

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

Between 11 and 12 April 2018, international and Slovenian experts delivered lectures on the methods and impacts of film education for different age groups of children and youth. They presented examples of good practices in conducting film education in other countries, focusing on the ones that take place in schools and cinemas and involve the cooperation between teachers and filmmakers. We have learnt about the various ways of leading workshops and conducting film discussions. Part of the conference was dedicated to reflecting on the possible impacts of film education programmes and their evaluation. The conference was 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.

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

1. SUMMARIES OF LECTURES AT KINODVOR

Robi Kroflič - *The Pedagogical Significance of Cinema's Magic*

In the introductory lecture, **Robi Kroflič**, a Professor at the Educational Sciences Department at Ljubljana's Faculty of Arts, who is also involved in projects on education through art, drew on Edgar Morin's *The Cinema, or The Imaginary Man*, which sheds light on the magic of cinema from the perspective of phenomenological theory. He pointed out the pedagogical significance of cinema's magic as a common basis of numerous speakers at the conference and a starting point for a new pedagogy. Quoting various authors from the fields of cinema, pedagogy and beyond, he presented film as the art that enables the viewers the greatest possible identification and projection through the metaphor of their double in the film. He stressed the significance of fluid time and the camera's moving gaze as the means with which film approximates our perception of a situation in real life. He also emphasised the simultaneous development of cinema and phenomenology, pointing out the phenomenological findings about perception as a good guiding line in our selection of films and our approach to their content. He said that the pedagogical potential of cultural education lies in the power of an artistic story to convey the established cultural tradition, but at the same time also trigger innovation or the search for an individual's own meanings. He concluded by saying that the conditions for a cinema experience are the selection of a multi-layered film open to interpretation, a well-thought-out introduction, group discussion and the possibility of one's own artistic (re)creation.

Video of the lecture (in Slovenian): <https://www.youtube.com/watch?v=YPaujF-W6dE&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=1&t=0s>

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

Christine Kopf works at the Deutsches Filminstitut, which operates as a cinema, museum and an archive. At the beginning, she shortly presented the Department of Film Education, which was founded five years ago and consists of three pillars. The first and the oldest is museum education, which is based on guided tours and workshops. The second consists of model projects and the third of pilot projects, which enable them not only to innovate and experiment, but also to transfer their findings to their daily routine. One such project is the MiniFilmclub, which the team created in four years of their dedicated work with a target group of children aged between four and six. The MiniFilmclub is an example of their sustainable film education offer. It begins with a one- to two-day teacher training course, in which the education professionals from the kindergartens that have booked the programme learn about the concept and the activities. The education professionals also play an active role in shaping the film programme, since MiniFilmclub's team is aware of the importance of their inclusion in the process. The course is followed by a parents' evening, during which the parents also learn about the activities their children will participate in. Afterwards, small groups of children (eight participants aged four to five or five to six) visit the museum seven times. The aim of the first visit is for the children to get familiar with the space by exploring the building and taking photos of it. This is followed by the unit of exploring the magic of the cinema in the auditorium and the projection booth. The next four visits consist of a guided viewing of a film, an active unit related to the viewed film and a repeated viewing of the film. At the end, the children choose their favourite film. At the closing celebration, they present the created works and socialise. Christine stressed that their work is based on their belief that cinema enriches our lives, which is why their goal is not to develop competences, but to enable aesthetic experiences. They want to introduce the children to films that they would otherwise have no opportunity to see and enable them access to a variety of production in the stage of their life when they are still open and have no prejudices. When selecting the films, they are aware of the responsibility and also the opportunity of creating a challenging film programme. Pedagogical experts encouraged them not to underestimate children of this age group. Christine stressed the role of educators in creating the selection, which includes animated, live-action and avant-garde short films, adding that after the viewing the children receive a DVD, which they take to the kindergartens. In discussing films with children, they focus on colour, shapes, shadows and music, since children are not interested in verbal information about a film. They put a lot of thought in their accompanying activities, in which the children activate all their senses while painting on blank film or creating coloured shadows. At the end, she said that an evaluation of the impacts of film education on children has not been carried out

since several factors have to be taken into account. Based on her own reflection, she pointed out the significance of learning in relationships and the importance of a close cooperation with education professionals to ensure sustainability also after the end of the MiniFilmclub.

