



**Film and  
Audiovisual  
Education**

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## Creative Europe and film education support

The European Union's Creative Europe – MEDIA programme has supported the European film industry since 1991. But every film needs an audience. Building audiences is therefore one of the Programme's priorities – and one of the ways of achieving that is supporting film education.

In past years, Creative Europe – MEDIA provided support mainly to collaboration among film education projects on the European level – this includes among others the Association of Czech Film Clubs' participation in the CinEd project. Now the focus has shifted towards support to enhance knowledge of and interest in European audiovisual works, including the film heritage, mainly among young audiences.

The objective of Creative Europe's film education support in 2019 is to improve access to European films by developing a catalogue of European films for use by elementary and secondary schools in the Creative Europe - MEDIA Programme member countries. Curator selection of films will be underpinned by accompanying teaching materials.

Film education in the Czech Republic includes many various projects and activities, mostly bottom-up initiatives begun by a handful of film education enthusiasts. It is vital to enable such activities to network and gain inspiration from best practices from both the Czech Republic and other countries. Creative Europe Desk jointly with the Association for Film and Audiovisual Education are therefore once again publishing the Film and Audiovisual Education brochure and organizing the Cinema in School and Beyond conference, held annually as a part of the Zlín International Film Festival for Children and Youth.

I take the liberty of expressing my thanks especially to the Association whose enormous commitment is essential to each and every one of these activities. It is my hope that these activities will help film education in the Czech Republic rise to the European standards and will benefit the national scene.

Daniela Staníková / Director, Creative Europe Desk

## Towards a common goal

This publication, the fifth in a row, is the product of a team of authors who have put long-term effort into enabling expansion of film/audiovisual education (not only) at Czech schools. This goal fully corresponds also with the mission and activities of the Association for Film and Audiovisual Education, representing the majority of organizations and initiatives in this field in the Czech Republic. The Association's activities have been made possible also thanks to the support of Czech Film Fund and the Ministry of Culture of the Czech Republic.

Pavel Bednařík states in his study that we find ourselves at a crossroads of paths leading towards a substantial transformation of the Czech schooling and educational system. It is our belief that film/audiovisual education should have its stable and unquestioned place in any of the paths eventually taken.

We believe that our publication will inspire you and that it will help us in achieving the goals of the Association, which is to spread awareness about film/audiovisual education and to improve the conditions for its development in the Czech Republic.

Pavel Bednařík / Editor  
Tereza Czesany Dvořáková / Chairperson,  
Association for Film and Audiovisual Education

# What is new in film/audiovisual education in the Czech Republic

Pavel Bednařík

Mapping the field of film and audiovisual education under the auspices of Creative Europe Desk – MEDIA started in 2014 when we first published the Film and Audiovisual Education brochure. This specific field has no profound reverberations in the public discourse, nor is it a core part of curricula or the subject of front pages in media. The nature of the field and how it changes are influenced by a few individuals and organizations that implement workshops, seminars, conferences and learning programmes for students, teachers, and the public.

Neither, unfortunately, is F/A education a major political topic. There is no articulated social or political need to stimulate expansion of the field across the culture and education sectors. Paradoxically, despite the lack of social debate, politicians frequently reiterate the need for media literacy, which is a very closely related field. Yet, in most cases there is no further action.

## Digital literacy and security risks

Mentions of the need to promote media literacy prove that the social and cultural landscape are undergoing a transformation. In view of the explosion of disinformation and fake news, which ever more often influence election outcomes, and considering the tangible threat of cyberwar, cyberterrorism and cyberbullying and professional trolling, the public and politicians across the spectrum have called for development of digital and media competencies. The need to significantly improve digital literacy in children and youth

has even been highlighted by the Security Audit of the Ministry of the Interior, namely by the Centre against Terrorism and Hybrid Threats.

In reaction to the increased demand for digital literacy, the government of Prime Minister Sobotka adopted in 2014 the **Strategy for Digital Education until 2020** which formulated the ambition “to open education to new learning approaches and methods through digital technologies, to improve pupils’ competencies in processing information and working with digital technologies, and to develop information thinking in pupils”<sup>1</sup> It is obvious from the above that the government and the political representation have the ambition to significantly develop information technologies and to stimulate the labour market by producing a qualified labour force in this field. However, the current way of working with information draws on traditional teaching approaches, and we cannot therefore expect any revolution in the approach to media and information, not to mention film and audiovisual work.

Evaluation of the Strategy shows that its implementation faces major difficulties and so far has succeeded only partially: “Budgets are limited and lack of funding practically impedes implementation of the activities; in some instances, though, the problem might be perceived as an issue of prioritization – digital education remains, unfortunately, either not a priority at all, or only a declarative one.”<sup>2</sup>

Pavel Bednařík is an independent audiovisual education expert; in his research he maps national strategies, European projects and film education initiatives.

