

Online regional seminar  
of film education in  
South Eastern Europe

# Next Steps in Film Education

26-27  
January  
2021

## Next Steps in Film Education

Online regional seminar of film education in South Eastern Europe  
**26 and 27 January 2021**

What is happening in the field of film education in the region right now? How are different institutions, organisations and national agencies dealing with the challenging situation? Which steps do we need to take to bridge the new or old gaps between cinema, film and young audiences, and make film education widely accessible (again)? What can we learn from the current situation and from each other?

The seminar, which is part of the EU project *Film Education: From Framework to Impact*, was initially planned to take place in April 2020 in the physical realm of the Kinodvor cinema in Ljubljana, Slovenia, but it will now take place in the digital world of online platforms.

Nevertheless, the main objective of the seminar has not changed. We want to gather film education practitioners, cinema managers, policy makers, and film agencies in the region, and present and discuss different approaches towards:

- finding (new) ways of providing quality film education for young audiences and making it widely accessible (again),
- designing film education programmes based on experiences from various countries in the region;
- building sustainable strategies for film education that enable a long-term impact.

The seminar will be in English. The summary of the programme will be published in Slovenian and English at a later date.

The event is free to attend. The online registration is open until 19 January – [here](#).

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*The seminar is part of Film Education: From Framework to Impact, an EU project co-ordinated by the British Film Institute, the Danish Film Institute, Vision Kino and Cinémathèque Française.*

*The project is co-funded by the Creative Europe MEDIA Programme of the European Union.*

*The seminar is organised by the Slovenian Film Centre and Kinodvor.*

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## Programme & Schedule

### 26 January

#### Regional meet-up: an exchange of knowledge, experience and challenges

**\*\*Morning part with presentations\*\***

**10.00**

##### Welcome address

**Mark Reid**, British Film Institute (UK)

**Nataša Bučar**, Slovenian Film Centre (SI)

**Metka Dariš**, Kinodvor (SI)

**10.15–12.00**

##### Film education in the region, *examples of practices and discussion*

The representatives of various organisations in the region will present examples of the practices with which they have managed to preserve the continuity of film education activities during the pandemic. The presentations will emphasise the concrete measures and steps taken to ensure the quality and accessibility of their activities. Speakers:

**Darko Baseski**, Giffoni Macedonia Youth Film Festival (MK)

**Eroll Bilibani**, DokuFest International Documentary and Short Film Festival (XK)

**Ivana Alpeza**, Seventh Continent (HR)

**Barbara Kelbl**, Kinodvor (SI)

**\*\*Afternoon part with group discussions - limited number of participants\*\***

**13.00–14.00**

##### Film education in the region, *group work*

The participants of the afternoon part of the seminar will be divided into five thematic groups related to the selected key challenges of film education in the region. Within the groups, the participants will share their knowledge, experiences and practices of facing and overcoming these challenges.

**14.00–15.00**

Feedback of each group and highlights of discussions with the wrap up of the day

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## 27 January

### Building sustainable film education strategies and facing challenges

**\*\*Morning part with presentations\*\***

#### 10.00

**Ian Wall**, The Film Space (UK):

#### **Mass Open Online Course – Film Education – A User's Guide**

This short presentation will look at the development of the Framework to impact project's *Mass Open Online Course – Film Education – A User's Guide* – and at the related website that is currently under construction.

#### 10.30–12.00

#### **Steps towards film education, presentation of various strategies and discussion**

A presentation of three different strategies at different development stages in three different countries with a discussion on the key elements that have an impact on the long-term development and implementation of quality film education programmes. Speakers:

**Charlotte Giese**, Danish Film Institute (DK)

**Sanja Jovanović**, Film Centre of Montenegro (ME)

**Živa Jurančič**, Kinodvor (SI)

**\*\*Afternoon part with group discussions - limited number of participants\*\***

#### 13.00–14.30

**Edita Bilaver Galinec**, Kids Meet Art (HR):

#### **How to design a strategy of film education development?, a short lecture and group work**

Through a short lecture and group work, the participants of the afternoon part of the seminar will focus on specific skills and competencies required to implement a long-term film education strategy. A special emphasis will be given to facing new challenges brought by the pandemic – especially in the field of ensuring a continued audience development.

