more philosophical or ideological than methodological. In fact, it comes even before methodology itself.
Ultimately, it is about education.
And I think there are fundamentally two perspectives on education.
One perspective sees education as a way of helping people adapt to society as it already exists.
The other perspective sees education as a way of motivating and enlarging the capacity of people to imagine and build better worlds — not simply adapting to reality, but becoming capable of imagining alternatives and fighting to create them.
I think A Bao A Qu clearly belongs to this second perspective.
And when we talk with young people, I increasingly feel that many of them are thinking along the same lines.
Even in this moment characterised by AI, digital worlds and rapid technological transformation, perhaps what we need more than ever are onsite spaces.
And even though we live in a time in which everything moves faster and faster, we still need time, and we need spaces that allow us to exist differently.
I think, in a way, we are trying to open spaces where other ways of being together and other ways of thinking can emerge.
Because today it is becoming increasingly difficult to truly think, truly reflect and truly understand complexity.

For us, when we use digital tools — and we do use them, because they are useful and because they offer many possibilities — the goal is not to replace onsite experiences.
Actually, I would almost say the opposite.
Being together physically, talking together and reflecting together are what awaken the desire to know more.
Digital tools and digital spaces can then help people continue exploring, deepening and extending this knowledge.
But first there must be a shared experience.
Of course, even online meetings like this one can create forms of sharing, and perhaps we also need to find new ways of truly being together online.
But I think that right now one of the most important challenges is precisely learning again how to value different ways of being together.
And I think two of the greatest problems we face today concern attention and thinking.
The first problem is attention.
People often say that young people have attention problems, but I think this is actually a problem for all of us, including adults.
Education, therefore, has the responsibility — even if it is not easy — to cultivate attention and to give young people tools to remain attentive.
The second issue, which is closely connected to attention, is our ability to think beyond the logic of machines.
We need to think more than machines and differently from machines.
And perhaps thinking differently from machines is also connected to sensitivity.
Sensitivity, in turn, is deeply connected to art.
This is one of the reasons why art education — and especially film education — is so important:
because it develops forms of thinking connected to sensitivity, and therefore connected to the singularity and uniqueness of each person.
So I think this is really the direction in which we are trying to work.
I do not know whether this fully answers your question, but...

The Film Corner Clubs (interviewers)

I completely agree with you: film and audiovisual media have a key role in this transformation, and media education and film education are extremely important, even if not enough people seem fully aware of it.
I still have a couple of more technical questions.
One concerns accessibility and inclusion.
Today, not only within European projects but more broadly within society, there is growing attention toward accessibility for disadvantaged people.
This does not concern only physical or psychological disabilities, but also people who experience culture and society in a more marginal condition — for example, people living far from the main cultural centres or infrastructures within a country.
How do you think the relationship between onsite and online dimensions, and the availability of virtual resources, can contribute to the inclusion of people facing these kinds of disadvantages?

Laia Colell, A Bao A Qu

Regarding physical disabilities, we do not have enough direct experience to answer properly. There are many people working specifically on those issues who could answer much better than us.
But concerning people living in marginal or rural areas, I think there is an important difference.
And since we mainly work with young people, I can speak more confidently about their experiences.
For rural areas, I think online resources are extremely important.
These tools can really enrich cultural access in places where cultural infrastructures are limited.
I also think that online tools can actually help generate onsite activities in rural areas.
In other words, sometimes we need online tools precisely in order to make onsite activities possible in these contexts.
For example, VOD platforms can become very important tools for people living in marginal areas or difficult situations.
At the same time, when we think about young people living in extremely difficult conditions, I am not entirely sure that online tools alone are enough.
For the last six years, we have been working with migrant young people who arrived without adult references or family support — young people living alone in Barcelona or Catalonia.
It is a very difficult situation.
And through this experience we learned that one of the most important things is helping these young people build real bonds and relationships with people outside their immediate environment.
In this sense, online tools can sometimes be useful, but what matters most is truly connecting people from different contexts and backgrounds.
For this to happen, people need to spend real time together.
It is not easy to genuinely share experiences without creating emotional relationships, without truly wanting to connect with other people who have different languages, cultures and backgrounds.
I can give you one example.
Last year we made a film with a group composed of migrant young people and local young people.
There were eighteen participants in total: twelve migrant young people from Africa and six local participants.
At one point they were filming the moon and the sky, and they started talking about trees.

One of the African participants asked a friend in Africa to send them a shot of a tree from his village in Senegal.
And suddenly everyone here in Barcelona could see the tree from this small village in Senegal.
It was truly magical.
And for that young man, it was the first time he had seen the tree of his village again after three years.
After that moment, many of the other participants also started asking their families and friends to send video shots from different places.
And the young people themselves began directing these recordings remotely:
“No, not vertical — horizontal.”
“Wait for more light.”
“Film the moon.”
So they were directing people in Africa through digital tools.
It was really extraordinary and beautiful.
And of course this became possible thanks to online and digital technologies.
But I think it only worked because there was already a real personal connection among the participants.
So again, it is always a question of balance.
And in any case, I do not think accessibility can simply be reduced to an economic issue.
For example, we could say that a VOD platform is more accessible than going to the cinema because it is cheaper.
But I do not think it works like that.
For us, it is not a good strategy to think only in terms of affordability.
The first challenge is awakening desire and interest.
And I am not sure that people living in extremely difficult situations can always give themselves the time and space to watch a two-hour film alone on a small mobile phone screen.
I do not think that is enough.
So perhaps we need all these dimensions together.

The Film Corner Clubs (interviewers)

I have one very last question, it concerns scalability and replicability of pedagogical models.
Today, one of the key aspects in the circulation of educational programmes and formats is precisely the possibility of scaling and transferring methodologies across different contexts.
Not only in relation to Moving Cinema specifically, but more generally:
what do you think are the possibilities and the challenges involved in circulating pedagogical film education models across different countries and cultural contexts?
And what are the main critical aspects that emerge when trying to transfer these methodologies internationally?