## Future of film or media education?

Contrary to film/audiovisual education, progress in media education has been more pronounced. Upon the motion of the Institute of Communication Studies of the Faculty of Social Sciences at Charles University and of the Committee on Education of the Senate of the Czech Republic, three public hearings took place in the Senate between 2017–2018 titled “**The Future of Media Education**” with the aim of defining the issues and objectives of media literacy. Some of the outcomes naturally also apply to film and audiovisual work, yet political emphasis is given to other aspects of media education which better correspond to the above indicated security threats.

A research and organizational team lead by Markéta Zezulová, Lucie Štátná and Jan Jiráček held the hearings with the aim of clarifying the role and perspective of media education with respect to the political decision-making process. The outcomes of the report are not very optimistic – both the authors and the participants agreed that the key priority is to quickly prepare a unifying concept and strategy for development of media literacy in the Czech Republic. One of the key elements expressed by Professor Jiráček in the press release is also a call for a “coordinated and systemic

<sup>1</sup> <http://www.msmt.cz/vzdelavani/skolstvi-v-cr/casto-kladene-dotazy-ke-strategii-digitalniho-vzdelavani>

<sup>2</sup> Interim evaluation of the Strategy for Digital Education until 2020 (year 2018). Available at: <http://www.msmt.cz/file/50081>

approach with clearly defined competences among the ministries and with a body that would ensure coordination and aligned conceptual development”.<sup>3</sup>

Such a requirement is utterly legitimate and understandable. Moreover, this requirement has been reiterated by film/audiovisual education experts for the last eight years, since the first working group at the Ministry of Culture of the Czech Republic was established. Another important element – the interdisciplinary aspect – was emphasized by co-author Lucie Štátná: “In the future, more cooperation will be needed among advocates of different literacy types, such as media, reading, digital, or information literacy, since the borders between them are becoming ever more blurred in practical life.”<sup>4</sup>

Apart from the Senate hearings, 2018 also saw the development of several important documents containing crucial information and data. One of these was the outcome of a survey carried out by MEDIAN for the **One World at Schools initiative on media education at secondary schools** in 2017<sup>5</sup>. Another one was a study by Michal Kaderka titled “**Analyzing the Situation in Media Education at Elementary and Secondary Schools in the Czech Republic**” implemented by the European Values think tank and published in February 2018<sup>6</sup>. Both studies consistently pinpoint the low readiness of teachers to teach the subject, insufficient support and coordination on the part of school management teams and the ministry, and also the lack of room for media education in the school curricula (one-third of students have less than 10 hours of media education during their entire secondary school experience).

Minister of Culture Antonín Staněk recently took a surprising step by opening an interministerial debate on support of creative and artistic education. Officials of the Ministry of Culture drafted among others a memorandum which had

been consulted with the the Union of Employers’ Associations (!) and delivered to the Ministry of Education, Youth and Sports.

“Creative education involves cooperation among education and cultural institutions, lecturing programmes at cultural facilities, support of alternative teaching methods focusing on development of individual creativity, with the aim of promoting the participation and engagement of pupils and students in artistic activities and improving their awareness of fields of art and other areas.” The content of the document has not been consulted with experts in art or media education yet; it is therefore unclear to what extent it can practically transform the system.<sup>7</sup>

## F/A education as a part of curriculum revision

The ongoing revision of school curriculum (Framework Education Programme) initiated in 2017 can become a major opportunity for incorporating film and audiovisual works in formal education in a different way. Since its establishment in 2007, media education has been a cross-cutting topic; three years later the content of an autonomous school subject Film/Audiovisual Education was also standardized. However, neither the subject content nor its subsequent inclusion in individual curricula met the original expectations: teaching about and through films is still promoted rather by independent initiatives (One World at Schools, CinEd), while coordinated institutionalized support has been negligible.