#### 14.30–15.15

Key takeaways and wrap up of the seminar

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## Speakers & Presentations

Darko Baseski, Giffoni Macedonia Youth Film Festival (MK):

### **The Challenges and Strategies of Transitioning to an Online Film Festival**

Six months after the beginning of the pandemic crisis, our team, faced with the direct reactions and opinions of young people about them being fed up with everything online, searched for a solution for the festival programme that would be as close as possible to our regular festival. The main challenge was how to offer a rich and attractive programme at our online edition that would fit within our very limited budget. Our strategy was to find a solution that would offer the young participants the programme they were used to in the past years. After three months of searching and participating in various online film festivals, we decided to build our own platform.

*Darko Baseski graduated in Cinematography from the Faculty of Dramatic Arts in Skopje, North Macedonia. He was a member of the Board of Management of Eurimages (2008–2011) and the managing director of the Macedonian Film Fund (2008–2015). Since 2016, he has been the executive director of Giffoni Macedonia Youth Film Festival.*

Eroll Bilibani, DokuFest International Documentary and Short Film Festival (XK):

### **Reinventing Ourselves and Adapting to New Realities**

The challenges and opportunities of shifting the festival to the virtual sphere. Instead of cancelling the festival, we followed the example of many festivals held before August and discovered new ways to connect to our audiences and for the filmmakers to get feedback. The pandemic also shifted our work in film education – related to our film school and using film in education. So we adapted to new realities, seized the opportunities offered by the virtual sphere and built new strategies for the future. The situation also allowed us to build future initiatives, knowledge transfer and regional programmes developed during the pandemic.

*Eroll Bilibani develops educational programmes in which cinema and storytelling are the means to a greater understanding of complex questions and the promotion of social development. He also curates educational film projects for youth, which are distributed by DokuFest's educational department. Eroll was the executive producer of Daniel Mulloy's BAFTA-winning short Home and Samir Karahoda's short documentary In Between, which was the first Kosovar film to be screened at Berlinale. In 2014, "New Europe 100", an initiative of Google, Res Publica, Visegrad Fund and the Financial Times, listed Eroll among 100 people who have inspired change in Central and Eastern Europe.*

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Ivana Alpeza, The Seventh Continent (HR):  
**Are There Benefits to Being Online in Kindergartens?**

The Seventh Continent programme for kindergartens aims to introduce preschoolers to the film medium through hands-on literacy activities and multiple annual film screenings. The programme fosters the structural correlation approach, which teaches film as a synthesis of different art forms. How can we compensate, amid the pandemic crisis, for the usual programme that the preschoolers receive in cinemas and is it possible to retain all the elements of its preschool teaching methodology in an online environment? Although the project was forced to adapt to an online format, the online edition remains functionally related to its cinema counterpart, complementing and enabling it to develop the audience throughout Croatia, and preparing the ground for the upcoming “new normal”.

*Ivana Alpeza holds a degree in Liberal Arts and is the Head of the Seventh Continent, a film education programme that is dedicated to film literacy in Croatia and has been on the recommendation list of the Ministry of Science and Education since 2013. It has also been included in a national programme carried out by the Ministry of Culture. Having had experience working on the European project Film in Hospital, Ivana and her team immediately responded to the pandemic, ensuring the continuity of film education in Croatian schools via their pilot action, which is to develop into the first Croatian online resource of films and educational materials for the classroom.*

Barbara Kelbl, Kinodvor (SI):  
**Cinemas and the Digital: Imagining New Ways of Providing a Meaningful Film Experience for Young Audiences**

The role that cinemas play in film education has been deeply affected by the pandemic. Online activities have brought exciting new opportunities to overcome the related challenges. However, at Kinodvor, we believe that moving to the digital world is just part of the possible solution. How can we rethink film education in the new reality? What does it mean to create a meaningful film experience for our youngest audiences? What kind of support do teachers and parents need? In the presentation, we will look at the concrete steps that we have taken to build a sustainable new model of film education in cinemas.

*Barbara Kelbl graduated from the Academy of Theatre, Radio, Film and Television, University of Ljubljana. Since 2009, she has been part of Kinodvor's Film Education and Young Audiences Department. She works on Kinodvor's programme for schools. She used to work as a screenwriter, dramaturge and creator of various independent film and television productions.*

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Ian Wall, The Film Space (UK):

## Mass Open Online Course – Film Education – A User's Guide

This short presentation will look at the development of the Framework to impact project's *Mass Open Online Course – Film Education – A User's Guide* – and at the related website that is currently under construction.