Video of the lecture (in English):

<https://www.youtube.com/watch?v=dJEU8zuH9hQ&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=2&t=538s>

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

In his lecture, **Jan-Willem Bult**, a multi-awarded Dutch creator and producer, focused on the question where lies the quality in children's films and based the answer on his own research and findings. At the beginning, he talked about the problem of film production being focused on *output*, making the content secondary. He pointed out *outcome* and *output* as the factors that can trigger changes at the individual and the social level. He then stressed the importance of the question: What are children? He claims that for some they are a hollow barrel, while for others they are autonomous beings. He believes that children want to participate so it is important for us to believe in their autonomy and create such films. It is not enough for a children's film to merely show children. He conceived his *Children in the Centre* philosophy in 1999 and it is based on his belief in children's autonomy, the focus on their talents, showing the beauty of everyday life and on values: family, friendship and cooperation, spirituality, learning, skills and expression (the right to be yourself). What the kids like, he stressed, is anarchy. Citing select authors, he presented the significance of creativity, an encouraging environment and understanding children. On the basis of his own philosophy, he started making documentary films for pre-school children. After a year of research, he condensed his findings into ten rules, which he illustrated by showing the short documentary **Reika Makes Sushi**. He faced the disapproval of some parents because the five-year-old in the film uses a real knife. He attributed this disapproval to the adults' fear and their prejudices that children do not understand. He advocates honesty, which also entails films showing some measure of cruelty through the obstacles and ordeals faced by the main characters. He illustrated this view later with a short film about a girl who wants to become a football player. He at the same time stressed the significance of the happiness factor, which maintains the belief that everything is possible. He then pointed out some more elements that determine a quality film. One of them is the so-called physical story-telling, which, through gestures and touches, shows feelings, emotions and sensations. Another important element is the film's structure, that is, the film having a beginning, a middle and an end, in this order. He concluded by sharing three questions with which he evaluates the quality of films: What is at stake? What is the message? Why do I remember? He invited the audience to view his works on vimeo.com/JWBcreation; youtube.com/KROyouth; wadanewsforkids.org.

Video of the lecture (in English):

<https://www.youtube.com/watch?v=xnqGkXZ4zK4&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdqx1F&index=4&t=1565s>

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

In her contribution, **Tessa van Grafhorst** presented the Taartrovers Film Festival, organised for children aged 2–9. She started the lecture by asking how we can offer children a quality first experience of a film and a cinema. She pointed out that, in the last fifteen years, there has been a rise in the production for children, but there are only a few film education programmes for the youngest, that is, children aged 3–7. Taartrovers is one such programme. It is conceived for this age group and offers a comprehensive experience by connecting films, play, discovery and imagination. They began in 2003 as the family programme of the Amsterdam Fantastic Film Festival. The programme consisted of a film offer and workshops, which later developed into thematic installations, the so-called playgrounds of imagination. In 2010, they went on a national tour. At the same time, they focused on children aged 2–9 and created a daring film programme. The programme has been growing in quality and size. In addition to more films in their programme, the number of participating cinemas and inquiries by schools from different cities has also been increasing. Tessa pointed out their cooperation with kindergartens and special schools and expressed their wish to focus on children in special schools in the next years. In 2015, the festival spread beyond the Netherlands. She continued by presenting their selection of films. Their annual programme consists of 15 to 18 films connected by a common topic. They wish for the festival to become a platform for films that have not been shown in Dutch cinemas. In selecting the films, they take into account the criterion of diversity and try to show also abstract and experimental films. In cases of foreign language films, they take care of the dubbing themselves. When it comes to the screening, they pay attention to the volume level and leave one light always on. Their screenings are short; for children aged 2+, they are no longer than 30 minutes and, for children aged 4+, they are no longer than 50 minutes. During the screenings for the youngest, talking is allowed, while children aged 5 or 6 already want to watch films in silence. They always provide an introduction to the films, which is not based on giving information, but rather on raising questions, for example, about who has been to the cinema before and who is there for the first time. The schools that visit the festival are notified about the programme, which enables the pedagogues to prepare the children in advance, giving the children an opportunity for a deeper experience. Tess then demonstrated one of their workshops, which illustrates the concept of the playground of imagination. The playground consists of eight thematically connected installations that are based on discovery and exploration through all the senses and offer the children an opportunity to playfully learn about everyday things. The role of the supervisors is to motivate children and follow the process, but they are very careful not to take over the initiative, but take the

children's ideas into account as much as possible.

Video of the lecture (in English):

<https://www.youtube.com/watch?v=xQJADgjpGgw&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=3&t=0s>

Alejandro Bachmann - The Liberty to See: Experimental Cinema in Film Education & Being a Private Detective in Cinema

Alejandro Bachmann, Head of the Education, Research, Publications Department at the Austrian Film Museum, demonstrated two workshops and thus illustrated the content and method of their approach to film education. In the lecture he presented how they work with experimental films. Video of the lecture (in English):

<https://www.youtube.com/watch?v=kLjs5gzENww&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=5&t=268s>

Afterwards, he took the audience through the different stages of the workshop *Being a Private Detective in Cinema*, based on a repeated viewing of the film and the directing and deepening of the gaze. To show the film education potential of experimental cinema, he screened Peter Kubelka's **Schwechater** (1958). He pointed out the absence of a classical narrative and the shift of focus on film as an art form and its specific language. The workshop is based on the connection between film and the role of a detective. Based on the scenes that show cult detectives such as Sherlock Holmes and Miss Marple and by the viewers assuming the role of a detective in attentively following the selected scenes and consequently ascribing certain traits and motives to the characters, the viewers infer the dynamics between the screen detective and the characters and reconstruct past events. While watching scenes from **Sherlock Jr.** (1924) and **Rear Window** (1954), Alejandro addressed the viewers with questions and frame grabs.