Despite the existence of efforts and initiatives such as the platform of 20 professional organizations **Education above Everything** that strive for a qualitative change in the Czech schooling and educational system, the institutional core remains rigid. It fails to respond flexibly to current issues and threats, fails to create an open system that would reflect

the changing role of teachers and changes in information source structure and in teaching tools. Similar findings were also made by experts during the Audit of the Czech System of Education, where they point out fundamental risks related to the formation of future education policy in the Czech Republic.<sup>8</sup>

In parallel to curriculum revision, another key document is being developed without much media attention or involvement of experts: the **Strategy for Educational Policy until 2030**<sup>9</sup>. The currently valid strategy does not list media education, not to mention film/audiovisual education, among its priorities and merely presents the intention of updating the Strategy for Digital Education. The problem becomes even more acute in the context of the Strategy of the Czech Republic until 2030, which lacks even a mention of media or information literacy.<sup>10</sup>

Development of strategic documents thus fails to reflect values that are fundamental to the building of a self-assured knowledge society, nor does it emphasize the significance

<sup>3</sup> <https://fsv.cuni.cz/fakultapro-media/tz-cr-potrebuje-urgentne-vytvorit-strategii-rozvoje-medialni-gramotnosti>

<sup>4</sup> <https://fsv.cuni.cz/fakultapro-media/tz-cr-potrebuje-urgentne-vytvorit-strategii-rozvoje-medialni-gramotnosti>

<sup>5</sup> [https://www.jsns.cz/nove/pdf/6517001\\_medialni\\_vychova\\_zprava\\_finai.pdf](https://www.jsns.cz/nove/pdf/6517001_medialni_vychova_zprava_finai.pdf)

<sup>6</sup> [https://www.evropskehodnoty.cz/wp-content/uploads/2018/03/Analiza\\_Stav\\_medialniho\\_vzdelavani\\_CR.pdf](https://www.evropskehodnoty.cz/wp-content/uploads/2018/03/Analiza_Stav_medialniho_vzdelavani_CR.pdf)

<sup>7</sup> <https://www.mkcr.cz/novinky-a-media/ministerstvo-kultury-otevrelodiskusi-opodpore-kreativniho-a-umeleckeho-vzdelavani-4-cs3212.html>

<sup>8</sup> [https://www.eduin.cz/wp-content/uploads/2018/01/Audit\\_vzdelavaci\\_system\\_ANALYZA\\_2017.pdf](https://www.eduin.cz/wp-content/uploads/2018/01/Audit_vzdelavaci_system_ANALYZA_2017.pdf)

<sup>9</sup> The strategy valid until 2020 is available at: [http://www.msmt.cz/uploads/Strategie\\_2020\\_web.pdf](http://www.msmt.cz/uploads/Strategie_2020_web.pdf)

<sup>10</sup> <https://www.cr2030.cz/>

of media literacy in the framework of competencies. It is no ungrounded concern that media and/or film/audiovisual education could be omitted from the development of the Czech system of education for yet another ten years. Background and conceptual and analytical studies for the revision of the Framework Education Programme (namely of the cross-cutting topic of Media Education and the area of Art and Applied Art) completely marginalize the field of film and audiovisual work.

#### Institutional support of F/A education

Strategic steps and changes are important to the development and future of the field, yet for the activities of specific organizations, current support by individual ministries and institutions plays a more significant role. The Czech Film Fund made a major decision in 2018 which had a profound impact on film education. Eliminating support for film education and moving it entirely under the auspices of the Ministry of Culture of the Czech Republic has released this most prominent institution in the film sector from responsibility for awareness-raising and education of audiences for the films that it itself co-funds.

The Ministry of Culture and its support programmes thus currently remain the only national source of support for film/audiovisual education projects and activities. Thanks to agreement between the two institutions, funding continuity was maintained and funding increased in order to compensate for the loss caused by the cancellation of the Czech Film Fund programme of support. The increase in subsidies was thus visible not only in film education alone, but also in support to festivals and their industry programmes (e.g. Summer Film School, Days of European Film, etc.)

In total, the Ministry of Culture granted CZK 3,490,000 for film education support (compared to CZK 1,940,000 in

2017). Considerable support was received not only by established activities and entities (Aeroškola, NaFiLM, CinEd, Free Cinema, Animánie), but also by key organizations (the Association for Film and Audiovisual Education, the Center for Documentary Film) and movie theatres (Hraničář in Ústí nad Labem, Scala in Brno, film club in Hradec Králové). A pretty sum of CZK 400,000 was earmarked for the new project **To the cinema!** by the Association of Czech Film Clubs.

The overview of supported beneficiaries and granted amounts clearly indicates that the Ministry of Culture of the Czech Republic has become the key (if not indeed the only) patron of education and awareness-raising efforts in the film sector and is trying to diversify support across beneficiaries and projects. It is difficult to judge whether the existing level of support will be sustainable and ensure sustainable development of the field in the future.

Another novelty, and certainly not a minor one, was the establishing of a dedicated specialized guarantor for film education under the National Information and Consulting Centre for Culture NIPOS-ARTAMA. This logical marriage between an institution dedicated (not only) to amateur culture and art and the area of film education gives rise to cautious optimism. The newly established F/A education council can become another coordination body to help promote the field within a state institution (for more details see the text by the expert guarantor Jiří Forejt).