*Ian Wall is Education Director at the Film Space. He has been involved in the Framework for Film education project since its inception and was one of the authors and editors of the Film Education – A User's Guide course.*

Charlotte Giese, Danish Film Institute (DK):

## The Strategic Journey – From a Vision to a Sustainable Model for Film Education

Starting with a small staff doing short-term projects, the Danish Film Institute gradually developed its Film Education Department, delivering long-term programmes with a nationwide reach. Our vision “to let all children experience, understand and create film” served as guidance. The development depended fundamentally on strategic thinking, partnerships, research, user involvement, risks, experiments, skilled staff, and a budget, not forgetting the importance of the film industry, the ministry of culture, the film act and the management of the Danish Film Institute that supported the interventions. During the Covid-19 crisis, we had to, like everybody else, adjust our actions and try something new. We are still learning! Especially from the conversations with our users and audiences, and through cooperation with our European partners.

*Charlotte Giese is a Special Advisor at the Danish Film Institute, where she founded the Children and Youth/Film Education Department in 1998. She focuses on creative learning studios, nationwide cinema culture, digital platforms and European partnership programmes. She also runs a film programme consultancy, presently in Africa and the Middle East. Innovation, long-term impact and social, cultural and political change are her key motivators.*

Sanja Jovanović, Film Centre of Montenegro (ME):

## Towards a Sustainable Film Education Strategy

Sanja Jovanović will present an overview of the current situation in Montenegro and the conditions for developing a systematic approach in spreading film education. Through the examples of good practices and the presentation of the results of research on the viewing habits of children and teenagers, she will elaborate on the mission, specific goals and the need for creating a Film Education Strategy. At the end, the next steps and specific guidelines for developing the Strategy will be presented.

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*Sanja Jovanović is an associate professor in the field of audiovisual production, who worked at the Faculty of Visual Arts, Mediterranean University in Podgorica (2006–2018), and now has a position at the Faculty of Design and Multimedia, University of Donja Gorica (2020–). She is one of the founders of UnderhillFest, International Festival of Feature-Length Documentaries, and works as the Programme Policy and Planning Manager at the Film Centre of Montenegro, where she is in charge of the following research on film industry: Gender Equality in Montenegrin Cinema; Viewing Habits Among Children and Teenagers in Montenegro; Cinema Going Trends. She is a national representative in the European Audiovisual Observatory and EFARN and a substitute representative in EURIMAGES.*

Živa Jurančič, Kinodvor (SI):

## **Developing a Systematic and Continuous Film Education in the Context of Cinemas**

For more than a decade, Kinodvor has been developing and implementing film education for children, teens, families and schools. Nourishing and developing young audiences is part of our mission as a public institution and film education is one of the main chapters in our strategic documents. In 2019, we welcomed more than 40.000 children and teens in our cinema. We have been active in developing film education also beyond the walls of our cinema, taking part in different local and (inter)national initiatives. But all that could not have happened without some necessary conditions; such as a wide network of partnerships, strong financial support of the Municipality, development of national strategic documents. In the presentation, we will look at some of the key factors and important milestones on our journey to a long-term film educational programme.

*Živa Jurančič has been part of the Kinodvor film education and young audience department of the last seven years. First, she was part of the programme for schools, but since 2015 her main focus has been the development of the Film Programme Kinotrip, created by the youth, for the youth. In the season 2020-2021, she is working as a manager of the Film Education & Young Audiences Programme.*

Edita Bilaver Galinec, Kids Meet Art (HR):

## **How to Design a Film Education Development Strategy? With a Special Emphasis on Managing Challenging Situations.**

What kind of knowledge and specific competencies are required to implement a long-term strategy and who are the main stakeholders? Was it possible to foresee today's market scenario impacted by the Covid-19 pandemic in the phase of designing the development strategy? Film education and audience development activities are strong ways of developing the AV sector and reinforcing the engagement of future generations.

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But in what direction should the organizations turn to strategically face the post-Covid change of rules, especially in implementing a continuous support system for audience development activities? Using an appropriate methodology for designing cultural development strategies, the workshop participants will be mentored on defining a common vision, mission statements and the SWOT analysis elements for a possible film education development strategy of the region.

***Edita Bilaver Galinec** is a business consultant, a co-founder of the non-profit organization Kids Meet Art, engaged in film literacy programmes in Croatia, and a Board Member of the European Children's Film Association – ECFA. She has many years of experience in the corporate business sector and in the institutional field; she is an expert in strategic planning processes and in the design of development strategies.*

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