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# KINOBALON

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## **A Reflection on the Conception of the Programme**

**Petra Slatinšek and Barbara Kelbl**  
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## **INTRODUCTION**

This text explains the essence of the Kinobalon film education programme – its beginning, context, but especially our method of work and the aims of it. Every film education programme will have its own unique perspective on film education, and we have been asked several times to present our own.

## **BEGINNING**

Kinobalon is a film education programme for children and youth at city cinema called Kinodvor. In 2008, the cinema with a 90-year-long tradition was transformed into a city public institution and at that point Kinobalon was founded. The cultural politics of the City of Ljubljana at the time was distinctly oriented towards arts education and its visibility and towards an increase in the extent of arts education programmes in the city. Therefore, the newly founded Kinodvor public institution committed to screening quality and more demanding film production and providing film education.

The City of Ljubljana is the main financial supporter of Kinodvor and its film education programme. Even more, with additional projects, the city makes the programme accessible to a great number of children in Ljubljana – through the “Generations”, a free-of-charge film education programme, and the free-of-charge screenings as part of the Bobri Festival of Arts Education in Ljubljana.

Kinobalon's current structure can be traced back to the very beginning: a family film programme for children at weekends and during school holidays, complemented by workshops, and a school film programme for children and youth (age 3 - 18) on weekday mornings accompanied by debate. To further develop our work with film we provide teaching resources and booklets of the Kinobalon series for children. To help teachers select a suitable film education programme, we publish a school catalogue before the start of every school year.

Today, Kinobalon makes up approximately a third of Kinodvor's programme and attendance.

2009: **13,398** viewers (Kinodvor total: 67,673)

2010: **20,482** viewers (Kinodvor total: 77,532)

2011: **20,402** viewers (Kinodvor total: 96,364)

2012: **27,666** viewers (Kinodvor total: 121,054)

2013: **30,730** viewers (Kinodvor total: 122,781)

2014: **33,351** viewers (Kinodvor total: 120,119).

The programme has been developed by Petra Slatinšek, together with Barbara Kelbl, who joined Kinobalon in its second year of operation. Živa Jurančič also cooperated in the programme for a year, and currently heads the national film education programme, modelled after Kinobalon, for the Art Cinema Network Slovenia in the 2014/2015 school year.

Kinobalon has a large network of external collaborators, experts who contribute to the formation of the programme. Alenka Veler significantly contributed to the creation of the children's booklets. The style of the discussions we carry out after the film viewings was introduced by Irena Matko Lukan, and was later developed with the help of other collaborators including: Jurij Meden for discussions with high-school students; Mirjana Borčič helped us steer the dialogue towards searching for the meaning and the understanding of films; and we were inspired also by Rudi Ocepek, Staša Tome, Tomo Križnar and others. The discussions with the youngest were inspired by Martina Peštaj. The socially committed topics in the cinema are excellently tackled by Mirjam Milharčič Hladnik. The pedagogical material obtained its best form with Andrej Šprah (films for high school students) and Barbara Hanuš (films

for pre-school and primary school children). Without them and other collaborators, Kinobalon would not have the quality it has.

On 19 November 2010, Kinodvor received the Best Young Audience Activities Award at the Europa Cinemas conference in Paris. The Europa Cinemas network joins 1,182 cinemas from 69 countries and 682 cities all of which follow the directives of this international network, among them: paying special attention to European cinema; developing initiatives dedicated to children and youth; promoting difference; developing a network of cinemas which will enable joint initiatives at the national and the European level and supporting the transition to digital projections.

## INFLUENCES

Petra Slatinšek has been working at Kinodvor since 2003 (from 2003 to 2008 it was an art house cinema run by Slovenian cinemathèque). She worked also in the framework of the Animateka International Animated Film Festival during which time she started the Elephant educational animated film programme. The implementation of this programme brought the first experiences of working with children to Kinodvor. Elephant was conceived by drawing on UNESCO's [Road Map for Arts Education](#). Later, Kinobalon, too, grew on these basic principles. The main basic principle is the following: "Imagination, creativity and innovation are present in every human and can be nurtured and applied. There is a strong connection between these three core processes. As Sir Ken Robinson has noted, "imagination is the characteristic feature of human intelligence, creativity is the application of imagination, and innovation completes the process by utilizing critical judgement in the application of an idea." (7) What was important in the conception of Kinobalon was the basic idea of a **creative, imaginative time in a cinema** that can aid forming a critical viewer.