Laia Colell, A Bao A Qu

Yes, I am sure that sharing and transferring methodologies is possible, and we already have some experience in this area.
For example, we worked for several years on “The Day of the Shots of the World” , a project organised simultaneously in many different countries once a year.
It was truly amazing because, on the same day, people in Slovenia, Japan, Mexico, Colombia, Spain and many other places were filming in similar ways within their own villages, cities and local environments.
Altogether, around 1,500 or 2,000 people participated.
So yes, transferability is definitely possible, and in this case it was actually relatively easy to share the methodology with the partner organisations involved.
I am genuinely enthusiastic about this aspect.
I think online tools really allow us to share knowledge and proposals and to create things together even across enormous geographical distances.
When countries such as Japan or Tanzania join a project like this, you really realise that these kinds of exchanges are possible.
And it is fantastic.
So yes, I absolutely believe that methodologies and proposals can circulate and be transferred.
The most critical point, however, is ensuring that in the process of sharing and transferring methodologies we do not oversimplify or trivialise them.
For us, it is very important to preserve the quality, the methodology and the spirit of the proposal.
This is probably the most delicate challenge:
finding ways to respect the proposals we receive from others and the proposals we ourselves share.
But overall, I think this is actually a very good historical moment for this kind of international exchange, because today we are all deeply connected globally.

The Film Corner Clubs (interviewers)

As always, it is a great pleasure to listen to your reflections and experiences on these topics.
I think this has definitely been a very enriching interview.

MOVING CINEMA

Moving Cinema is a European project started in September 2014. The main objectives are to create strong links between young people and cinema, to give them the tools to be autonomous spectators, and ultimately, to build active and sensitive audiences able to appreciate diverse cinematographic manifestations. It focuses on contemporary and classic European auteur cinema, with special attention to films and filmmakers that differ from the mainstream, and yet are able to engage young people in a deep and meaningful way. With these objectives in mind, it explores four strands of work: screenings and dialogues, young programmers, film practices with mobile devices (linking filmmaking to film viewing) and discovering films on VoD platforms.
From 2022, Moving Cinema is also a network of festivals with the name Young4Film.

A BAO A QU

A Bao A Qu is a non-profit cultural organization founded in Barcelona in 2004 and devoted to projects connecting film, photography, and arts with young people. Among its projects stands out 'Cinema en curs' (since 2005), an international film pedagogy program linking filmmaking and film viewing involving students, teachers and filmmakers (as Xacio Baño, Jaume Claret Muxart, Carla Simón or Jonás Trueba among other) who participate regularly and continuously in school life.
A Bao A Qu has created and led Moving Cinema, film education program co-financed by Creative Europe Media since 2014, involving more than fifteen organizations from ten European countries. In the framework of Moving Cinema, A Bao A Qu introduces and develops the innovative action **Young Programmers** engaging some of the most relevant film festivals in Spain: Sevilla Film Festival, D'A Film Festival, L'Alternativa, Punto de Vista and from 2026 also DOCS Barcelona. In the four editions of Young4Film (2023-2024), A Bao A Qu has been one of the expert entities that has advised and trained the teams of the festivals involved.
A Bao A Qu also participates in the European project 'CinEd' (since 2015), in 'European Framework for Film' and 'From Framework to Impact', led by the BFI. A Bao A Qu has a recognised expertise in teachers and film educators' training, and in creation of pedagogical resources.
Between 2024 and 2026 A Bao A Qu is leading the new European project 'We're seventeen', which has culminated in a major photography and film exhibition at the CCCB in Barcelona.

LINKS

https://www.movingcinema.eu/?lang=en
https://www.insidecinema.org/en
https://journals.uclpress.co.uk/fej/article/2136/galley/13601/view/
https://vimeo.com/movingcinema

LAIA COLELL APARICIO

Founder and co-director of A Bao A Qu, a non-profit cultural organization based in Barcelona since 2004 and devoted to the conception and development of programs that link art, culture and education. Cinema en curs (since 2005) is A Bao A Qu's core programme with an international scope, focusing on the workshops and on the elaboration of methodologies and resources that enable students aged 3 to 18 to actively discover cinema as art and creation, especially by linking the viewings to the creative practice. Other remarkable projects include Fotografia en curs, En residència (a program of the City Council of Barcelona), and the European projects Moving Cinema and Inside Cinema. Together with Nuria Aidelman, she is the author of several articles and conferences on film pedagogy.

2.4. Interview with Mark Reid, former Head of Education, BFI – British Film Institute and Ian Wall, The Film Space





The Film Corner Clubs (interviewers)
We can start with a brief introduction to the project you would like to present. It does not matter whether the project is still running or is an older project, because what is important for us is the methodological background, the results it achieved, and other aspects related to it.
In the previous interviews, the points that emerged most frequently were the methodological framework, the role of teachers, the number of students involved, the best practices behind the design of the project, and also the history of the project itself. In your case, I think the history is particularly important because it goes back to the *Screening Literacy* report, so it is a very long-standing story.
Of course, another aspect that repeatedly emerged is the integration between online and onsite activities. So we can begin in a very open way and discuss the project you want to focus on. I initially had the MOOC[1] in mind, but you can also reflect more broadly on the succession of projects developed over the past five, eight, or ten years. So yes, perhaps we can start with a general introduction to this trajectory.
Mark Reid, former Head of Education, BFI – British Film Institute
Screening Literacy[2] was really the beginning for me, and for the wider group of European film education professionals we worked with. A large team came together to survey film education across Europe — I think it was initially planned for 31 countries, and in the end we covered around 28 or 29. We collected examples of good practice, innovation, and case studies illustrating different national approaches.
That was around 2012. Then, in 2014, a smaller group of us returned to the European Commission's MEDIA programme with the idea of developing something further.
The Framework[3] emerged from the reality of the many different approaches to film education we had observed across Europe through Screening Literacy. The idea was to create something capable of rationalising those different approaches.
We always used to say that 100% of people agreed with 80% of it, and 80% agreed with 100% of it. But essentially it became a series of guidelines spanning critical, creative, and cultural approaches to film education.
And we tried to put film education onto a single page. That was really the challenge: trying to summarise the whole field of film education within one framework.
We used a curriculum template from Northern Ireland as a starting point. It was not specifically designed for film