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

Upon the anniversary of the Kinobalon film education programme, its representatives **Petra Slatinšek** and **Barbara Kelbl** prepared a presentation of its conception, impacts and values. Petra Slatinšek pointed out that film education was included in the Act Establishing Kinodvor because they wanted to set up a long-term and systematic programme. What was important to them was a quality film experience that encourages expression about film and enables quality leisure time. Accessibility was ensured by the support of the City of Ljubljana, which enables certain generations of kindergarten children and primary school pupils in the city free-of-charge participation. Kinodvor provides accessibility across Slovenia through online content – pedagogical materials, booklets and school catalogue. At the state level, they were involved in writing strategic documents and curricula for film education,

and they are also active abroad, among other things, within the organisational board of the ECFA. Barbara Kelbl went on to present the attendance statistics of the last decade and their aims, after which she focused on their selection of films. Most of the programme consists of contemporary European feature and animated films, but they also devote special attention to Slovenian cinema. In selecting quality films, they also find extraordinary ones, for which they provide an additional offer. Among other things, they invite the filmmakers and the actors to Kinodvor, thereby enabling the audience contact with the creators. They have found that what the extraordinary films have in common is that we feel close to the leading actors. The film achieves this feeling through its respectful attitude to children/childhood, which is based on honesty and not a wish to please the viewer. The film-related discussions differ according to the children's age, but they are always based on the children's contact with the artwork and not their previous knowledge. With the youngest, they talk about the space, that is, the cinema, the difference between animated and live action films, the fragments they remember. In discussions with older children, they pose questions and thereby search for the meaning and draw attention to the particularities of film language. When talking to high school students, the principles remain the same, only the talks are longer, more in-depth and based on dialogue. What is crucial is continuity, since the process is based on gradualness and upgrading.

Video of the lecture (in Slovenian):

<https://www.youtube.com/watch?v=62ITeuyWN-U&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=6&t=0s>

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

Petra Gajžler, head of the Primary School of Film, a project of the Art Cinema Network Slovenia, and **Maja Krajnc**, coordinator of Understanding Film, a project of the Slovenian Cinematheque, presented the [School of Film website](#). Their joint interactive information website is first and foremost intended for the training of professionals participating in the two projects, but, at the same time, it also provides the interested public with access to quality film education content of various providers. They began with a short presentation of both five-year projects, which, at the national level, through their training programme and website, educate the professionals in primary (Primary School of Film) and secondary schools (Understanding Film) about film and film education. After providing the summary of this year's programme and the list of participating partners, they presented their website, pointing out the existing contents: pedagogical materials of various publishers, their list of recommended literature, a search engine for finding film education providers, the calendar of educational events and a base of films that are available to the participating professionals for screening for educational purposes. As they stressed, the number of contents will grow in the course of the project; they are already preparing an online film glossary, for example.

Video of the lecture (in Slovenian):

<https://www.youtube.com/watch?v=K5UkKSy7AZs&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=7&t=0s>

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

In his second lecture, **Jan-Willem Bult** focused on the question of how to engage generation U in cinema. When you work with or for them, he stressed, you have to keep in mind that they are the first generation that will grow up in a digital world, that they have unlimited access to different contents, ideas and opinions and that they are, at the same time, invisible in closed social networks. Later, he presented a new research conducted in the USA among children aged 6–12 and published in *Kidscreen* magazine, and gave a brief interpretation of the results regarding their participation in traditional plays and the most popular social media platforms used by children. As he pointed out, this information tells us a lot about what they like or what is important to them, which can be very useful when trying to engage them in cinema. The number of children making videos on a device has been growing rapidly in recent years. Jan showed an example of a video made by a nine-year-old boy that represents their approach and indicates what they might expect from us. He presented a few guidelines for films that would be suitable for generation U. We should make films that children cannot make themselves, but at the same time integrate their world and their language into these films, making them interactive and relevant for them. Alejandro Bachman intervened with a question about the role of education in searching for different ways of interacting and using images. Jan answered that for him education is about offering different options. He showed a short film that demonstrates his approach to connecting with generation U. Later, he presented what he believes film education U should be like. One of the things he did was to involve kids in making films. He designed *Bridging the Worlds*, a project based on multicultural society and film education, in which children make a short video about their everyday lives. He stressed that you have to give them support, (especially in editing) but at the same time stay in the background and ask questions rather than give answers. He also showed the online platform for youth documentaries built by Dutch public television. In the end, he presented his collaboration with the Dutch Olympic Committee on short films that combine children and sport, and the weekly slot for short films on television, which the children can vote for online.

