

11 and 12 April 2018 at Kinodvor and the Slovenian Cinematheque
2nd International Conference on Film Education:
The Methods and Impact of Film Education

Film education offers exciting opportunities for new and innovative ways of teaching. At the 2nd International Conference on Film Education, we will present examples of good practices in film education taking place in schools and cinemas, involving close co-operation between teachers and filmmakers. We will learn about the various ways of leading workshops and conducting discussions around film. Part of the conference will also be devoted to reflecting on the possible impact of film education programmes and their evaluation. The conference is aimed at professionals working in pre-school, and primary and secondary education, as well as at other experts interested in the subject from Slovenia and beyond.

Lectures will occasionally be delivered in Slovenian and English. At Kinodvor, they will be interpreted into Slovenian and English. At the Slovenian Cinematheque, however, lectures will not be translated.

Partners: Kinodvor, Slovenian Cinematheque (the Understanding Film project) and Slovenian Art Cinema Association (the Primary School of Film project).

Schedule

Wed, 11 April 2018

Module 1, Kinodvor

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| 8:30–9:15 | Arrival and registration of participants, collection of tickets for the selected modules (at Kinodvor's box office). |
| 9:30 | Nina Peče , Director of Kinodvor - Welcome Address |
| 9:40 | Presentation of the organisers and schedule of the first day |
| 9:45 | Robi Kroflič - <i>The Pedagogical Significance of Cinema's Magic</i> |
| 10:00 | Christine Kopf - <i>Learning Happens in Relationships. MiniFilmclub as an Example of a Sustainable Film Education Offer</i> |
| 10:45–11:05 | Coffee break |
| 11:05 | Jan-Willem Bult - <i>Children at the Centre – Quality in Children's Films</i> |
| 12:30–13:30 | Lunch break |

Module 2, Kinodvor

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| 12:30–13:30 | Collection of tickets for participants attending only the afternoon modules at Kinodvor or the Slovenian Cinematheque (at Kinodvor's box office). |
| 13:30 | Tessa van Grafhorst - <i>Watch, Explore & Create Films with all the Senses. How to Develop a Film Programme for Young Children</i> |

14:20 **Alejandro Bachmann - *The Liberty to See: Experimental Cinema in Film Education***

15:00–15:15 Coffee break

15:15–17:00 **Alejandro Bachmann - *Being a Private Detective in Cinema***

Module 3, Slovenian Cinematheque

12:30–13:30 Collection of tickets for participants attending only the afternoon modules at Kinodvor or the Slovenian Cinematheque (at Kinodvor's box office).

13:30 **Ana Đorđić, Jelena Modrić - *Short Films in Secondary-School Classes***

14:30 **Barbara Bedenik - *Film Education as a Way to Encourage Critical Thinking and Political Participation in Secondary-School Pupils***

15:15 **Discussion on the Practice and Significance of Teaching Film in Secondary Schools**, participants: A. Đorđić, J. Modrić and B. Bedenik, moderated by Maja Krajnc

16:15–16:30 Coffee break

16:30 **Film screening: *All That Heaven Allows***
Douglas Sirk, ZDA, 1955, 35mm, 89 min
Introduction: Maja Krajnc

Thu, 12 April 2018

Module 4, Kinodvor

8:30–9:15 Arrival and registration of participants, collection of tickets for the selected modules (at Kinodvor's box office).

9:30 **Petra Slatinšek, Barbara Kelbl - *Ten Years of the Kinobalon Programme. The Conception, Effects and Values of This Film Education Programme***

10:10 **Petra Gajžler, Marina Katalenić - *Primary School of Film. Maja Krajnc - Understanding Film and Presentation of the 'Understanding Film Information' Website***

10:40–11:00 Coffee break

11:00 **Jan-Willem Bult - *From Cinemascope to Vertical Video. How to Engage Generation U in Cinema***

12:00–12:30 **Kristina Rešek - *Making Films with New Technologies***

12:30–13:30 Lunch break

Module 5, Kinodvor

- 12:30–13:30 Collection of tickets for participants attending only the afternoon modules at Kinodvor or the Slovenian Cinematheque (at Kinodvor's box office).
- 13:30 **Mirjam Kalin - *How to Establish a Film Educational Programme in School***
- 14:15 **Ivana Jakobović Alpeza - *The Panning Method – Promoting Film Literacy and the Development of Young Audiences through Film Debate Clubs***
- 15:00–15:15 Coffee break
- 15:15–15:45 **Robi Kroflič - *Educational Work with Film Contents***