1 Film Education. A user's guide, MOOC available at https://filmeducationframework.eu/
2 British Film Institute et al. (2013). Screening Literacy: Executive Summary. European-scale Experts' Study on Film Literacy in Europe. London: BFI / European Commission.
3 British Film Institute. (2015). A Framework for Film Education. London: British Film Institute, available at https://www.bfi.org.uk/find-resources-events-teachers/research-advocacy

education, but it offered a way of thinking about the creative, critical, and cultural dimensions of learning; the different kinds of experiences we wanted children and young people to have; the areas of film knowledge and understanding; and the kinds of skills involved.
Of course, no framework can ever fully encompass an entire field, but we tried to encapsulate as much as possible.
So, in 2014–2015, we launched the Framework in Paris at the Cinémathèque Française, with Alain Bergala speaking in support of it, which was extremely generous of him. We invited many of the people who had participated in the thinking process behind the Framework.
Afterwards, we allowed it some time to circulate and settle. It was interesting to see people coming back to us and saying they had found it genuinely useful. I remember Florine Wiebenga, who was Head of Education at Eye Filmmuseum in Amsterdam, telling us about a conversation she had with the Dutch Ministry of Education. The Ministry had asked whether there was anywhere they could look at film education "on a single page," and she replied: "Actually, yes — there is."

The Film Corner Clubs (interviewers)

The Framework was translated into Italian within the framework of a national project we coordinated with Fondazione Cineteca Italiana, Milan in 2022 called *Behind the Light*[4]. It was developed within the Italian "National Plan for Film Education in Schools"[5], managed jointly by the Ministry of Culture and the Ministry of Education.
Within this project, we promoted the Italian translation of the Film Education Framework and organised several seminars for teachers around it.
And it was also translated into Korean, correct?

Mark Reid, former Head of Education, BFI – British Film Institute

Yes, by the South Korean Film Archive. They produced a very nice bilingual booklet.
So the Framework had a ripple effect. Once it began to circulate and people became familiar with it, we started asking ourselves another question: having a framework is one thing — it is still an abstract description, a kind of wishlist or manifesto. But what is its relationship to real film education practices in classrooms, cinemas, archives, and festivals? How do you turn it into something concrete?
That was the transition from framework to impact: how to transform it into actual practice. And that is where the MOOC emerged.
The MOOC was actually conceived before COVID. We were already discussing it in 2018. Ian had extensive experience with MOOCs, and I had also worked on several, so between us we had a good understanding of how they functioned.
We introduced the idea to our European partners — the Danish Film Institute, the Cinémathèque Française, Karpos, László Hartai and Annette Hilbert from Hungary, among others — and we essentially brought the team back together.
The question became: how do you implement a framework through a set of practices?

Ian Wall, The Film Space

MOOCs — Massive Open Online Courses — are run by many organisations. Harvard runs them, and in the UK they were initially connected to universities before becoming more independent.
Essentially, they are online courses, with varying degrees of interactivity. We tried to make ours as interactive as possible. They are usually organised over several weeks, with each week divided into steps and activities.
The idea is to encourage discussion. Sometimes people engage actively; sometimes they do not. Sometimes they begin the course but never finish it. It is always difficult to know how people are actually using it.
But MOOCs allow you to include interviews, film extracts, interactive tasks, and discussions. One challenge for us was that the MOOC had to exist in English, which created difficulties for some partners.
That was one of the reasons why we later migrated the MOOC into a website format, which then became available in several languages, including German and Estonian.

Mark Reid, former Head of Education, BFI – British Film Institute

The MOOC itself was structured around three areas: creative, critical, and cultural approaches to film education. Different partners led each section.
The Danish Film Institute developed the critical section and used a very interesting short Korean film — *Edge of Seventeen* (Nuri Jeong, 2017) — which I still use in my teaching today. They created a wide range of materials, scenarios, and interactive activities around it.
The Cinémathèque Française, especially Nathalie Bourgeois and her colleagues, focused on creative practice, largely inspired by *the Le Cinéma, cent ans de jeunesse* programme.
The cultural strand explored topics such as working with cinemas, festivals, and archives, and developing strategic approaches to film education within institutions, regions, or national contexts.
The MOOC remained open for quite a long time.

Ian Wall, The Film Space

One thing we learned very clearly from the MOOC experience is that active educational presence is essential. When the course was first launched, those of us acting as lead educators logged in regularly — sometimes daily — to respond to comments, stimulate discussions, and keep the conversations alive.
Once that stopped, the discussions gradually disappeared as well.



Mark Reid, former Head of Education, BFI – British Film Institute

And that relates directly to the pedagogical question about digital versus onsite learning.
There needs to be some form of co-presence between educators and learners. If learners feel they are completely alone within the digital environment, their level of investment drops significantly. Learning remains deeply social.

Ian Wall, The Film Space

The role of the lead educator is absolutely vital.
At the moment I am running five MOOCs, and one of the comments that constantly comes back is how surprised participants are that the lead educator is actually engaging with them directly.
You need a beginning, an end, and a period in between during which you can review what is happening, update the material, and respond to participants. Otherwise the course simply becomes static.
One of the most important lessons we learned concerns the relationship between pedagogy and technology. What you really need are programmers who genuinely understand the pedagogical purpose of what you are trying to achieve.
I have worked with the same technical collaborators since the early 1990s. At first, they knew the technology better than I did, but over time they also learned what film education actually requires pedagogically. And eventually they started proposing possibilities themselves: "Why don't we experiment with soundtrack editing?" or "What if we allowed learners to manipulate sequences in this way?"
That dialogue between pedagogy and technology is fundamental.

Mark Reid, former Head of Education, BFI – British Film Institute

And genuinely interactive, collaborative, pedagogically sophisticated digital tools are actually still quite rare, despite how widespread educational technology has become.
That is still the real challenge.

Ian Wall, The Film Space

What interests me is not simply replicating what happens in the classroom, but using technology to make possible forms of interaction that were previously unimaginable.
Film itself is always a series of choices: editing, music, framing, sound, rhythm. Interactivity allows learners to explore that "otherness" — to understand that a film could always have been otherwise.
I remember an early interactive project we developed around *Wallace and Gromit*. The programmers wanted to include a button allowing children to "see the correct answer" once they had reordered the still images.
And we said: "No — there is no correct answer."
A director and an editor made those choices, but different choices could also have been possible. That is one of the most important pedagogical dimensions of interactivity in film education.