We followed the ideas of one of the first film educators in Slovenia, Mirjana Borčič. In 2014, Kinodvor published her book *Opening horizons – Memories, experiences (Odstiranje pogleda – Spomini, izkušnje, spoznanja, Kinodvor, 2014)*, and it is precisely in this work that her thoughts on film education are most clearly reflected, thoughts that we adopted and adapted. The essential principle of Mirjana Borčič's film education thesis is that it should help the viewers enrich their **film experience**: "In the second half of the 1960s, the conference in Mannheim was attended by Mikko

Pyhalla, a psychologist and pedagogue from Finland. He presented a methodology of talking about films which foregrounded an empathetic reception of films and thus supplanted identification as the starting point for film discussion with young people. It gave priority to exploring the relations in a film and to an individual forming a stand towards the observed and renounced teaching. The method allowed different interpretations. A film's interpretation became an individual's creation. His concept was also important for our space. It evaded giving one-sided explanations of the message and teaching about aesthetic and moral norms, and established the principle of the openness of experience. What became important was to grasp what films convey about the relations between people and between people and the environment, while the filmmaker's and the viewer's experiences of the world and their different interpretations of reality are confronted. I learned, and this is what I was committed to also in my later pedagogical work, that it is precisely this confrontation that is the key to a film education that develops sensitivity to film communication, enriches film experience and thereby develops criteria for evaluating a film's form and content." (36) More on this will follow in the chapter on the aims of film education.

The idea of creativity, openness to children's observations and dialogue needed to be translated into a concrete programme, and at the same time it had to be presented to teachers. In our annual school catalogue, every film is accompanied by useful information: age recommendation; the film's relation to school curriculum; topics of each film and suggested, extra-curricular activities. In teaching resources we provide more proposals for further work with each film. We try to bring film closer to teachers of mandatory subjects so that they can use it in their work. The catalogue's concept was most influenced by the Belgian film education programme [Écran large sur tableau noir](#) (Wide Screen on a Blackboard), which was also created in a cinema, Le Grinoux, and then expanded into the national programme of film education in cinemas. Our programmes shares with it, not only its practical implementation, but also many ideas on film education. More on this in the chapter on the attitude towards films.

## PROGRAMME ORIENTATION

Kinobalon's programme, both for families and schools, is best reflected in the annual [school catalogue](#). We want to offer children wide variety of films and increase their access to kinds of films they might be less familiar with. We are interested in quality art films, whether feature films, short animated films or documentaries. Most films in the programme are contemporary European productions. The screening rights for the market are bought by Slovenian distributors. We give special care and attention to quality Slovenian film production and work closely with Slovenian animators. For the sake of variety of films, we also regularly screen films from other cinematographies. We present them especially at film festivals whose children's and youth programmes we co-create (Ljubljana International Film Festival, Isola Cinema – Kino Otok International Film Festival and the International Festival of Contemporary Arts – City of Women). The access to short animated films is primarily provided by International animated film festival Animateka, while during the rest of the year we also organise temporary imports of mainly short films and archive films. A challenge for the future is to make the classics for children and youth, short films and the relatively unknown avant-garde and experimental films more accessible. Children would not watch many of these films due to their poor accessibility but, by creating an offer and with an appropriate approach, their interest can be aroused and their curiosity encouraged.

Within this framework, we give priority to topics that children and young people in a particular age group find important and which coincide with the stage of their development. The emphasis, especially in feature films for the younger children, is on their experience of themselves and the world around them. The films should empathise with children and their experiences, desires, needs and imagination. We are interested in films that have several layers of content and form, transcend clichés and seek a unique expression. In animated films, we search for quality graphic representation, from a story with a classical fairytale plot or to a more abstract animation. Documentary films are an excellent opportunity to show the different and diverse lives of children – and the more a documentary manages to express the protagonist's personal experience the better it is for young viewers who can question this experience and relate it to their own.

When choosing films, we often remember the words of Mirjana Borčić: “A film should be touching and employ our minds.”

The substantive value of a quality film is excellently explained in “What does Quality mean in Films for Children?”, published on the website of the European Children’s Film Association, which Kinodvor is a member of:

<http://www.ecfaweb.org/ecfnet/quality.php?f=2>.