Module 6, Slovenian Cinematheque

- 12:30–13:30 Collection of tickets for participants attending only the afternoon modules at Kinodvor or the Slovenian Cinematheque (at Kinodvor's box office).
- 13:30 **Alejandro Bachmann - *Time-Machine: Cinema as a Temporal Experience***
- 15:15 **Talk with Professionals and Evaluation** - moderated by Alejandro Bachmann
- 15:45–16:00 Coffee Break
- 16:00 **Film screening: *Angst essen Seele auf* (Fear Eats the Soul)**
R.W. Fassbinder, ZRN, 1973, 35mm, 93 min
Introduction: Andrej Šprah

Final module, Kinodvor

16:00 – 17:00 **The Methods and Effects of Film Education:** concluding panel discussion with all present speakers, and dialogue with the participants moderated by Robi Kroflič

Entry to lectures is free of charge, but you must register and collect complimentary tickets.

Module 1, Kinodvor

Robi Kroflič, The Pedagogical Significance of Cinema

In *The Cinema, or The Imaginary Man*, Edgar Morin states that cinema has created one of the best approximations of the way humans experience time, (moving constantly between past and present in light of one's future goals), and space (a moving gaze that 'reveals the soul of things' to bring a magical intensity that strengthens the viewer's emotional and intellectual experience. In *The Embodied Image*, Juhani Pallasmaa similarly argues that poetic images infer a constant interaction between memory and desire: the main characteristic of the image is located in its magical ability to mediate between the exterior and interior, the perceptible and the imaginary, the actual and the fictitious. The selection of quality film contents with multi-layered stories enables us to effectively engage and educate the viewer without authoritatively explaining its meaning.

Christine Kopf, Learning Happens in Relationships. MiniFilmclub as an Example of a Sustainable Film Education Offer

The Deutsches Filminstitut in Frankfurt am Main is a cinema, a museum, an archive and a location for numerous film education initiatives. For four years, the team has worked intensely with a target group of children aged between four and six. The MiniFilmclub was created in close collaboration with educators. In the lecture, we will present this extensive format to examine how to achieve sustainability in film education. The MiniFilmclub begins with a teacher training course and a parents' evening and continues with the children visiting the museum seven times in order to explore the cinema space and learn about short and avant-garde films. Methodically, the MiniFilmclub combines repeated viewings with accompanying activities through which the children follow the aesthetic paths of the filmmakers. The programme encourages children to use all their senses to engage with film, painting on blank film, experimenting with ink or dancing in front of colourful lights to explore their coloured shadows. With their sensory awareness sharpened, the children re-watch the selected films in the cinema. The MiniFilmclub wants to inspire children to appreciate cinema as art: to achieve this, film needs incorporated into pre-school learning.

Jan-Willem Bult, Children in the Centre – Quality in Children's Films

Where do we locate 'quality' in children's films - in character, story, or editing? Which film is suitable at which age? What is 'a child's perspective' and how can films communicate values to engage children and young people? In this lecture, Jan-Willem Bult will answer these questions through his 'Children in the Centre' philosophy, conceived in 1999 and based on his belief in the autonomy of children and anarchy of content. He will illustrate his theories and results by excerpts from some of his internationally well-known productions, such as the youth documentaries **2Brothers** and **Merle**, the short films **Genji** and **6 Tips on How to Become the Best Football Player of the World**, the animation film **The Tree with the Golden Apples** and the feature films **Don** and **Frogs & Toads**.

Module 2, Kinodvor

Tessa van Grafhorst, Watch, Explore & Create Films with All Senses. How to Develop a Film Programme for Young Children

Children are increasingly exposed to films of all different forms at a very young age. In this lecture, Tessa van Grafhorst, art director of Taartrovers Film Festival, will offer her knowledge and vision of creating an interactive and playful film programme for young children. Which films are suitable? How do we offer film to young children? How do we take care of their needs and their development? Why and how should we engage children in watching, exploring, playing and creating their own stories inspired by their viewing experience?

"I love film as a magic medium for telling a story, inviting people to become part of another world and sharing this experience with others. Theatres do not often offer films, let alone film activities, to young children aged 3–7, which is why we have created a film festival for this age group. By touring the country with an interactive film programme, we offer theatres and their audiences a wonderful first film experience, inspiring future visits to the theatre."