The Film Corner Clubs (interviewers)

Now I think it could be useful to step back a little, because this interview is intended for people who may not know the history behind these projects.
So perhaps it would help if you could reconstruct a little more clearly the passage from *Screening Literacy* to the Framework and then to the MOOC.
You already discussed it briefly, but perhaps you could provide a clearer overview for readers who are unfamiliar with this trajectory — explaining how the MOOC ultimately emerged as the result of this entire process.

Mark Reid, former Head of Education, BFI – British Film Institute

A simple way to describe it is this:
Screening Literacy generated around 150 case studies of film education practices across approximately 30 different countries. That meant four or five examples from each country.
We specifically asked for case studies coming from formal education, informal education, projects involving children and young people, projects involving adults, critical approaches to film, creative practices and cultural engagement.
From these 150 case studies, we started asking ourselves:
what are the underlying principles of film education that can be distilled into a single framework?
So the Framework was essentially a reduction and synthesis of the principles emerging from those examples.
At the same time, we were aware that having a framework is not enough. A framework is not a ready-made script or toolkit. It is more of a starting point for generating new practices.
So the next step became:
how can we help people develop their own examples of film education practice through the Framework?
That was really the process: surveying practices; identifying principles; and then demonstrating how those principles could be translated into practice.

Ian Wall, The Film Space

I think another important aspect is that *Screening Literacy* initially emerged largely from a UK-based perspective,

4 British Film Institute. (2023). Framework per l'educazione al cinema. Italian translation by Simone Moraldi and Sara Brollo. Milan: Fondazione Cineteca Italiana, Milan. (Original work published 2015 as A Framework for Film Education) available at scuole.cinetecamilano.it%2Fwp-content%2Fuploads%2F2023%2F09%2FCineteca-Milano_Framework-per-leducazione-al-cinema.pdf&tabId=1460193745&clen=4752407&chunk=true&referer=https%3A%2F%2Fwww.google.com%2F

5 www.cinemaperlascuola.istruzione.it

although it immediately began collecting experiences from across Europe.
And I think one of the reasons we wanted to move forward from there was precisely to involve more people directly.
At first, *Screening Literacy* gave us a kind of snapshot of what was happening across Europe. Some things seemed fascinating; others felt unfamiliar or even strange to us. There was an enormous diversity of experiences.
That is why we began organising meetings in places like Prague and Berlin, bringing people together physically to debate these approaches.

Mark Reid, former Head of Education, BFI – British Film Institute

During Screening Literacy, we eventually ended up working with around thirty core participants from across Europe.
Then there were another thirty or forty contributors who helped produce case studies about their own countries and verify the information being collected.
So gradually we built a real community.
When we later applied for Creative Europe funding, we already had this large network behind us. Normally a Creative Europe application involves three or four partners, but we had something like seventeen.
And that gave us access to a very wide range of practices: universities, national archives, NGOs, school teachers, festivals, cinemas, people working with very young children, people working with adults.
We had young practitioners, senior practitioners, and everyone in between.
And that diversity was essential.
One of the things we strongly believed was that expertise should not be centralised in one country or one institution.
There is sometimes a tendency — particularly within universities — to position expertise as belonging to a few authoritative individuals.
We tried to do the opposite:
to involve more and more people, because every new conversation made the discussion richer and more generative.
That collaborative and decentralised approach was fundamental to the whole process.

Ian Wall, The Film Space

And that collaborative approach is also one of the reasons why we later migrated the MOOC into a website.
Once it became a website, anybody could translate it and adapt it.

The Film Corner Clubs (interviewers)

There is one question that I think is particularly interesting.
When we presented the Framework in Italy through projects organised by Fondazione Cineteca Italiana, Milan, we often found ourselves needing to explain something to teachers beforehand:
this Framework is not a ready-made toolkit. It is not a prompt or a set of worksheets that can simply be applied automatically.
It is something much more reflective and methodological.
So my question is:
did you ever analyse how the Framework interacted with more traditional educational practices in schools?
Did you collect any kind of feedback, impact analysis, or responses concerning how teachers integrated it into ordinary school activities?
Because one of the constant challenges of film education is precisely finding space within mainstream education systems.

Mark Reid, former Head of Education, BFI – British Film Institute

My sense is that one of the strengths of the Framework was precisely that it stood slightly outside traditional orthodoxies of film education.
Film teaching often becomes narrow and highly codified depending on the institutional setting: schools teach film in one way, festivals in another, kindergartens in another, universities in another.
Because we worked across many countries and many practices, we were able to think more broadly.
We were not limited to one educational orthodoxy.
For example, Charlotte Giese from the Danish Film Institute and I often argued that film education as a whole has a great deal to learn from the way four-year-olds are introduced to moving images.
Very young children approach film before linguistic analysis dominates. They are not writing essays about cinema yet — although in England we eventually try to make everybody write essays.
But there are ways of understanding cinema that emerge from those early experiences, and university-level film educators often underestimate how much they could learn from preschool teachers.
One of the key ideas behind the Framework was precisely that different contexts could learn from one another.

Ian Wall, The Film Space

Exactly.
One of the important aspects was that the critical, creative, and cultural dimensions were never meant to be separated rigidly.
You can be critically creative and creatively critical.
That was one of the exciting things about interactive and participatory approaches.
What always horrifies me is when people say:
"We are going to get kids to make a film."
Fine. But then what?
You give them cameras and editing software — but have you shown them films? Have you discussed images with them? Have you explored possibilities together?