#### Film education projects

The founding of the **Association for Film and Audiovisual Education** brought a change to the fundamental communication and coordination framework in the field over the last two years. This non-profit entity associating key organizations as well as individuals has since 2017 ensured ongoing communication within the field and offered a basic infor-

mation service through the filmvychova.cz website and a newsletter for the general public. It also helps meet film/audiovisual education support objectives by co-organizing two prominent meetings of F/A education professionals: the Colloquium at the Animánie festival in Pilsen, and the Cinema in School and Beyond conference at the Zlín Film Festival.

Traditional events focusing on awareness-raising among selected target groups (Animánie, One World at Schools, Summer Film School, Zlín Film Festival) are ever more distinctly complemented by festivals and shows that have been gradually building or redefining their status in the field. The primary focus of festivals such as Juniorfest in Pilsen, the Zlaté slunce show of works by Art and Music School pupils in Blansko, or the Pražský filmový kufr festival, are young audiences. It is comprehensible that the festival organizers are becoming more acutely aware of their role in the development of film-literate young viewers and adapting their industry programme to that effect.

The CinEd project is a major event with international reach, receiving co-funding from EU and national sources; its Czech partner is the Association of Czech Film Clubs. CinEd transformation was based on the three-year experience of the organizer, which drew on case studies, seminars and international gatherings among the project managers, and on a unique French methodology for working with film. Currently the project offers schools and the public a growing library of films and methodological guidelines to meticulously selected works of European cinema, which also include two eminent Czech movies for children: *The Blue Tiger* (Petr Oukropec, 2012) and an animated classic *The Emperor's Nightingale* (Jiří Trnka, Miloš Makovec, 1947).

CinEd has made itself indispensable not only through its professional qualities, but also as the only project with

Czech involvement that has repeatedly received funds from the Creative Europe – MEDIA programme for film education projects. Along with the Dutch Wrap! it is an especially beneficial programme for young audiences and for opening opportunities for working with films in schools and public institutions or informal groups.

#### Film in museum education

Exhibition grounds, galleries and museums have great potential for the development of film/audiovisual education, offering a different dimension, or even an autonomous and distinct feature, to the film sector. The reasons are simple: such institutions are not bound by any framework or school curricula, they remain in active contact with schools, and they apply the necessary interdisciplinary approach. Their work in the well-established fine arts can thus serve as a source of inspiration.

Along with the National Gallery, the majority of exhibition institutions also make use of films in their educational projects. First of all, film is the most attractive medium, allowing for interconnection with the fine arts and mediating huge quantities of information and demonstrations that can be exploited in gallery and museum educational programmes.

Film curation and education has, for quite some time, relied on two independent institutions that are unparalleled in the Czech context in view of their focus and format. The Karel Zeman Museum in the Lesser Town in Prague builds its exhibition and educational programmes on the legacy of the artist, animator and film director Karel Zeman. The result is an impressive space that combines a tourist destination with educational programmes for schools and the public.

The project of the National Film Museum (NaFiLM), which held three exhibitions over four years, has reached a new

level thanks to the new premises. The most extensive excursion into the world of film making, technical aspects or animation procedures to date, located in the Mozarteum Hall in Jungmannova street, follows upon the previous exhibitions in the Chicago Palace and at the Montanelli Museum, giving visitors an opportunity to comprehend the principles of the moving image and the history of cinema. It also offers good prospects to students of film theory and other film subjects through internships as lecturers, curators and editors.

#### In conclusion

The field of film/audiovisual education has become relatively consolidated in the past two years. Numerous organizations have the chance to steadily develop their own projects and activities, and diversification of activities allows for focuses on different target groups. **The Association for Film and Audiovisual Education** provides the necessary information and coordination services, efficiently formulating the positions, requirements and needs of the different organizations.

Yet it is obvious that we stand at a critical period that will predestine the shape of education for the upcoming decades. The Strategy for Educational Policy until 2030 and the revised Framework Education Programmes will be essential documents having a real and tangible impact on the shape of education. Unless the significance and role of media and film/audiovisual education can be redefined, it is very likely that Czech society, and the young generation in particular, will be unable to adequately respond to the challenges of the ever changing global digital and audiovisual sector. Support and funding of individual fragmented initiatives, beneficial as they may be, will then have only a negligible impact.



# State organizations supporting film education

Jiří Forejt

Film literacy has long developed bottom-up, through initiatives of non-profit organizations, dedicated film societies, enthusiast teachers, and self-educated experts in the field. I am sure there is a consensus that film education is handicapped by the absence of a comprehensive national strategy and of systemic state support. The dynamics in this field would certainly benefit from its anchoring in academia; this would enable training of comprehensively qualified teachers and lecturers, while also ensuring an expert background for the development of methodology and didactics.