Video of the lecture (in English):

https://www.youtube.com/watch?v=Gk_pqMGnuuA&list=PLpWjrvNNpZ7x2S2QIVpDbuULMJafdgx1F&index=8&t=0s

Kristina Rešek - *Making Films with New Technologies*

Kristina Rešek, who has co-created a few documentaries and short fiction films, presented the possibility of creating short videos with Instagram, which enables an individual to shoot, partly edit and distribute the video on social networks. At the beginning, she pointed out the advantages of creating with the new medium; among others, its temporal and financial aspect and its prevalence and popularity among young people. She briefly presented the development of technology; from photography and the first film to the development of recording devices, which led to the possibility of shooting videos with mobile phones. She then presented Instagram as a source of inspiration. As she stressed, the application can be used in creative ways so it is important to get to know it. She then focused on the tab that enables the filming of a one-minute video and offers the possibility of framing the shot, adding

sound and filters. To illustrate her lecture, she showed a product that was made during a workshop for high school professionals. The participants first develop a short script, cast the roles and then film the video. While showing photos, she presented the filmmaking process, from the idea, script and storyboard to various film professions.

Video of the lecture (in Slovenian): <https://www.youtube.com/watch?v=-9VOcwODVwE&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=9&t=0s>

Mirjam Kalin - How to Establish a Film Educational Programme in School

Mirjam Kalin, headmistress of the Dobravlje Primary School, presented an example of establishing a film education programme in school. The story began in 2014, when several teachers from the school attended the first international conference on how to approach young audiences at Kinodvor. Inspired by the examples of good practices from Slovenia and other countries, they decided to tackle the project of film education in their local environment, where the local cinema had not operated for more than a decade. They presented their initiative to the municipality and other local schools. With the financial support of the Municipality of Ajdovščina and the Union of Cultural Societies Ajdovščina, but above all the enthusiasm of the education professionals in the schools, they organised A Week of Film for Primary and Secondary School Pupils. As part of this project, the pupils of their school and some of the neighbouring schools watched the selected film free-of-charge. The preparations for the event demanded not only that they connect with the local players and ensure the technical and financial conditions, but also train the education professionals that, before and after the film, conducted discussions in class. Before viewing the film, the pupils attended a workshop on the development of cinema, which was conducted during the lessons of physics and technical education. The pedagogues thought carefully about their selection of the film because they wanted to enable the pupils a film experience they had not been used to. The two films (one for the lower and one for the higher grades) were selected on the basis of their common topic, which they further explored until the end of the school year (overcoming problems, justice, water). Due to the positive responses from the pupils and the teachers, they continued with the project, which now traditionally takes place in October and has been growing by the year. In the 2016/17 school year, the local secondary school joined the project. In addition to the number of participating pupils, the accompanying programme has also been growing. They mount exhibitions of the pupil's impressions and artworks and stage theatre performances. A week after they had seen the Slovenian film *Come Along*, they invited the director to the school so the pupils could talk to him. The headmistress and other education professionals recognise the advantages of film education. The teachers began using films when they want to discuss a certain topic. They have also found that the pupils who are otherwise more reserved voice their opinion during these discussions and that cultural education essentially contributes to the positive atmosphere at the school. At the end, Mirjam presented their plans for the future, which include training teachers through projects, the acquisition of a camera for making animated films and the purchase of new DVDs for the school library.

Video of the lecture (in Slovenian):

<https://www.youtube.com/watch?v=gcR0nTXvBPM&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=10&t=0s>

Ivana Jakobović Alpeza - The Panning Method – Promoting Film Literacy and the Development of Young Audiences through Film Debate Clubs

Ivana Jakobović Alpeza presented Kids Meet Art, an association that promotes film literacy in Croatia by bringing films to kindergartens and schools. For the Film Debate Club project, their association got in touch with the Croatian Debate Society in order to bring film closer to the pupils by using debate as a method. The club is organised as an extracurricular activity for children aged 12–14. The aim of the debate is to equip pupils with skills such as critical thinking, active listening, verbal and non-verbal communication etc., where formal education may not prove sufficient. The key tasks of the project remain to develop a more advanced type of film literacy, create tools for conscious viewing and introduce pupils to the basics of film history and the relation of film to other arts. The club starts with 4–8 introductory sessions dedicated to acquiring the basic debate skills and terminology. They are followed by a film module that is related to a certain topic and consists of four ninety-minute sessions. The first, which takes place in a nearby cinema, is explicitly related to film. The second is based partly on the film and partly on the debate, whereas the third session is completely focused on the debate. The club concludes with the final session, during which a trained debate coach analyses the debate. Ivana later presented the so-called PAN/TILT method structure. First, the proposition and the opposition present their arguments. This phase is followed by a cross-examination based on the topic of the debate. The next step is the final proposition speech of both sides. At the end, the judge delivers the verdict on who better presented their arguments. Later, Ivana presented the films chosen for the first film module, which was dedicated to film genres, and listed some claims constructed in relation to the chosen topic. Concerning the outcomes, she said that they still have to reflect on them, since the project is in development, but she feels that they are achieving their goals and that the children involved have proven to be active viewers and eloquent debaters. They are open, but at the same time critical. At the end, she presented the film debate models they want to develop in the future and shared the contact of the Slovenian debate club for those interested in founding a film debate club at their school.