I remember one simple exercise we used repeatedly:
we would place a person sitting on a chair and ask participants to film that person twenty different ways, without simply wandering around randomly with a handheld camera.
The point was to think carefully about: where to place the camera, what effect each framing produced, how editing changes meaning.
Then we would add music and ask them to edit the material together and reflect on the results.
The important thing was not simply "making a film" but thinking through cinematic choices.
Over the years I have seen hundreds and hundreds of examination films, and honestly many of them are deeply depressing because they reduce filmmaking to formulaic exercises.
And the same thing often happens in teaching:
teachers ask online for worksheets, "knowledge organisers," and predefined "correct answers."
But there are no definitive correct answers in film.
What matters is the ability to justify and reflect upon choices.
That was one of the exciting aspects of developing the Framework:
people from very different backgrounds constantly introduced new ways of thinking about film education.
Festival educators could learn from preschool teachers.
Classroom teachers could learn from archivists.
University lecturers could learn from practitioners.
And vice versa.
Some of our early meetings were extremely argumentative — people literally telling one another:
"No, you are wrong. You should not do it that way."
But gradually people started understanding that different approaches could coexist and enrich each other.
And I think many of us — including ourselves — genuinely changed the way we thought about film education through those exchanges.

The Film Corner Clubs (interviewers)

I have one final question concerning this whole legacy — this long trajectory of projects.
In your opinion, what is the future legacy or future perspective of this work? and how important is it today to rebuild networks and map the people currently active in film education across Europe?
One of the important things achieved through the *Screening Literacy* Advisory Group and the subsequent projects was precisely creating connections between practitioners and institutions.
So my question concerns both: the future of this legacy and the importance of building new networks and new surveys of the field today.

Ian Wall, The Film Space

I think it is absolutely vital.
Ten years have passed since we worked together on the Framework.
The world has changed enormously: online learning has changed, COVID changed everything, access to films has changed, digitisation has transformed viewing practices.
Back then, if you wanted to watch a rare film, you had to search for it physically in a video shop. Now almost everything is potentially available online somewhere.
So I think what is needed now is not restarting from zero, but revisiting, updating, and expanding the Framework and the network around it.
And I think many of the principles of the Framework are still completely valid.
The question is:
what now needs to be added to it?

The Film Corner Clubs (interviewers)

I think we can now conclude this first part of the interview, which focused mainly on Screening Literacy, the Framework, the MOOC, and the broader legacy of this work.
I have a new set of questions that are more general in scope. Of course, many broader methodological issues have already emerged naturally during the conversation, but now I would like to focus more explicitly on film education, digital technologies, ICT, and virtual environments in general.
So the first question concerns methodologies and pedagogies.
From your point of view, what pedagogical and methodological values emerge from integrating online resources, ICT, and digital environments with onsite activities, compared to approaches that rely exclusively on one dimension or the other?

Mark Reid, former Head of Education, BFI – British Film Institute

I think the key distinction between online and in-person experiences is that in-person experiences are synchronous, live, and rooted in a specific moment.
Digital experiences can also be synchronous, but they can additionally be asynchronous and extended over time.
For me, that is the essential difference.
The interesting question is therefore:
how can digital tools extend something that happens in a specific moment and allow it to continue generating reflections, conversations, or after-effects over time?
That is much harder to achieve purely in person, because face-to-face experiences are usually bound to that immediate moment.

One example that comes to mind is Le Cinéma, cent ans de jeunesse, the programme I am most involved with at the moment. Every September in Paris, around seventy film educators gather for an intensive training programme focused on a new cinematic question.
During COVID, however, we moved the programme online.
And the differences were very revealing:
instead of two intensive days in Paris, we organised shorter four-hour online sessions, but we reached around 150 participants rather than sixty.
So we gained inclusion, accessibility, geographical breadth, and brevity. But we lost intensity, physical presence, informal exchanges, and the time necessary for deeper reflection and shared thinking.
I remember David Puttnam once giving a talk about how every new medium simultaneously creates gains and losses.
The telephone, for example, gave us distance communication but reduced physical interpersonal presence.
And I think this is exactly the point:
digital technologies do not solve everything, but neither should face-to-face interaction be treated as the only sacred form of pedagogy.
The real challenge is understanding what is gained, what is lost and how those losses can be mitigated.
Those are the crucial questions for me.

Ian Wall, The Film Space

I think another aspect that has still not been explored sufficiently concerns what we actually mean by "onsite."
Does onsite mean a classroom? or a cinema?
Because if we take cinema screenings as an example — screenings supported by pedagogical introductions and educational materials — one of the problems is that the experience often remains isolated.
Students go to the cinema, watch the film, perhaps have a short discussion afterwards, and then the experience simply ends.
What we rarely do is revisit that experience afterwards in meaningful ways.
For example:
what if students returned to the classroom and worked on the film for several weeks, and then later reconnected collectively — perhaps online — to discuss what they had discovered through that process?
That possibility of revisiting and reactivating the experience is extremely important.
There were discussions ten or fifteen years ago about connecting personal devices directly to cinema screenings, allowing students to interact collectively in real time with the projected material.
Those experiments never really took off technologically, but the idea itself was fascinating:
to create a bridge between the collective cinema experience and individual interactive work.

Mark Reid, former Head of Education, BFI – British Film Institute

Exactly. It was one of our recurring dreams.
There have been many moments where we thought:
"If only we could truly combine the affordances of digital technologies with the affordances of physical collective experiences."
But very often it never quite worked.
And I suspect one reason is that we impose conceptual limits on ourselves.
If we are in a cinema, we think pedagogy can only function in one way.
If we are online, we think it must function in another way.
But perhaps those boundaries are artificial.
For example, during Le Cinéma, cent ans de jeunesse, discussions after screenings are conducted in French and then translated for international participants.
Technologically, it would actually be quite simple to project live subtitles behind the speakers or provide simultaneous translations through collaborative online documents.
But those possibilities rarely happen because they break established habits and expectations about what a cinema space is supposed to be.
We often impose these constraints on ourselves.

Ian Wall, The Film Space

And there are actually many practical hybrid solutions that could work.
For example: students come to the Cineteca, watch a film, receive an introduction, perhaps answer some initial questions, and then return to their classrooms.
What prevents you from reconnecting with those classes two or three weeks later through a live Zoom session?
You could discuss the work they have developed afterwards, ask further questions, and continue the conversation.
This is one of the central issues:
so many cinema- or festival-based educational activities end the moment the screening ends.
There is rarely structured follow-up.
And schools themselves are often trapped by rigid schedules:
"We did this activity this week, now we must move on."
But meaningful engagement often requires more time:
either because students need time to understand the experience or because they become genuinely absorbed in it and want to continue exploring it.
That continuation is pedagogically valuable.