6 Until recently, this type of diatribe over our situation was understandable. From a certain point of view it reflects the Czech propensity for self-criticism and our culture's notorious dissatisfaction with the state of affairs – regardless of what realm of activity is under discussion. Through our joint efforts we have achieved a great deal for film education development over the past five years or so. We no longer have to rely on the single supporting point of an elective course added into the Framework Education Program (FEP). There are many more. And there are more challenges just ahead.

We have lost systemic support from the **Czech Film Fund**, which eliminated film education from its areas of support despite its mid-term concept points. On the other hand the **Media and Audiovisual Department at the Ministry of Culture** is a relatively stable and reliable source of subsidies, which is used by most of the professional initiatives in this field.

We founded the **Association for Film and Audiovisual Education**, which has become a stable entity and is gradually growing. We revived the sector portal *filmvychova.cz*, which is led by the excellent editor Martin Šrajer. **The Film and TV School of the Academy of Performing Arts in Prague (FAMU)** and the **Department of Film Studies at Charles University in Prague** are looking for ways to open new fields of study that would include film education training to enable graduates to act as missionaries at diverse levels of outreach and education. Indeed the FAMU proudly lists its membership in the Association for Film and Audiovisual Education in its faculty profile on its website. Also worth mentioning is a number of doctorate research studies about various aspects of film education which have been conducted at the FAMU over the past few years.

Looking at the field's potential from a broader context, it is clear that it will be necessary to forge collaborative ties with strategic state institutions if we are to make further leaps forward. We don't have to resign ourselves to the situation



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and just state that we can't move ahead without systemic collaboration with the ministries of culture and education. The political situation and culture in the Czech Republic do not lend themselves to the consistency we need on key issues. Both of these ministries have seen notable fluctuation in ministers over the long term; thus the notion that our issue will be taken up by an enlightened politician who will carry us over the ford straight to the end of the winding road is unfounded.

Instead, we should consider the sector's potential and state support through the lens of competent budgetary organizations, which, due to their professional autonomy, enable continuity and long-term collaboration by their very nature. Four years ago I had hope that the National Film Archive could play a key role for our sector in this respect. I am proud that we were able to establish a film education department in this important budgetary organization. However, at the present time this department is focused inward, into the institution itself.

It only organizes thematic series for the Ponrepo cinema. It does not take part in shaping the sector in all its complexity. My hope is that the Archive's role in film education development will strengthen in the coming years. I see great potential in the systematic work with digitalized film collections and their alternative use in the service of Czech schools.

**The National Information and Consulting Centre for Culture (NIPOS)** is another budgetary organization of the Min-

istry of Culture. Although it is less visible in the film sector, NIPOS could play a significant role in providing conceptual support for film education in the near future. This institution carries on the tradition of the Masaryk Institute of Public Education, which was established during the inter-war period. This institute was formed out of the Cultural Enlightenment Union, which had been established by the Czech National Council in 1905 for the *"purpose of supporting the development of culture and the creative activities of citizens in all regions of the country, with particular attention to amateur artistic activities"*.

NIPOS was established through an institutional transformation in 1991. NIPOS' mission is to manage statistics and research for the Ministry of Culture. NIPOS' largest department, ARTAMA, focuses on amateur artistic activities for adults and aesthetic activities for children and youth.

ARTAMA is comprised of several sections. Within each section, an expert staff member works on the long-term conceptual development of the particular section entrusted to him or her. In most cases, the expert works to fulfil this mission by coordinating national shows (sometimes including all local and regional rounds), organizing analytic seminars and accredited courses for teachers, publishing materials or conducting original research.

Each section has a section council comprised of independent professionals who advise the expert staff member. Many of the events and shows organized by ARTAMA are universally familiar, although few people are aware that they are the work of this particular organization, e.g.: **the Jiráskův Hronov theatre festival, the Šrámkův Písek experimental theatre show, the Loutkářská Chrudim national puppet theatre festival, the Wolkerův Prostějov poetry festival, the Mladá scéna student theatre show, and the Week of Art Education and Amateur Work.**

In regard to film education, the unofficial "meta-department" at ARTAMA which oversees aesthetic activities for children warrants particular attention. Its scope includes: theatre for children, readings and recitations, drama education, children's choral singing, children's contemporary dance, children's folklore dance and children's artistic activities. Film education has been included since last year. This section was established as a new entity because in the past ARTAMA's film section had focused primarily on adult amateur film makers.