Video of the lecture (in English):

<https://www.youtube.com/watch?v=bI9VP8Wgsmc&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&index=11&t=0s>

Robi Kroflič - Educational Work with Film Contents

In his second lecture, which was also the closing lecture of the conference, **Robi Kroflič** focused on what we can achieve through various artistic practices within the pedagogical process, which is a question he has been examining at both the theoretical and the practical level. He started by presenting a few ideas related to contemporary theories of education that point out the advantage of artistic language over other approaches to conveying information. Theoreticians emphasise that, as opposed to the “dry specialist language”, art can sensitise for certain details. In the last twenty or thirty years, various international documents have pointed out the significance of education with art, basing their arguments primarily on the development of competencies. The importance of art for art’s sake, established at the beginning of the 20th century, is overlooked on account of instrumental goals. Robi connected this finding with the position of art and its educational function in schools. Certain authors call attention to the irreplaceability of art in education. Through a few quotes, he then briefly presented a few contemporary pedagogical theories, among

others, his own idea of a comprehensive inductive educational approach. He stressed the importance of selecting quality (open, multilayered) contents that address the children and connect with their existential interest.

Video of the lecture (in Slovenian):

<https://www.youtube.com/watch?v=ESQRr9XABXA&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdqx1F&index=12&t=0s>

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

The conference ended with a concluding panel discussion moderated by **Robi Kroflič**, in which the following speakers participated: **Tessa van Grafhorst, Ivana Jakobović Alpeza, Kristina Rešek, Ana Đorđić, Jelena Modrić, Mirjam Kalin and Jan-Willem Bult**. At the beginning, Robi Kroflič pointed out that the panel discussion was an opportunity for the audience to ask the questions they did not have a chance to ask before. Two questions were addressed to the entire panel. An audience member wanted to know how to get the headmasters and headmistresses to cooperate and whether in other countries they too encounter problems with the parents when it comes to the selection of the films. Ana answered that the headmasters and headmistresses in Croatia are cooperative and that they have greater problems with the technology. In regard to the second question, she said that she is against censorship and that she has not faced any negative responses so far, but she did point out that she works with high school pupils. Ivana continued that, in her work with kindergarten and primary school children, she has encountered problems with the parents and some of the teachers regarding their film selection. Their experiences with the headmasters and headmistresses have also been positive. Tessa said she has not faced any difficulties regarding the film selection. Jan emphasised the importance of connecting with the headmasters and headmistresses to achieve the common goal and shared his positive experience. Mirjam Kalin talked about the difficulties they have had with watching certain films and stressed the importance of teachers watching the film beforehand and them being able to justify their choice. Robi Kroflič pointed out the role of Kinobalon and its list of recommended films. Nataša Bucik from the Ministry of Culture added a few examples of good practices in other fields of art. Kinobalon's Petra Slatinšek added that she is against self-censorship and stressed that the audacity reflected in their list of recommended films must not be taken for granted. The primary school teachers in the audience shared a few problems that they have faced in providing film education contents for pupils. Robi Kroflič then raised the problem of creative work with applications where mass use can win over innovative use. Kristina Rešek remarked that the young mostly already use the applications and that examples of creative use can enable an even better knowledge of the applications and a more conscious use. Jan emphasised that we must teach children how to protect themselves when they come into contact with new technologies and that literacy in this area is of key importance. In his concluding thoughts, Robi Kroflič summed up the main topics of the conference, examples of good practices, the new possibilities and challenges of film education and the measuring of its impacts. At the end of the conference, Petra Slatinšek thanked all the participants.

Video:

<https://www.youtube.com/watch?v=xElvl3o4ZQI&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdqx1F&index=13&t=0s>

2. SUMMARIES OF LECTURES AT THE SLOVENIAN CINEMATHEQUE

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

The guests from Zagreb, **Ana Đorđić**, a teacher of Croatian language and film at the 13th Grammar School in Zagreb, and **Jelena Modrić**, an Assistant Professor at the Department of Editing, Academy of Dramatic Art in Zagreb, focused on the aspects of teaching about short films as one of the most suitable forms of using film in high school practice. A short film is a teaching content or a teaching aid that, due to its length, complexity and a clearly foregrounded point, allows us to capture our tasks in a condensed form. At the methodological level, short films enable the implementation of some of the fundamental principles of the methodology of teaching film conceived by Stjepko Težak, the key Croatian theoretician of film education: the methodical principle (treating films as integral works), the psychological principle (the selection of films that are suitable for the level of the pupils' intellectual and emotional development) and the aesthetical principle (the approach to film as art). They demonstrated the possibility of teaching short films after showing two exceptional Croatian shorts – the fiction film **The Chicken** (2014) and the documentary **Syndrome 17** (2016).