## **KINOBALON’S FILM EDUCATION APPROACH**

### **AIMS**

We are guided by a desire to **inspire children to love cinema** – so that they enjoy it, experience it as fully as possible and let it expand their mind, but above all to explore it. Not only do we consider the contact of young people with film as an important part of cultural awareness and education, which every child should have access to, but also believe that in contemporary society film culture is a fundamental part of the development of one’s creative and social consciousness.

The development of a sensitive, critical and creative viewer is a continuous process with no end. Watching films, reflecting, watching films, reflecting, watching films, reflecting – it is an endless process which is constantly transforming, while the knowledge and thus the experiencing of films gradually change. In order to understand films, we first and foremost have to watch them. We understand every viewing as a creative act of building the film’s meaning. Watching films is active (as opposed to often heard passive action) because it importantly affects our experience – of ourselves, others and film as such. In addition to the wide variety of the film programme screened in the cinema, the key element of film education is reflection and its articulation. This is supported by all Kinobalon’s additional activities (booklets, teachers resources, workshops and debates).

The aim of film education is to help develop a sensitive viewer who keeps gaining knowledge about film, and there is no final exact knowledge to be obtained. There are only experiences that lead to new knowledge. It is a continuous process that lasts as long as a viewer follows films, and consequently sensitivity for film develops and

deepens. The aim can thus not be objectively set, it can only be personal and subjective.

We therefore believe that in the process of reflection it is crucial to encourage children to explore and describe their own personal experience. We establish a dialogue with them and avoid giving the impression that there is a right or a wrong answer to questions. The questions are the starting points for a dialogue which is unpredictable and in which children and adults have an equally important role. We take children seriously and in the discussion encourage them to listen to each other, consider different opinions on and experiences of the film and learn to express and argue them. This process leads to an increasingly greater capability of expressing thoughts about cinema – “the translation of a film into speaking about a film”. And because watching a film is a creative process, children thereby get to know themselves and other children and take a stand in relation to the film’s content and the world presented by the film.

The process of learning and exploring is more important than any final knowledge. The aim of film education can only be a continued process of learning about film being made accessible to the greatest possible number of children.

### **ON THE ATTITUDE TOWARDS FILMS AND VIEWERS**

We consider a film to be a whole and a self-contained artwork placed somewhere between the filmmaker’s opus and the temporal and social context of its making, while its understanding is essentially determined by the viewers themselves. In November 2014, Ljubljana hosted a referential French film theorist Jean-Louis Comolli, who stated that there is no film without the viewers. He wanted to stress that a film is a dialogue between the filmmaker and the viewer. The film is realised only in the viewer. We follow this principle and therefore believe that a discussion about a film is above all a discussion about the filmmaker’s and the viewer’s experience of the world and cinema. In discussing various viewpoints, especially with children, we find it important to also analyse the protagonist’s viewpoint. The protagonist is usually a child experiencing something that may touch the viewer. We cannot ignore these feelings, especially in films for children and youth.



We are also not in favour on the approach that considers film language as the basis of film analysis. We believe that learning about film language is a necessary part of the process of gaining knowledge about film, but we do not see it as a starting point. The starting point is film experience and the goal is (a changed) film experience. And during this process, the film language also explored. The idea clearly shown in the following passage from the presentation of *Écran large sur tableau noir*: “From this viewpoint, the primary object of reflection, discussion and analysis is not film language, but film as a semantic complex of a creative endeavour: a film is not only a series of shots, sequences or scenes. On the contrary, it is a whole whose different parts contain various meanings (partly implicit, which the viewers reconstruct themselves) and the general intentions of the filmmaker. While the audio-visual media give priority to a fragmented representation of the elements of reality which “astonish” on account of the lacking exploration of meaning or coherence, our pedagogical approach is, on the contrary, based on a film as a whole in which one element – shot, sequence, viewpoint, formal choice or word – does not necessarily have the same meaning when considered in isolation or in a broader context. It is only when we look at a film as a whole that we can detect the ambiguity, complexity and contradiction of the filmmaker’s approach which is not limited to a simple message: we thus notice that, in school situations, the lack of understanding or the misunderstandings of young viewers are only rarely limited to an isolated sequence; they more often concern the overall meaning of a creative project whose reach (justification) they do not comprehend.