This new section opens up vast opportunities for systematic support of our field. But there is still a great deal of work to be done. A broad-based, high quality section council has been formed and accreditation of the first series of seminars for teachers is underway. There is significant potential in the very possibility of synergy with the affiliated field of drama education. The work of Jakub Hulák, Jaroslav Provazník, Gabriela Zelená Sittová and other expert staff responsible for this field at ARTAMA and in particular their reach and the real benefit for drama education serve as inspiring examples for film education. In most cases, these experts apply their expertise by working in academia, conducting research and publishing (NIPOS also supports editing work on an institutional level). In short, they play a significant role in defining the identity of their field.

The relationship between film and drama education is a big issue and was the subject of the specialized programme at the Animánie festival in Pilsen two years ago. (see my articles for *filmvychova.cz* and the journal *Tvořivá dramatika* ("Creative Drama") No. 3/2017). I firmly hope that this topic will be included in the presentations at the 2019 Cinema in School and Beyond conference, where one of the panel discussions will focus on interdisciplinary inspiration.

Of course we could try to relate in a similar way to the fine arts, which are also being developed in a very diligent and holistic way at ARTAMA. During this year's Zlín Film Festival, a national show of artwork by children and youth titled Shared Imagination will take place. The relationship between fine arts education and animated film is an example of a fusion between film education and an affiliated section that works relatively well. It is no coincidence that the fine arts section expert, Jana Randáková, includes film in her programming year-round, primarily through educational seminars for teachers.

One important NIPOS project that can further the development of our field is the **Zlaté slunce** national show of films by children and youth. Nonetheless if Zlaté slunce is to truly help our field, the concept and entire structure of the show needs a complete overhaul. The section council will certainly be the platform for discussions about the potential transformation of the Zlaté slunce concept, but the Association for Film and Audiovisual Education will serve as an important partner in deliberation about how the show may develop in future.

The developments of the past five years in film/audiovisual education and the potential in the state institution NIPOS – ARTAMA may be viewed as sources of cautious hope and optimism. We have achieved a great deal and things are moving forward – even though we have a tendency to overlook these shifts. But we can definitely rely on NIPOS as a firm foundation and source of support for film education.

[www.nipos-mk.cz](http://www.nipos-mk.cz)

# Audiovisual creation, Framework Education Programme and parallel school worlds

Bob Kartous

*“The supplementary educational subject Film/Audiovisual Education (hereinafter F/A education) provides schools with an opportunity to enrich the educational content of grammar school education in the Arts and culture subject area. The defined educational content supports students’ development as users of film and general audiovisual products and also develops their sensitivity and creativity through film/audiovisual means of expression.”*

That is the verbatim wording of how the contemporary public school system views the significance of audiovisual education. The Framework Education Programme portal, where you can read this definition, states that “the final form of educational content is based on a consensus among a broad team of experts and pedagogues”. The consensus led these experts and pedagogues to the opinion that audiovisual education is a space-time in which students develop their sensitivity, creativity and communication skills. It assumes, or rather indicates, that the final product of A/V education activity will be an attempt to film a dramatic piece, where students should be able to manage both the technical and artistic components. Then students are supposed to refine their skills as film critics through works that they see and perceive rather than create themselves.

There isn’t much to criticize about this. None of it is wrong, on the contrary these are skills that can serve anyone who wants to become a) scriptwriter, b) cameraman, c) director, d) dramaturgist or at the very least a film critic,

if not a single one of the dreams listed in a) through d) comes true. Maybe the individuals who came up with the definition had bigger ambitions after all and they wanted students who don’t yearn to become the next Milos Forman or Vera Chytilova to learn at least something about film. After all, if 19th century educators’ ideal visions saw labourers reading Virgil in the original, why shouldn’t a contemporary civil servant or technician occasionally write a film review or make his own feature film on the weekends?

The ironic tone of this piece is not directed at the authors of the A/V education concept. It is a condensate of my overall impression of how the world we inhabit runs on a peculiar parallel-track system. The parallel tracks of contemporary schooling, its content and the ideas that current curricula are grounded in. Similarly to A/V education, in other areas or subjects a tension is increasingly apparent – a tension caused by the incomparable nature of the exponential growth of technological and consequently economic and social development and the linear rate of development in the public education system. At times it might even seem that there is some enormous breaking mechanism within the Czech schooling system itself that is rendering this tension as big as possible. And between these two diverging trains we have students, the recipients of education, whose future lives depend to a large degree on the quality of the education they receive.