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

In her lecture, **Barbara Bedenik**, a grammar school teacher of sociology at II. Maribor High School, presented her study examining whether (and how), by introducing film into sociology lessons, we can encourage critical thinking and the political participation of pupils and thus achieve more learning objectives. She presented the fundamental results of the study she conducted among Slovenian grammar school teachers, which confirm the thesis that film is a welcome encouragement for the engagement of young people. She pointed out that it makes sense to systematically use film as a teaching aid in sociology classes and others. She illustrated her results with the practical aspects of conducting two concrete workshops, one conceived around **Persepolis** (2007) and the other around **The Wave** (2008). She also presented a few original audiovisual works in the form of "(anti)advertising" messages made by the pupils that participated in the workshops. Video (in Slovenian):

<https://www.youtube.com/watch?v=kpHU6dLrDxQ&index=6&list=PLpWjrvNNpZ7x2S2QIVpdbuULMJafdgx1F&t=0s>

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

During the discussion we pointed out some of the basic methodological determinations of teaching film in Croatian and Slovenian secondary schools. Although the three participants in the discussion agreed that in both environments the competent institutions have done much too little for a systematic, continued and quality film education, we more intensively focused on concrete examples of good practices. They were practically unanimous in pointing out the extraordinary significance that film can have in the learning process, but people still too often consider it an inferior form of entertainment industry when they should draw attention

to its artistic value. Members of the audience pointed out the problems they have in accessing suitable films for use in class. We came to the conclusion that in both environments pedagogical professionals are still (too) often left to themselves, their ingenuity and enthusiasm when it comes to finding various ways of using film in their schools.

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

In the workshop, Austrian curator and pedagogue Alejandro Bachmann took us on an exciting journey through some of the historical turning points where we could feel, sense or at least face various experiences of film temporality. He defined a cinema as a special apparatus that actually enables a unique individual and group experience of time, which differs from all other forms of consuming films. Seeing the excerpts from works of various genres and forms from the history of cinema, which were projected from film, we could compare the different ways of playing with the registers of film time and explore how the experience of film time is affected by the framing, editing, rhythm, tempo, sound, special effects and a number of other means of film expression. By talking to the participants, he created an exciting mosaic of possibilities when it comes to interpreting the experience of time and motivated our sensibility to certain film elements, the building blocks of temporality, which we might not have been even aware of before.

3. RESPONSES OF THE LECTURERS

“It has been a very very warm-hearted and inspiring time in your beautiful cinema! Film education forever!”

Christine Kopf, Deutsches Filminstitut, Frankfurt

“Thank you for letting me play & talk & watch at your fantastic conference. I loved being with you.”

Tessa Van Grafhorst, Taartrovers Film Festival, Amsterdam

“Thanks so much for everything you did! What a smart, warm-hearted and motivating team you all are. You give hope to people working in a beautiful, yet difficult line of work. Long live cinema.”

Alejandro Bachmann, Filmmuseum, Vienna

“We can only hope that the numerous good ideas from your conferences will have an impact on the development of film education in schools.”

Robi Kroflič, Faculty of Arts, Ljubljana

“Very privileged to work in such a professional environment full of commitment to cinema and art and love for education. A memory to carry on my travels to other cultures and share.”

Jan-Willem Bult, JWB Foundation, Amsterdam

“Whenever I visit Kinodvor, I wonder how it is possible to develop a deeply structured, emotionally inspiring and professionally influential space and group of people. I wish you all the best in your further work.”

Ivana Jakobović Alpeza, Seventh Continent, Zagreb

4. RESPONSES OF THE VISITORS

"I came here to the two days of your conference and have had such an enjoyable learning experience! Kinodvor is very inspirational to us – the way you champion cinema for everyone, from very young children, as well as working with schools and teachers. I have learned so much!"

Mark Reid, BFI, London

"Motivational, personal, encouraging for all of us working with films for children and youth. We expected nothing less from Kinodvor's excellent team. Keep up the good work; together in cinema!"

Edita Bilaver Galinec, Seventh Continent, Zagreb

"The presented contents, numerous examples, a sensible dynamics... the entire course of this conference is an example of good practice."

"Excellent organisation, a few things were known, but many were new. Useful."