And this also leads to another fundamental question:
what is the pedagogical purpose of film education?
Is it simply about creating a love of cinema?
Or is it about expanding experiences and exposing students to forms of cinema beyond commercial entertainment?
Can film education help students develop the capacity to say:
"I do not like this film — and here is why"?
Because what matters is not merely liking or disliking something, but developing a critical vocabulary to articulate responses.
That, for me, is where the cultural dimension of film education truly begins.

The Film Corner Clubs (interviewers)

I completely agree that one of the central questions is precisely:
what is film education for?
And from the perspective of our research, I think you have already introduced some crucial keywords:
interaction and participation.
During our survey across the nine countries currently involved in The Film Corner project, we collected eighteen best practices identified by the partners.
What we discovered is that only a few of them actually involve what I would call "deep interactivity."
So I would like to ask you more specifically:
what do you mean by deep interactivity?
And how can genuine technological interactivity foster participation and active engagement among students?
Because today participation itself seems to be one of the key words in film education.
When students truly participate, cinema enters not only their short-term memory but also something deeper in their experience.

Ian Wall, The Film Space

A couple of things come to mind immediately.
I will use The Film Corner website as an example. Some tools — such as the editing suite or the character creation activities — are already moving toward deeper forms of interactivity.
Other elements, such as simple compilations of clips accompanied by commentary, are not really interactive at all. They are closer to traditional lecture-based teaching.
Years ago, we worked on projects related both to film studies and to teaching history through film.
We eventually started filming our own clips specifically for educational purposes.
For example: someone crossing a street, someone entering a room, parallel editing exercises, tension-building exercises.
We created around eighty short clips that students could manipulate and reinterpret.
One exercise involved filming a person waiting for a phone call.
The actress performed the same scene in two different emotional registers: fear and loving anticipation.
The fascinating thing was that many viewers could not initially distinguish between the two.
That became an opportunity to explore performance, framing, editing, and interpretation.
Another project explored how history is constructed through montage and perspective, using examples such as D-Day.
The point was not simply showing clips, but constructing interactive situations that allowed students to investigate cinematic meaning actively.
And sound and music are also areas that are still insufficiently explored pedagogically.

Mark Reid, former Head of Education, BFI – British Film Institute

Interactivity is not fundamentally a question of functionality.
It is a question of pedagogical intention.
You do not begin by asking:
"What tools can I use?"
You begin by asking:
"What do I want learners to experience, understand, or discover?"
Only afterwards do you select the tools capable of supporting that process.
The technology itself is secondary to the educational objective.

Ian Wall, The Film Space

Twenty years ago, many of the tools we imagined were technically impossible.
Now it feels as though almost anything is possible technologically.
But that does not automatically produce meaningful pedagogy.
As educators and creators, we need to think critically and creatively at the same time.
We need to design experiences that genuinely engage students while also helping them understand what cinema actually is.
And I think this distinction is becoming increasingly blurred, especially in the UK.
Very often film is simply used in education as illustration — a clip shown to support another subject — without questioning why that particular image works the way it does.
That deeper level of reflection is essential.
One of the key questions now is:
what can online tools do that genuinely benefits offline experiences?

How can technology prepare students before a screening?
How can it extend or deepen the encounter afterwards?
These are questions we were not really asking ten or fifteen years ago.
And perhaps they now represent the next major phase of film education research.

The Film Corner Clubs (interviewers)

One of the themes of our research concerns accessibility and inclusion — not only for students with physical disabilities, but also for students who are socially, geographically, or economically distant from the main cultural infrastructures in a given country.
So I would like to invite you to reflect more broadly on how the interaction between online technologies, virtual environments, and onsite activities can foster inclusion for audiences with these characteristics.

Mark Reid, former Head of Education, BFI – British Film Institute

When I first saw that question, it immediately reminded me of an experience I had many years ago, around 2003, in a school in the northwest of England for children with significant physical disabilities.
The students were making a science-fiction film.
One boy used a wheelchair and had almost no physical movement below the neck. But in the film he played the equivalent of a Vulcan or alien character. The only expressive tools available to him were his face, his eyes and his voice.
And through those elements he created an extraordinary character.
What struck me was that film allowed him to access forms of dramatic and expressive participation that would have been very difficult through more conventional educational activities.
He could not write physically, but he could perform within the frame.
And I remember realising very strongly that cinema, as both technology and artistic medium, could become a liberating form of expression for children who might otherwise have limited access to certain kinds of cultural participation.
It was a very powerful moment for me, and honestly I have rarely seen anything quite as profound since then.

Ian Wall, The Film Space

And if we move specifically to online environments, then the question becomes:
how do we design digital tools that are genuinely accessible to people with different physical conditions?
For example, if we imagine the child Mark just described using an online editing suite:
how can that interface become accessible for someone who cannot physically manipulate traditional controls?

Mark Reid, former Head of Education, BFI – British Film Institute

Voice activation, eye tracking, gesture-based interaction — those kinds of technologies.

Ian Wall, The Film Space

But those possibilities need to be integrated intentionally from the beginning.
And this may sound harsh, but I think educational creators are often so focused on content that they forget the diversity of actual audiences.
You become very pleased with yourself for having produced a pedagogical resource without really asking:
who can actually use this?
And I think that is one of the next major stages we need to address.
I remember that during discussions around either The Film Corner or the MOOC, there were conversations about devices such as Raspberry Pi6 systems as low-cost technological solutions.
The idea gradually disappeared, but it was connected to a very important issue:
how do you create cost-effective and accessible technological infrastructures for schools and communities with limited resources?

Mark Reid, former Head of Education, BFI – British Film Institute

And the issue was not only internet access.
The Raspberry Pi was essentially a very small, inexpensive computer that students could assemble themselves.
At the time, there was a great deal of interest in those possibilities.