And it is precisely A/V education that serves as an im-

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aginary indicator of this tension. The cited definition of the film/audiovisual educational subject is the result of discussions among experts between 2007 and 2009. Ten years have passed since that time which, from the perspective of audiovisual content availability and production, signify roughly the same interval as the car industry’s journey from the Škoda 120 to the Tesla. During that time, audiovisual content has become our single most dominant source of information. Hundreds of hours of videos are added to platforms like YouTube and Facebook every minute. People watch billions of videos every day.

People with smart phones have become the creators of movie content, since every modern phone has a camera capable of taking high-resolution photos, a level of quality comparable to recording equipment that was unavailable to regular people in decades past. You can improve your sound quality by simply adding a lapel microphone that costs just a few hundred Czech crowns and easily record a performance, interview, video news report or a short documentary. No other equipment is needed. Over the past few years, a new phenomenon has emerged that builds on this ease of creating image and sound: youtubering.

Youtubers, strangers who only need a phone, microphone and maybe also an app for video editing and adding subtitles and effects, all of which is readily available, have become celebrities virtually overnight. Their videos made at home are watched by millions of people. Under pressure

from the audiovisual industry, the media are changing the form of their products and trying to complement textual content with audiovisual content. In fact, the Internet is the only world they understand.

Many academicians and intellectuals would still probably argue that the medieval saying “pictura est laicorum literatura”, or “images are the literature of the layman” is still true. But this saying is no longer true at all. The audiovisual world has massively invaded education, too. The rapid arrival of digital games gave rise to more than just a huge business. It also showed that using gamification, you can learn with a high degree of motivation a number of skills that are still not very successfully taught in the traditional schooling system through frontal instruction and a unification approach. Independent problem-solving, teamwork, strategic thinking, communication and foreign languages are the most prominent of these skills.

However, there are lots of projects and applications intended specifically for education that use audiovisual content. The Czech company Corinth offers a very sophisticated application for teaching biology through which a pupil can understand the life of a tree in an ecosystem and, by gradually moving from the general to specifics, learn about the principle of photosynthesis taking place in leaf cells. All this with corresponding visual representation. This is one of the many support tools from the audiovisual world.

There are even projects where A/V content is at the heart of the entire concept of educational changes. The “Khan Academy”, a project whose audiovisual content is used daily by millions of predominantly young people, is based on simple images and an accompanying commentary. Everything is available in the original English version and in many language mutations that have been created

based on the original concept.

The founder, Salman Khan, was trying to find a good method of tutoring for his younger cousin, who urgently needed mathematics lessons. It turned out that this content became searched for on a massive scale once people had found it spontaneously on the Internet, which led Khan to set up the project and gradually develop the flipped classroom concept.

The flipped classroom uses moving images and other digital methods to allow learners to personalize their own education to a much larger extent and to go to school to solve problems they encounter rather than to write down and memorize what the teacher says. In this concept, the teacher serves as more of a guide and assistant than someone who preaches the truth and checks whether it has been correctly reproduced.

Why am I writing all of this? In the context of the ongoing review of the Framework Education Programmes (FEPs), but – more importantly – in view of the education strategy being prepared for the period until 2030, the currently used narrow definition of the concept of film, audiovisual or media education needs to be discarded. A/V content is and will be the dominant source of information and knowledge in future – which we may not like but we can hardly prevent.

It is therefore absolutely key for education to take this as a given fact and to teach students how to differentiate within such content, choose high quality and useful content, create useful and quality content on the standard user level and to cultivate access to A/V content by demonstrating its limits and deficiencies compared to text. This is how the definition of the next FEPs for Czech public education should and could look like.



## Cinema in School and Beyond Conference

On 26 May, 2019 Zlín will host the annual conference which will be attended by representatives of national and foreign institutions, teachers, lecturers and curators discussing the most pressing topics in F/A education.

The programme of this year's third international conference Cinema in School and Beyond organized by the Creative Europe Desk – MEDIA in cooperation with the Association for Film and Audiovisual Education, Zlín Film Festival and NIPOS focuses on two themes.

The first theme is interdisciplinary links between film/audiovisual education and other connected fields: drama, music, art but also media education or history. Presentations will mainly focus on the synergy of interlinking the individual fields, and how teaching and methodological experience and instructional and study texts influence each other.

The second theme of this year's conference is the use of libraries (catalogues, archives, collections) of films and other audiovisual works in film education activities and initiatives. Methodologies and strategies will be presented by selected institutions and organizations such as Into Film from the UK, Filmoteka Szkolna from Poland and the pan-European projects Moving Cinema and CinEd. For a more detailed introduction of an initiative implemented by the national institute Filmoteka Narodowa, we present a text by Agata Sotomska showing the genesis of the Polish Filmoteka Szkolna project. With a ten-year history, this project provides stimulation and inspiration for other European countries and archives.