Alejandro Bachmann, Alejandro Bachmann, The Liberty to See: Experimental Cinema in Film Education

To show experimental cinema to young children seems to be contradicting a belief held by educators: Namely, that film is such a good medium to work within the context of children's education because it provides an easy access, because it draws the children in, because it blends perfectly with the moving-image culture that surrounds them (and all of us, for that matter). In this short lecture, Peter Kubelka's **Schwechater** (1958) will be the starting point

for some thoughts on the educational potential of experimental films. Drawing on theory and first-hand experience screening these films for children, it will outline the value of exposing children to this kind of cinema. Experimental cinema – with its absence of classical narrative and character construction – opens up our perception of the medium itself as an event, a visual rhythm, a material. To be confronted with this kind of cinema is a chance to look at all kinds of films differently, whether they are experimental, documentary or block-buster feature films.

Alejandro Bachmann, Being a Private Detective in Cinema

The private detective has long been a dominant character in the history of moving images. From Gerhard Lamprecht's **Emil and the Detectives** (1932) to Guy Ritchie's recent Sherlock Holmes movies and back to Roscoe "Fatty" Arbuckle and Buster Keaton's **Sherlock Jr.** (1924), nearly every detective has had his/her appearance on the big screen. In this lecture, we will look at a few examples from these films and try to articulate what an on-screen detective is, what they do and how they do it. In other words: What makes a detective a detective? We will then compare the profession with the experience of a film audience looking at images and trying to understand them. Finally, we will watch an excerpt of Alfred Hitchcock's **Rear Window** (1954) to test the theory and try to detect the crime before it happens. This lecture is an excerpt from a seminar that is a regular part of the Austrian Film Museum's Schools in Cinema programme (ages 8 to 11).

Module 3, Slovenian Cinematheque

Ana Đorđić, Jelena Modrić, Short Films in Secondary-School Classes

Given the average school period is 45 minutes long, short films have been found to be most suitable for use in class. This lecture will focus on methodical approaches to the analysis and interpretation of three contemporary Croatian short films suitable for use in class. These have been chosen by aesthetic quality, educational suitability to particular age groups and maturity levels, and methodical principle (the ability to offer a continuous viewing of an entire film). The selected titles have been brilliantly successful in teaching practise as a teaching aid for subjects such as Croatian language, history, ethics and psychology, as well as for optional subjects such as film and media studies in the framework of Croatian language class. The methodical approach to film analysis and interpretation is based on the methodology of film education conceived by Stjepko Težak, the founder of the methodology of film education in Croatia; specifically, his suggestion of a lesson structure that includes the discussion of new material and the interpretation of a film.

Barbara Bedenik: Film Education as a Way to Encourage Critical Thinking and Political Participation in Secondary-School Pupils

"In this contribution, I will examine whether, by introducing film into (sociology) lessons, we can encourage the political participation of pupils and achieve greater learning objectives. I will outline how a study conducted among Slovenian grammar school teachers appears to confirm this. Through examples from practice, I will present how we can use film activities to encourage critical thinking in young people. I will also present two film workshops, one conceived around *Persepolis* and the other around *The Wave*."

Film screening: All That Heaven Allows

Douglas Sirk, ZDA, 1955, 35mm, 89 min, introduction: Maja Krajnc

American suburbs, mid 1950s. Cary, a prosperous New England widow has a passionate love affair with gardener Ron. She becomes intrigued by his free spirit and romantic life, a fresh alternative to her bored, small-minded existence. Cary is afraid of the social consequences of marriage to Ron, and she also fears her children's disapproval. Cary's friends and children are

snobbish and socially conscious and oppose both to Cary's being older than Ron and his inferior financial and social position. One of the most celebrated cinematic romances of all time, possibly also the most illustrious specimen of classical Hollywood melodrama, taking the expressionistic principles of the genre to new levels while providing a scathing critique of duplicitous society.

Module 4, Kinodvor

Petra Slatinšek, Barbara Kelbl, Ten Years of the Kinobalon Programme. The Conception, Effects and Values of This Film Education Programme

The 2nd International Conference on Film Education at Kinodvor is part of a programme marking the ten-year anniversary of Kinodvor City Cinema and its film education programme Kinobalon. The young audiences programme has been operating at Kinodvor since its opening as a municipal public institution in 2008. Kinobalon is characterised by its unique approach to film education that is not based on teaching, but on dialogue and the free creative expression of children. It believes that access and exposure to quality films is an important part of cultural awareness and education, which every young person should have access to. The programme's creators will present its milestones and the values they pursue.