We have to emphasize that we can express an aesthetic standpoint only when we take a film as a whole, including all the parallels, contrasts, or as a reminder between distant sequences or even an ‘echoing’ that a secondary detail can trigger within the film's general dynamics. In this perspective, it is interesting to examine the aesthetical dimension of the entire film (we are talking about the realistic, baroque, formalistic aesthetics) assessed through various elements that are sometimes unimportant and dispersed during the projection and can also be based on contrasts that we detect only on the global level. The reflection on and the analysis of film aesthetics can thus be conducted on the basis of the memory of young viewers, even if such an approach is not as comprehensive as the study of an isolated sequence.”

(3)

Even more, we believe that a film analysis can be more comprehensive only if we understand the film as a whole. It requires that we establish substantially more connections between the film's particular parts and between the seen film and other films. With reflection, we watch every next film differently and in time develop the capability of comparing different films and other arts and fields.

We recognise different approaches to discussing films and are aware of them (the aesthetical, formalistic, structuralistic, psychological, sociological, philosophical, historic, feministic, culturological approaches and those related to media analysis and film criticism). Our collaborators who moderate the discussions after the screenings and the writers, who work on teachers resources, come from different professional backgrounds. We see this diversity as an advantage that can enrich the various experiences of films which is why we involve them according to the film's content and genre. But we think that the central junction of these various approaches must nevertheless be grounded in a child's direct experience of a film as such and must proceed from it if we want the children to develop their own views. Only then can we arouse their curiosity with the diversity of other views, that is, if this view is one of many and not the only right one.

### **ON THE ATTITUDE TOWARDS TEACHERS**

The attitude towards teachers is based on the same principles as the attitude towards children. Both the process of gaining knowledge about film and the selection of the film education programme are developed in a dialogue. Teachers are choosing films, and side activities. Throughout the year, the same teacher can have different priorities: they decide between film education programme (education for film) or education through film, meaning that they take the pupils to the cinema in the framework of history, biology, Slovenian and other subjects. According to the teacher's priorities, we find the best film and the best debate leader in a joint dialogue.

We encourage teachers to establish the same dialogue with their pupils, urge their pupils to talk with them openly, prepare them for the viewing of the film and together with them choose the activity to be conducted in class after they have seen the film –

they can use our teachers resources which offer more than one possible activity to help them in this process.

The more a teacher is impressed by a film, more positive will be their attitude towards arts and teaching arts. An important part of the education of teachers is watching films. That is why teachers are invited to our evening and children's premieres. They have the opportunity to take part in the Q&A's with filmmakers and other Slovenian and foreign guests that we regularly invite to Kinodvor. Watching films and reflecting on them enriches their film experience. They consequently develop a greater capacity of inspiring children for film, and "ignite in them a flame of desire for film", as Alain Bergala once put it while describing the role of a teacher.

We encourage teachers when they trying to bring film closer to children and youth, to use the knowledge they already have and complement it with our suggestions. We encourage them to employ an open process and to establish a dialogue with the pupils. We have no prepared list of the things that a pupil in a certain grade should master, we do not offer to teachers a classical substitute for a film study programme that does not exist. We offer them the possibility of educating young people together with us in a way that enables us to follow together their relation to film and their social values, and hope that they will opt for quality films as well as other artworks more often. A quality representation of cinema enables pupils to relate the often abstract school knowledge with the concretisation of artistic representation, which leads to their deeper understanding and a more committed attitude towards the discussed topic.

We also encourage teachers to use film to teach about society, ethics, inequality, difference, violence and other topics that films deal with. Film offers one of the best ways of talking to young people about topics that would otherwise remain suppressed. As [Écran large sur tableau noir](#) is stating: "Film is not merely a school subject, a matter that a teacher has some knowledge about which they want to pass on to the pupils, but entails above all an active intellectual, moral and emotional cooperation of young viewers. From the pedagogical point of view, it is very important that we do not force a univocal 'reading' of a film since this stresses only one aspect

at the cost of other approaches that could attract the attention of young viewers and also differently qualified teachers.”

The Kinobalon for schools programme brings together the interests of teachers, the cinema and children. It does not consist of a narrowly selected canon since this would limit the teachers’ possibility of choice.

There is no film education subject at any school level in Slovenia. Kinodvor is actively involved in the preparation of the strategy for the national development of film education within which we will propose programmes of study for an elective subject of film education in primary and secondary schools by the end of 2015. We will endeavour for the non-traditional approach to teaching film to be transferred to schools. We will suggest that the pupils’ knowledge be evaluated based on their curiosity, the capability of overcoming frustrations when encountering a lack of knowledge and the capabilities of (self-)exploration. The inspiration for our proposals is the British art and design programme of study whose implementation goes beyond the traditional methods of passing on knowledge and the traditional testing of that knowledge.