"I was impressed. It's my first year running the "Cinema Evenings" at my institution and I'm very grateful to this event for giving me many useful ideas about how to continue with this activity so we all benefit as much as possible from it. The young are susceptible to audiovisual contents, but are subject to too few educational moments. Cinema can provide such moments and so much more if the mentors know how to use it. The conference offered me support in this respect."

"It makes sense in terms of popularising film education and culture in general in educational systems and elsewhere."

"Very well organised (from the application to the execution). Carefully selected guests. Kindness. Good service."

"It was a well organized event. The diversity of the speakers made it rich and gave me inspiration to reflect on the different ways of offering film and film education to children."

"It was very well organised, with a rich offer of contents and speakers, professional and practical."

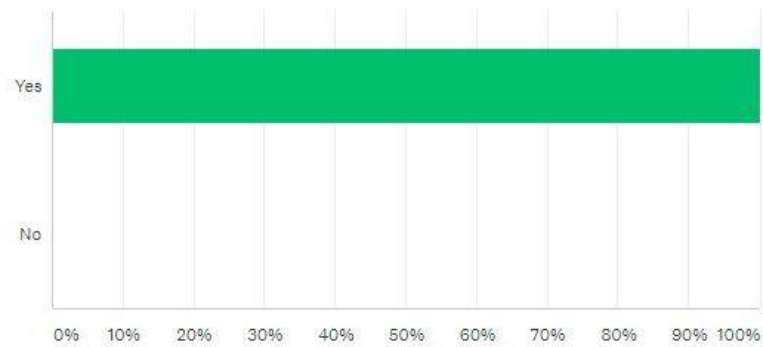
"A great conference! Very dynamic and with diverse contributions, which all conjures up the vitality of the field we call film education."

"The experience at the conference, the happening after it and the networking among us go beyond the questions in the survey. The emotional satisfaction and the creative unrest that awakened within us are a good basis for future action. I congratulate the team that prepared the conference. BRAVO!"

5. SURVEY RESULTS

Bi se tovrstne konference o filmski vzgoji ponovno udeležili? / Would you attend this kind of conference again?

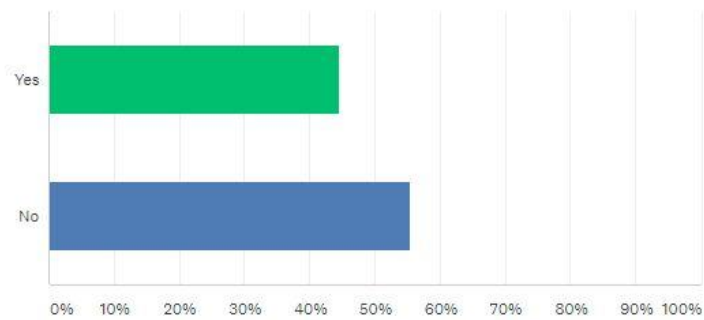
Answered: 74 Skipped: 0



| ANSWER CHOICES | RESPONSES |
|----------------|-----------|
| ▼ Yes | 100.00% |
| ▼ No | 0.00% |
| TOTAL | |

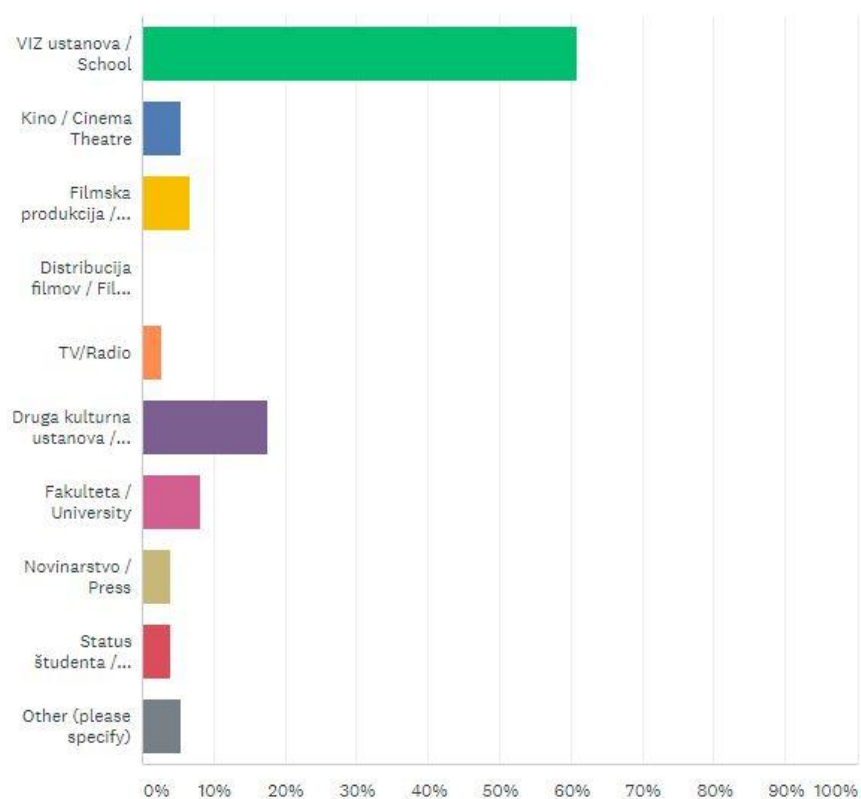
Se redno udeležujete konferenc? / Are you regularly attending conferences?