Petra Gajžler, Marina Katalenić, Primary School of Film. Maja Krajnc, Understanding Film. Presentation of the Understanding Film Information Website

The Primary School of Film is an informative interactive website primarily intended for teacher training. It was established by the Primary School of Film, a five-year educational project of the Art Cinema Network Slovenia, an organisation intended for primary school teachers across the country, and Understanding Film, a five-year educational project authored by the Slovenian Cinematheque intended for secondary school teachers. The attractive and user-friendly portal promotes events organised and conducted by both projects with numerous partner institutions and individuals. The website also provides a database for teaching materials, guidelines, lists of recommendations and a catalogue of films available for screening for educational purposes.

Jan-Willem Bult, Jan-Willem Bult, From Cinemascope to Vertical Video. How to Engage Generation U in Cinema

Children today have unlimited access to endless contents through various media platforms and have become used to interacting with and creating new content. How can cinema engage this audience? What experiences can we offer that incorporate creative use of media technologies such as apps and websites?

As a creator and producer of films, TV programmes and interactive content, Jan-Willem Bult gained experience tackling these challenges in 45 countries around the world. In this lecture, he will present examples of how cinema and new media can be connected, for instance by creating platforms for children's short films and developing interactive cinema.

Kristina Rešek, Making Films with New Technologies

Instagram is a new medium that allows us not only to shoot and edit videos, but also to present and distribute them via social networks. It has been an increasingly popular medium, particularly with young people. In this lecture, Rešek will present a workshop conducted in the framework of the Understanding Film project in which she covers the basics of using the application, including how to make a short film with it. The participants develop a short script, cast the roles and then film and edit the video. The goal of the workshop is to learn about film through one's own creative process and gain a better understanding of the filmmaking process.

Module 5, Kinodvor

Mirjam Kalin, How to Establish Film Educational Programme in School

In 2014, several teachers from the Dobravlje Primary School attended the first international conference on how to approach young audiences at Kinodvor. Inspired by the examples of good practises from other countries, they decided it was time to establish film education at home, where their local cinema had not operated for more than a decade. The Dobravlje Primary school connected with the neighbouring primary schools and the Veno Pilon High School in Ajdovščina and, in the same year, launched *A Week of Film for Primary and Secondary School Pupils*, a project that offers complimentary tickets to selected screenings for pupils from these schools. The project was funded by the Union of Cultural Societies Ajdovščina and the Municipality of Ajdovščina.

Mirjam Kalin, the project's founder and co-ordinator, will present how film education is conducted at the Dobravlje Primary School. The project has been active for four years and has presented many positive results. Going to the cinema is a social event and an artistic experience: before and after screenings, pupils learn about the medium through discussions about how relationships, social values and various topical issues are presented. Its positive influence on the pupils is brilliantly reflected in works of art exhibited in the school halls and teachers have been inspired to use films as teaching tool more often.

Ivana Jakobović Alpeza, The Panning Method – Promoting Film Literacy and the Development of Young Audiences through a Film Debate Club

Based in Zagreb, The Children Meet Art association has in the last five years intensively promoted film literacy during its co-operation with schools and kindergartens. Together with the Croatian Debate Society, they have established a programme aimed at primary school pupils that combines film and debate in the *Film Debate Club* project. In addition to improving general competency, the programme aims to develop an advanced level of film literacy. By pairing film and debate, the 'panning method' combines a wide range interests relevant to young people along with regular use of media content with the ability to express critical opinions from different perspectives.

The concept and working methods of the *Film Debate Club* will be presented along with tips on how to start a debate club with numerous activities and practical exercises, examples of previously used films, and suggestions of film-centred debating modules.

Robi Kroflič, Educational Work with Film Contents

The educational value of cinema as a visual medium lies not so much in training children to understand a film's ideological messages as it does in encouraging a more profound awareness of narrative – something that is much neglected in today's schools. Jerome Bruner suggests that designers of curriculums should value Aristotle's theories of narrative in the context of the arts in the same way as they might Pythagoras's Theorem in the context of mathematics. We will talk about the educational value of cinema in reference to the contemporary approaches of dialogical pedagogy and the methodology of film education as expressed by Mirjana Borčič (Slovenia) and Alain Bergala (France). We will also examine the relationship between the presented principles of film education and the Slovenian and Croatian film education projects presented in Module 5.