### **FORMAL AND INFORMAL EDUCATION**

Every programme carried out during mandatory school time and determined by a teacher is part of formal education. Activities that take place during children’s free time are considered part of informal education.

Thus, the activities in the framework of Kinobalon for schools are part of formal education, while Kinobalon for families addresses children and their parents in their free time. The activities complement each other. In the family programme, there is an even greater emphasis on the general creativity of children and playing. There is also an emphasis on regular meetings. The Kinobalon Club has around 120 members; new ones keep joining, while the grown-up youth moves to the Kinodvor Club. Club members watch films at a discount price and have priority when applying to workshops during school holidays. The workshops are playful, creative, they can be related to the topic of a current film, but mostly they are film workshops in which children learn about filmmaking processes – the workshops have different emphases:

learning about animation techniques, lighting, sound, documentary or fiction films etc. They are conducted in small groups and their goal is that, through a process of exploration and by making their own decisions about this process, children learn how a film is made and what determines it. The workshops do not follow a predetermined plan, but include a great measure of improvisation and children's decisions, and consequently require mentors who are ready to give up the ambitious plans. When it comes to the workshops and the programme, we also collaborate with other institutions in Ljubljana and thus relate film with other fields: contemporary art, fine arts, puppets, reading culture, natural sciences etc. Such inter-institutional connections are much more easily established in the family programme than in the school programme.

We cross the arts also with storytelling (every year we host the Stories Today festival in the family programme), theatre, fine arts activities and other forms of art and play. Children get most playtime in the Sunday Sesame's Corner, which provides childcare for the parents and, while they are in the cinema, offers the children a space for creative playing, often related to the Kinobalon films that are on during that weekend.

Once a year, one of Kinobalon's premiere is attended by the film's director and the leading actors. Children have the opportunity to meet their peers from abroad, and every such contact enriches their experience of the film world. Sometimes we screen a greeting of the leading actor or actress before the screening of the film in the cinema (video letter from abroad).

The family and school programmes are connected by the all-round useful booklets from the Kinobalon series, which try to bring films and their content closer to children.

### **ON OUR ATTITUDE TOWARDS CINEMA**

In May 2014, we organised an international conference entitled Film Education in Cinemas as part of the Year of Cinema project at Kinodvor. At the conference, we examined the role that cinemas play in conducting film education. The key-note speaker at the conference was Ian Christie, a British professor and former vice-president of Europa Cinemas, who defined the role of cinema as we see it: "and we have to remember that a cinema is not a classroom: it should be a place where

magic happens...” A cinema has its power, while a living room and a classroom do not: in a cinema, we can watch films in the best possible conditions which is a good basis for a quality film experience. What we understand under ‘the best possible conditions’ are the visual and sound quality of the projection in a cinema and the fact that the essence of a film can be grasped only through the format it was originally made in, but above all the conditions that distinguish the cinema viewing experience from the viewings in other environments (the focus of the gaze undisturbed by external stimuli, the uninterrupted projection and therefore full concentration, co-experiencing the film with other viewers in which an individual is at the same time alone in their gaze).

Going to the cinema is a special event for children and youngsters that positively interrupts the (school) everyday. As Serge Daney says somewhere in his collection of essays *La Rampe (The Ramp)*: “We are not going to see a movie, we are going to the movies.”

Although as a venue cinema has a unique position, we encourage teachers and parents to attend different film viewings. Varied film experiences are the best platform for the education of someone who loves film.

The summary of the conference in Slovenian:

<http://www.kinodvor.org/media/povzetek.konference.pdf>

The summary in English:

[http://www.kinodvor.org/media/povzetek.konference\\_eng.pdf](http://www.kinodvor.org/media/povzetek.konference_eng.pdf)

Ian Christie’s lectures: <http://www.kinodvor.org/media/predavanja.iana.christieja.pdf>

## **SOURCES**

In addition to the mentioned sources, an important contribution to our reflection is also the feedback of everyone we come into contact with in our work. With their immediate, very honest and straightforward responses, our young Kinobalon Club members repeatedly contribute to the formation of our programme and constantly remind us that we make the programme for them. An important contribution to the dialogue with young viewers was also made by the Generations programme, which

has been financially supported by the City of Ljubljana for six years and makes it possible for us to regularly open our cinema hall to children not only for film viewings but also for the related discussions. It is precisely these discussions that are a precious reflection on the content we offer and a window onto how the young concretely experience and interpret film, enabling us to adapt our approaches and methods. The programme also enables a regular contact with teachers and an exchange of experiences, opinions, needs.