Ian Wall, The Film Space

And the discussion was also connected to work being done in rural communities — I think in Bulgaria or Romania — where internet access was extremely limited and schools often lacked proper computer infrastructures.
Even now, in some schools in the UK, if you ask students to "take out your computers," many simply cannot.
And if you ask them to use their phones — which are often forbidden in classrooms anyway — many educational platforms still do not function properly on mobile devices.
We encountered this problem repeatedly with the MOOC:
many activities were simply unusable on smartphones.
So there is a huge economic and social dimension to all of this.
And these are issues that, honestly, we did not really address in the original Film Education Framework: inclusion, rurality, economic inequality, technological access.
Those are entirely new chapters that now need to be added.
COVID accelerated all of this dramatically.
I sometimes wonder:
if tools like Zoom had already existed at the level we know today back when we were developing the Framework and the Strategy, how differently might we have worked?

6 www.raspberrypi.com

Because suddenly it became possible to gather fifty or sixty people together online without needing the enormous budgets previously required for international meetings.
still — there are exciting possibilities that we have barely begun to explore.
And I think we need to move beyond rigid professional divisions.
Cinema educators should be thinking more actively about: how online activities can prepare audiences before screenings and how digital tools can extend experiences afterwards, and how cinema experiences can be brought back into classrooms and revisited later.
Educational screenings should not remain isolated "one-off" experiences.

The Film Corner Clubs (interviewers)

My final question is simply:
is there anything else you would like to add?
And perhaps especially:
what do you think will be crucial for the future of film education?

Mark Reid, former Head of Education, BFI – British Film Institute

I think one of the biggest questions for your generation — the next generation of film educators — concerns developing a productive relationship with AI in both film and film education.
A few weeks ago I saw a fascinating example during a postgraduate workshop.
Students were preparing a short film, and while designing their shots they asked AI image-generation tools to visualise possible compositions and still frames based on their prompts.
What I found interesting was that they were not using AI to replace their imagination, but rather to extend it.
They generated images as references, then went out and shot their own material without simply copying what AI had produced.
And that, to me, feels like a productive use of AI:
as an extension of thinking rather than a substitute for thinking.

Ian Wall, The Film Space

And crucially, it also requires questioning what AI produces.
This connects directly to what we discussed earlier:
film can always be otherwise.
Just because AI generates an image does not mean it is automatically the "correct" version.
Directors make choices.
Editors make choices.
Lighting designers make choices.
We explored these ideas years ago through projects around James Bond films, inviting editors and technicians to explain how decisions are made in practice.
And often those professionals — editors, cinematographers, sound designers — are actually far more interesting pedagogically than actors, because they constantly reflect on processes and decisions.
The important question now is:
how do we harness AI critically and creatively?
Back in the days of the Framework, it was exciting simply to discover what other people across Europe were already doing.
Now we need a new debate around: AI, creativity, criticality, authorship and film culture.
There will inevitably be purists who reject AI completely.
But the real challenge is understanding its potential while remaining critically aware of its limits.

The Film Corner Clubs (interviewers)

Ian, I think AI actually realises something you have always said about pedagogy:
that the goal is not simply obtaining answers, but learning how to formulate meaningful questions.
Because when you work with AI, everything depends on the quality of the questions you ask.
If the questions are poor, the results will also be poor.

Ian Wall, The Film Space

Exactly.
And we also need to question the answers AI gives us.
Recently I asked ChatGPT to provide quotations for something I was writing. It produced several extremely convincing quotations supposedly from well-known authors.
Then I asked where the quotations came from.
And ChatGPT replied:
"Actually, we invented them — but they seemed appropriate to the argument."
At least it apologised afterwards.
And that is exactly what education should always be about:
continuing to ask questions.

Mark Reid, former Head of Education, BFI – British Film Institute

That is probably the perfect place to end!

FROM FRAMEWORK TO IMPACT

The Film Education Framework for Europe is a transnational initiative, supported within the Creative Europe programme by the European Commission, aimed at developing a shared conceptual framework for film education across European countries. Building on previous research and policy work, the project seeks to identify common principles, competencies, and educational objectives while respecting the diversity of national contexts and practices. The framework promotes a holistic understanding of film literacy that combines critical analysis, cultural engagement, creative practice, and active participation. By bringing together researchers, educators, and cultural organisations from across Europe, the project contributes to the development of a common language and strategic vision for film education at the European level.

THE FILM SPACE

Film Space is an international platform dedicated to supporting film education, film literacy, and audience development initiatives across Europe. Developed through collaboration among film educators, researchers, and cultural organisations, it provides resources, case studies, methodological tools, and opportunities for professional exchange. The platform aims to strengthen the visibility and impact of film education practices while fostering dialogue between educational institutions, cultural actors, and policymakers. Through its focus on innovation, inclusion, and collaboration, Film Space contributes to the development of a shared European film education community.

LINK

https://filmeducationframework.eu/

MARK REID

Mark Reid trained to teach English and Drama at York University and taught in south London through the 1990s. He joined the education department of the British Film Institute in 1998 to set up MA programmes for English, Film, and Media teachers. He became Head of Education in 2006, developing programmes for schools, teachers, young people, diverse communities and families, both in the cinema, and latterly online. Between 2012 and 2021 he led a number of large-scale European film education projects, including Screening Literacy, which surveyed film education in 31 European countries. In 2024 he joined the secondary PGCE English team at the UCL Institute of Education.

IAN WALL

Educated at the University of York where he studied English and Related Literatures, Ian went on to teach at Holland Park School in London.
In 1986 he founded FILM EDUCATION ,producing printed study materials, developing interactive CD ROMS, running In Service training for teachers, and producing television programmes for the BBC Learning Zone and Channel 4. Since 1995 working with the Film Education TV team Ian developed over 50 television documentary programmes, both as producer and scriptwriter. He is now Education Director at The Film Space, the successor to Film Education.
Ian has won two BAFTA's (children's interactive learning) as well as a 'Learning on Screen' award, all for interactive teaching resources as well as three further nominations in these awards.
Ian speaks on issues relating to education, media literacy and film worldwide.