Module 6, Slovenian Cinematheque

Alejandro Bachmann, Time-Machine: Cinema as a Temporal Experience

Cinema is an experience of time framed by the length of the film. While I decide for myself how long I will look at a painting or how many times I will read a certain passage in a book,

cinema determines how long something can be looked at and how quickly it vanishes to make way for the next image. This lecture is an excerpt from a seminar we have designed for teenagers (aged 14 – 18) at the Austrian Film Museum to reflect on the specificity of the temporal experience we are confronted with in cinema. Bringing together films and excerpts from all areas of film history, we will try to work out how films shape our experience of time and try to locate the fascination with a single, continuous shot in contrast to the fast editing of contemporary action cinema. The idea is not to elevate one over the other, but rather to understand how both are beautiful in their own right once we become sensible to the temporal qualities of film as a medium.

The lecture will be followed by a discussion with the participants and an evaluation of the workshop.

Film screening: Angst essen Seele auf

R.W. Fassbinder, ZRN, 1973, 35mm, 93 min, introduction: Andrej Šprah

Beautifully stylized in the Sirkian manner, and scathing in its critique of German social and political values, **Fear Eats the Soul** has Emmi (Brigitte Mira), a widowed cleaning woman and ex-Nazi, falling in love with Ali (El Hedi ben Salem), an Arab immigrant worker twenty years her junior. The two are drawn to each other because of shared loneliness — because, as Emmi says, "No-one can live without other people" — but their romance meets with outright hostility and racism from family and friends, and they must also face the very real age and cultural differences between them. The film marked Fassbinder's big breakthrough with foreign critics.

The Methods and Effects of Film Education: Panel Discussion

Concluding event

Participating international and local speakers will discuss the different methods and effects of film education and consider the key dilemmas of working with films and young people.

Moderated by Robi Kroflič.

International Speakers

Alejandro Bachmann (Austria) is a 'passeur', a curator and an author. He heads the Education, Research, Publications department at the Austrian Film Museum, and is associate editor of *Found Footage Magazine* and a member of the editorial board of the online peer-reviewed *Film Education Journal*. He frequently writes for scholarly publications and film magazines with a focus on film theory, experimental cinema and documentary film. He recently edited *Spaces in Time: The Films of Nikolaus Geyrhalter* (Vienna 2015), and co-edited *Nach dem Film No. 15: The Invisible Cinema* and the English edition of Alain Bergala's *The Cinema Hypothesis* (Vienna 2016).

Jan-Willem Bult (Netherlands) is a multi-awarded creator, producer and trainer. He has created over 125 programmes, series and films for the Dutch Public Broadcasting organisation, (co-) produced films, television programmes and interactive content and has taught these topics in over 40 countries worldwide.

2014–Present Head of Children, Youth & Media/Producer of Free Press Unlimited

2014–Present Chief Editor of WADADA News for Kids (20 countries)

2007–Present Creative Producer/Director/Founder of JWBfoundation

1997–2013 Creative Head/Producer of KRO Youth (public broadcasting)

1995–1997 Programme Director of KinderNet (a private children's channel)

1995–1996 Programme Director of VTV (a private women's channel)

1985–1995 Scriptwriter/Director, freelance
JWB on IMDB <http://www.imdb.com/name/nm1113579/>
JWB on Vimeo <http://www.vimeo.com/JWBcreation>

Ana Đorđić (Croatia) graduated in Croatian and Philosophy from the Faculty of Humanities and Social Sciences at the University of Zagreb. She teaches Croatian language and film at the 13th Grammar School in Zagreb. With Jelena Modrić, she holds film courses at Tuškanac Cinema and methodology courses on teaching film at secondary schools at the Dr. Ante Peterlić School of Media Literacy. She is on the selection committee of the Youth Film Festival and the Four River Film Festival. She helps the Croatian Film Association with their educational programmes and festivals and the Croatian Audiovisual Centre with their film literacy project. She is a PhD student of Literature, Performing Arts, Film and Culture at the Faculty of Humanities and Social Sciences, University of Zagreb.

Tessa van Grafhorst (Netherlands) started the first Kinderbioscoop in 1999, a small cinema intended specifically for children situated in the old centre of Amsterdam. She is one of the founders of Taartrovers Film Festival (established in 2003), an annual festival that tours over ten cinemas in the Netherlands. The festival offers young children a set of playful, interactive installations connected by theme with a colourful film programme. Besides her work as art director of the festival, she co-operates with other artists on film, art and food projects for young children, carried out at museums, festivals and other organisations.