For the reflection on the significance of film education in the development of children and young people and the ways of being in contact with artworks can affect an individual, cooperation with dr. Robi Kroflič was also important, particularly in preparing lectures for professional education (at the headteacher meetings, Cultural Bazaar and the courses for teachers within the City of Ljubljana Generations programme). One of the principles we share is the awareness of the role of aesthetic education about which dr. Kroflič wrote: "Relating to an artistically created person or event, empathising with their fate, stopping the ego fantasies about oneself as the centre of the universe, reflecting on events that might never happen to me, the capability of creating visions about possible worlds that dispense with original selfishness and injustice are the components of imagination and at the same time the capacities that deepen an individual's ethical consciousness." (Kroflič (2007) in *Vzgojna vrednost estetske izkušnje*)

An important inspiration for the creation of this reflection on our work was also the excellent two-day discussion in Berlin in October 2014 with our European partners in the Framework for Film Education project led by the British Film Institute. In the project, our intention was to formulate the European film education guidelines and as participants we were forced to clearly articulate the aims of our work. We have thus passed from the field of practice to the field of theory, and have found a way to present our work which has been mainly conceived intuitively and based on a heartfelt attitude towards children and films.

## **ADDENDUM**

In August 2014, we were invited to the first meeting of Croatian cinemas in Zadar. We were asked to present Kinodvor's model of film education. We decided on a simple

“FOR” and “AGAINST” game to clearly and simply confront the various possible understandings of film education. Every positive and negative statement is not unequivocal, of course, and there are no final answers here either. Despite this, it nicely points out the basic dilemmas of film education and our relation to them which is why we decided to add them to this reflection.

**Film is not** a subject that teachers should pass on to pupils/audiences through their own knowledge on the subject.

**Film is** an opportunity for active moral, intellectual and emotional participation of audience.

**Film is not** a technical masterpiece.

**Film is** an aesthetic dialogue with a context, usually with a reality. Understanding film is a meeting between an author and audience and their joint interpretations of reality.

**Film is not** presenting the author’s idea only.

**Film is** a dialogue between author’s idea and audience’s experience. Interpretation of the film is a creation of an individual – it’s an open experience.

**Film literacy is not** teaching film language, structure and history.

**Film literacy is raising sensitivity for film.** It has an impact on audience’s values and relation towards film.

**Film literacy is not** using film as a tool for something else.

**Film literacy is** still encouraging audience to think of a film as a mirror of the world. It can teach us about life, because it does question our values and life situations, that could stay unspoken.

**Film literacy is not** using films that directly show a problem and moralise.

**Film literacy is** using films that cause discomfort or question our values.

**Film literacy is not** happening just in school time.



**Film literacy** gives the same importance to outside school activities. But methods are different. Child's need to play is more exposed in outside school/family programme.

**Talking about the film is not** a lecture or any other kind of passing knowledge to our audience.

**Talking about the film is** a dialogue with our audience.

**Talking about the film is not** talking about isolated parts of the film – story, idea, language.

**Talking about the film is** talking about possible author's motives, context of the film and our own emotions/effects that were caused by the film.

**Talking about the film is not** bringing one right answer.

**Talking about the film is** bringing many equal answers.

**Film making is not** about teaching filmmaking as a craft: scriptwriting, storyboarding, filming and editing only.

**Film making is** a chance to explore, experiment, and to give a try.

**Film making is not** successful when knowledge on how to make a film is passed on participants.

**Film making is** successful when children want to do more, and were able to overcome the frustration of missing knowledge, and then finding it.

**Film making is not** guaranteeing better understanding of cinema.

**Film making is** offering better knowledge on film techniques and awakens artistic creativity.

**Teachers are not** outside observers of our programme.

**Teachers are** our partners. We inform them, we are there for them all year long, we include their wishes and engage them into film.

**Teachers are not** missing the knowledge for film literacy work, even when they are not able to teach film due lack of formal education on film.

**Teachers are** offered teaching materials that give them ideas for film literacy work.

**Teaching materials do not** contain one kind of information and do not favour one way of working with film.

**Teaching materials offer** several options of how to work with film. It is a teacher's and children' choice of which one they will use.