Answered: 74 Skipped: 0



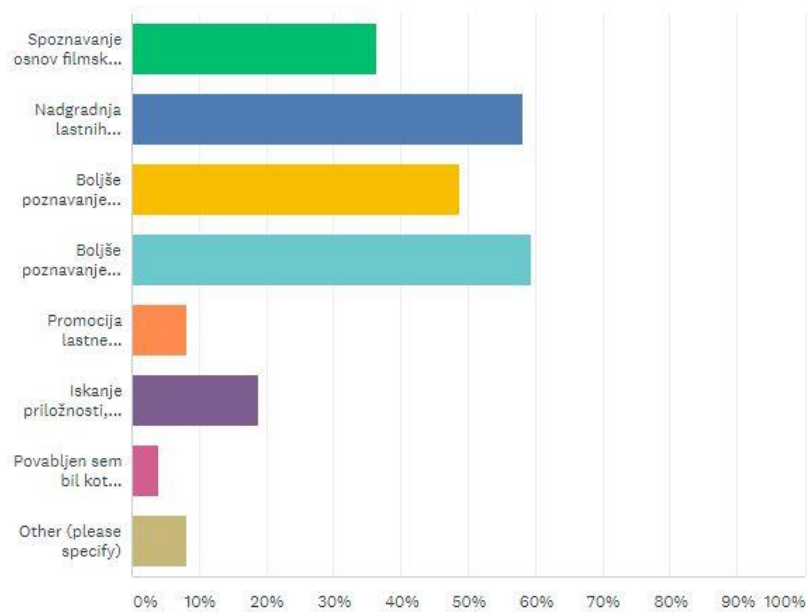
Prosimo, da obkrožite, v katerem sektorju delujete: / Please define your sector:

Answered: 74 Skipped: 0



Kaj je bil vaš glavni vzrok za udeležbo? Možnih je več odgovorov. / Specify your main reason for attending the conference (mark several, if needed):

Answered: 74 Skipped: 0



| ANSWER CHOICES | RESPONSES |
|--|-----------------------------------|
| ▼ Spoznavanje osnov filmske vzgoje - s filmsko vzgojo se doslej nisem ukvarjal/a. / Getting to know film education, since I am not familiar with it yet. | 36.49% 27 |
| ▼ Nadgradnja lastnih izkušenj s področja filmske vzgoje - s filmsko vzgojo se ukvarjam. / Wishing to improve my own experiences with film education, since I work in film education. | 58.11% 43 |
| ▼ Boljše poznavanje lokalnega delovanja na področju filmske vzgoje. / Better knowledge on local film education initiatives. | 48.65% 36 |
| ▼ Boljše poznavanje mednarodnega delovanja na področju filmske vzgoje. / Better knowledge on international film education initiatives. | 59.46% 44 |
| ▼ Promocija lastne dejavnosti na področju filmske vzgoje. / Promotion of my own film educational work. | 8.11% 6 |
| ▼ Iskanje priložnosti, partnerjev na področju filmske vzgoje. / Searching for partners and opportunities. | 18.92% 14 |
| ▼ Povabljen sem bil kot govorec. / I was invited as a speaker. | 4.05% 3 |
| ▼ Other (please specify) | Responses 8.11% 6 |

| | ODLIČNO / EXCELLENT | DOBRO / GOOD | POVPREČNO / AVERAGE | ŠIBKO / WEAK | SLABO / BAD |
|--|------------------------|-----------------|------------------------|-----------------|----------------|
| ▼ Predavanja na konferenci / Lectures | 55.56% 35 | 41.27% 26 | 3.17% 2 | 0.00% 0 | 0.00% 0 |
| ▼ Število predavanj na konferenci / The amount of lectures at the conference | 52.05% 38 | 43.84% 32 | 4.11% 3 | 0.00% 0 | 0.00% 0 |
| ▼ Usvajanje novega znanja / New knowledge | 44.59% 33 | 47.30% 35 | 6.76% 5 | 1.35% 1 | 0.00% 0 |
| ▼ Tehnična oprema in izvedba konference / Technical aspect and organisation of the conference | 66.22% 49 | 28.38% 21 | 5.41% 4 | 0.00% 0 | 0.00% 0 |
| ▼ Pridobitev novih povezav na področju filmske vzgoje / New connections on the field of film education | 35.14% 26 | 47.30% 35 | 12.16% 9 | 2.70% 2 | 2.70% 2 |