Ivana Jakobović Alpeza (Croatia) is head of the Seventh Continent, an established film education programme for primary schools and kindergartens. She is co-founder of the Kids Meet Art association. She is a teacher of Croatian language and literature and has publicly promoted film literacy in Croatia since 2012. Thanks to her years of experience as a producer, she has created and developed successful projects for schools and kindergartens. The Seventh Continent programme has been recommended for primary schools by the Ministry of Science and Education and has been included in *A Backpack (Full of) Culture*, a national project conducted by the Ministry of Culture. In her day-to-day work with children, she advocates an inclusive approach and introducing film to children with visual and/or hearing impairment, children in hospital and children with limited access to cultural contents.

Christine Kopf (Germany) studied Film, German Philology and Cultural Anthropology in Erlangen, Marburg and Siegen (MA). She was the director of goEast – Festival of Central and Eastern European Films, Wiesbaden (2004 – Oct 2008) and has been a member of various juries. She has developed concepts and conceived exhibitions and film series for Filmvilla Nürnberg, ZKM Centre for Art and Media Karlsruhe, Kulturamt Wiesbaden and the Offenbach University of Art and Design (Moving Image Biennial 2013, Frankfurt). She has worked particularly closely with the Deutsches Filmmuseum and Deutsches Filminstitut (DIF) in Frankfurt for twenty years, curating exhibitions, programming film series, organising special events including its re-opening programme in 2011. In 2013 she began heading a new department for film literacy activities. She is also curator of the Film Prize category in the Robert Bosch Stiftung festival for international co-operation between young filmmakers from Germany and the Arab world.

Jelena Modrić (Croatia) graduated in Editing from the Academy of Dramatic Art at the University of Zagreb. As well as working as an artist, she is an Assistant Professor at the Department of Editing, Academy of Dramatic Art. With Ana Đorđić, she holds film courses at Tuškanac Cinema and methodology courses on teaching film at high school level at the Dr. Ante Peterlić School of Media Literacy. She helps the Croatian Film Association with their educational programmes and festivals. She assists the Croatian Audiovisual Centre with their

film literacy project. She is currently a PhD student of Literature, Performing Arts, Film and Culture at the Faculty of Humanities and Social Sciences, University of Zagreb.

Local Speakers

Barbara Bedenik (Slovenia) holds an MA in Sociology. She is a grammar school teacher at II. Maribor High School and an assistant in the Department of Sociology at the University of Maribor's Faculty of Arts. She obtained her MA in 2016, writing her thesis, *Applicable Aspects of Film Education in Sociology Lessons in Grammar Schools*, under the mentorship of Dr. Marina Tavčar Kranjc and Dr. Polona Petek.

Mirjam Kalin (Slovenia) studied German and English at the Faculty of Arts in Ljubljana. She was a teacher at the High School of Economics and Trade in Nova Gorica for several years before becoming headmistress of her childhood school Dobravlje Primary School in 2009. She advocates innovative teaching approaches across curriculums, emphasising the importance of cultural and artistic education. She is the initiator and co-ordinator of a film education project launched in 2014 involving local schools, the Union of Cultural Societies Ajdovščina and the Municipality of Ajdovščina.

Robi Kroflič (Slovenia) is Professor of General Pedagogy and Theory of Education at the Educational Sciences Department at Ljubljana's Faculty of Arts. He focuses on theories of educational authority and pedagogical eros, as well as encouraging moral development, inclusive education and artistic inductive experience as a medium for education. In recent years, he has been involved in several projects on education through art (including *Cultural Enrichment of Preschool Children*, *Urban Art*, *Storytelling through Photography*), and has conducted teacher training on film education at Kinodvor. He has also worked with the Petida Institute, an organisation which promotes the integration of art into kindergartens and schools, working on cultural and artistic projects such as *The Primary School of Film*, *First Scene* and *Playground for Theatre 2*. He currently leads the strategic team of the 'SKUM' project (Developing Communication Skills through Cultural and Artistic Education). In 2011, he received a National Award for 'Outstanding Achievements in the Field of Higher Education'.

Kristina Rešek (Slovenia) started learning about film through the Society of Allies for Soft Landing and their film literacy programme for young people conducted by Luksuz Production. She has co-created documentary films and three short fiction films. She works in the field of organising film festivals for children and adults.