SECTION 3 - LINK LIST

Country: Bulgaria
Proposing institution: Knigovishte Foundation
Project title: *Knigovishte*
Short abstract: Bulgarian educational platform focused on reading literacy, critical thinking, and youth cultural participation through digital tools and school-based activities.
Links and web addresses:
- Official website: https://www.knigovishte.bg/

Country: Czech Republic
Proposing institution: People in Need
Project title: *JSNS – One World in Schools*
Short abstract: Educational initiative using documentary cinema and media education to promote human rights, civic education, and critical media literacy in schools.
Links and web addresses:
- Official website: https://www.jsns.cz/en/home

Country: Czech Republic
Proposing institution: Animánie
Project title: *Animetod*
Short abstract: Educational methodology and platform introducing children and young people to animation and audiovisual language through practical workshops and creative activities.
Links and web addresses:
- Official website: https://www.animanie.cz/english

Country: France
Proposing institution: Ciclic Centre-Val de Loire
Project title: *Upopi*
Short abstract: Online educational resource dedicated to film and visual culture. Offers interactive courses, thematic modules and editorial resources.
Links and web addresses:
- Website: https://upopi.ciclic.fr/upopi-53-cinema-et-handicaps-0
- Video presentation: https://occitanie-canope.canoprof.fr/eleve/video/TournerMonter/activities/TournerMonter_22.html

Country: France
Proposing institution: TUMO Paris / Forum des Images
Project title: *TUMO Paris*
Short abstract: Innovative educational centre dedicated to digital arts, audiovisual creativity, and technological skills development for teenagers, hosted within the Forum des Images.
Links and web addresses:
- Official website: https://paris.tumo.fr/
- Video presentation: https://www.youtube.com/watch?v=kHIFYIRWZCQ
- Partner institution: https://www.forumdesimages.fr/le-forum-des-images

Country: France
Proposing institution: Centre national du cinéma et de l'image animée
Project title: *Nanouk*
Short abstract: French pedagogical platform for film education in schools, providing interactive tools, annotated clips, and educational pathways for teachers and students.
Links and web addresses:
- Main platform: https://nanouk-ec.com/
- Educational module: https://elem.nanouk-ec.com/

Country: France
Proposing institution: French Ministry of Education
Project title: *France's national film education system*

Short abstract: National programme integrating cinema screenings and audiovisual education activities into the French school curriculum.
Links and web addresses:
- Official page: https://www.education.gouv.fr/ma-classe-au-cinema-467559

Country: Georgia
Proposing institution: Georgian National Film Center
Project title: *History Film History*
Short abstract: Educational initiative using cinema and audiovisual materials to teach history and foster critical analysis of moving images.
Links and web addresses:
- Official website: https://historyfilmhistory.com/

Country: Ireland
Proposing institution: Irish Film Institute (IFI)
Project title: *Irish Film Institute Online Resource*
Short abstract: Educational programme of the Irish Film Institute aimed at promoting film literacy and the pedagogical use of cinema in schools.
Links and web addresses:
- Official page: https://ifi.ie/learn/schools/

Country: Ireland
Proposing institution: Oide/Department of Education
Project title: *OIDE Drama, Film and Theatre Studies Resource*
Short abstract: Collection of educational resources supporting audiovisual literacy and filmmaking activities in Irish secondary schools.
Links and web addresses:
- Official page: https://oide.ie/post-primary/home/dfts/

Country: Ireland
Proposing institution: Fresh International Film Festival
Project title: *Fresh Film Festival*
Short abstract: International youth film festival promoting audiovisual creativity, filmmaking, and participation among young people and students.
Links and web addresses:
- Official website: https://freshfilm.ie/

Country: Italy
Proposing institution: Cinemovel Foundation
Project title: *SIC – Schermi in classe*
Short abstract: International educational project combining cinema, social participation, and online/offline audiovisual activities through screenings and digital engagement tools.
Links and web addresses:
- Project website: https://cinemovel.tv/sic/2026/
- Virtual screening room: https://cinemovel.tv/sic/2026/sic-online/

Country: Italy
Proposing institution: Italian Ministry of Education and Ministry of Culture
Project title: *National Plan for Cinema and Images for Schools*
Short abstract: National Italian program providing calls, guidelines, monitoring reports, institutional agreements, and educational resources related to film education in schools.
Links and web addresses:
- Official portal: https://cinemaperlascuola.istruzione.it

Country: Poland
Proposing institution: FINA – Polish National Film Archive – Audiovisual Institute

Project title: *Filmoteka Szkolna*
Short abstract: National educational archive and digital platform supporting film literacy and the pedagogical use of cinema in Polish schools.
Links and web addresses:
- Official page: https://www.fina.gov.pl/edukacja/filmoteka-szkolna/

Country: Poland
Proposing institution: I Liceum Ogólnokształcące im. Feliksa Fabianiego w Radomsku (Feliks Fabiani Secondary School, Radomsko, Poland)
Project title: *Filmowy Radom / Cinema competition and filmmaking workshops*
Short abstract: Cultural initiative that promotes collective film viewing, discussion and cultural participation through local film club and film making activities.

Country: Portugal
Proposing institution: Cine Clube de Viseu
Project title: *1 Filme por Mês*
Short abstract: Educational cinema programme encouraging children's cinephilia, participation, and reflection through screenings and collaborative audiovisual diaries.
Links and web addresses:
- Programme page: https://www.cineclubeviseu.pt/1-Filme-por-Mes
- Digital archive: https://padlet.com/pequenocinema/grande-di-rio-cin-filo-fn8k657t8oqnr488

Country: Portugal
Proposing institution: Ministry of Education, Science and Innovation / Ministry of Culture, Youth and Sports
Project title: *Plano Nacional do Cinema*
Short abstract: Portuguese national programme integrating film education and audiovisual literacy into formal school education.
Links and web addresses:
- Official website: https://pnc.gov.pt/

Country: Slovenia
Proposing institution: Kinodvor Ljubljana
Project title: *Kinobalon / Kinotrip / Educational Programme*
Short abstract: Comprehensive film education ecosystem developed by Kinodvor, including workshops, participatory festivals, and educational activities for children, teenagers, and schools.
Links and web addresses:
- Kinobalon: https://www.kinodvor.org/en/kinobalon/
- Educational programme: https://www.kinodvor.org/en/educational-programme/
- Kinotrip: https://www.kinodvor.org/en/kinotrip/

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