For more information and conference agenda, visit [www.filmovychova.cz](http://www.filmovychova.cz).



## Filmoteka Szkolna:

### How to work with the national film heritage

Filmoteka Szkolna (School Film Library) was initiated by the Polish Film Institute (Polski Instytut Sztuki Filmowej) in 2009. Since 2016 the project has been managed by the Audiovisual Institute (FINA), which is part of the Film Archive (Filmoteka narodowa). Filmoteka Szkolna is the first nation-wide educational project dedicated to film-related activities that is open to effectively any Polish elementary or secondary school. As the programme supports use of film in formal school education, it is linked to the curriculum in every subject, such as Polish language, art, history and civic education.

The project originally targeted only secondary schools (students aged 12 to 19) and since 2019 it has also been accessible to elementary school pupils. At the core of the program is a catalogue of Polish films classified by theme to thematic lessons. The catalogue's size has grown several-fold since the project's inception. At the beginning of the project in 2009 all secondary schools obtained free of charge a package of 26 DVDs containing fifty-five films including feature films, documentaries and animated films. In 2014 a second collection with twenty-eight thematic lessons was added, along with another sixty films which are also available on the project website ([www.filmotekaszkolna.pl](http://www.filmotekaszkolna.pl)).

Based on previous experience and feedback from teachers and experts, a film catalogue for elementary schools was developed in 2018, which is comprised of digitally restored animated films from the Audiovisual Institute archives and is currently being piloted in elementary schools across Poland. By making high quality films eas-

ily accessible free of charge, Filmoteka Szkolna enables a deeper understanding of broader societal issues and topics, develops media literacy and key competences among students and pupils and supports them in appreciating and understanding film as an original artistic form.

Along with providing films, Filmoteka Szkolna offers teaching guidelines and informational materials (thematic lesson plans and articles by film specialists) and organizes national educational programs and activities (seminars and workshops) which aim to increase the number, quality and regional diversity of film educational opportunities. Filmoteka Szkolna also establishes and supports film initiatives in schools (film clubs and workshops), provides training in film development, leads film analysis workshops, develops teaching guidelines, provides training for teachers and school administrators and organizes events to connect schools with the film industry.

Most of these activities are implemented through two networks of educators which cover the entire country. The first network is comprised of twenty-three teachers, the leaders of the Film Library (Liderzy Filmoteki Szkolnej), who lead other teachers in independent professional and sector film education development and promote film education and use of film in schools. They also organize intensive training programs which enable professional film teachers to use film as a teaching tool across curricula (including film development).

They also help organize workshops for students with diverse interests and experience with film; workshops

consist of e.g. film viewing, film development, advisory services and/or career guidance related to creative and production professions in film and television. The second network is a group of seventeen film theorists and historians (Wędrujący Filmoznawcy Filmoteki Szkolnej), who

Agata Sotomska is the Filmoteka Szkolna project coordinator and lecturer and works at the Polish Film Archive.

travel around the country and help students and teachers understand film history and develop a conscious and critical approach to film.

[www.filmotekaszkolna.pl](http://www.filmotekaszkolna.pl)



# Survey: Interdisciplinary collaboration at Art and Music Schools

## Questions:

- 1 **How long has film/media/multimedia education been taught at your Art and Music School? When did it start? How many instructors are there and how many students go to the film/media/multimedia education classes?**
- 2 **What reference framework, methods and experience are your film/media/multimedia education classes based on? (teachers' education, personal preferences, an emphasis on film development and filmmaking, animation, film history, media literacy)**
- 3 **How do you connect your other subjects or art and music education departments with film/media/multimedia education?**
- 4 **What do you lack most for further development of your (multimedia) work?**



### Jiří Brouček Robert Schumann Art and Music School in Aš

- 1 We have been teaching multimedia arts for the past seven years at our Art and Music School. There are about 25 pupils from several different grades in the multimedia courses, divided into four groups. You can find our school education program here: <http://zusas.cz/wp-content/uploads/2017/10/ŠVP-2017.pdf>
- 2 Our teaching is based on my own experience studying at the Academy of Fine Arts (AVU, New Media department) and the Ceramics Secondary Art School in Bechyně. There are new things in the field of multimedia arts every year, so we have to continually adapt and adopt new trends into our course work. In brief we teach computer graphics (bitmap, vector), 3D modelling, photography, marginally work with sound and video, web presentation (html, csc, php, word-press), animation (gif, stop motion), and app art. You can find more detailed information on our website.
- 3 We connect to the other subjects through our annual autumn school project, which is a joint effort across departments where pupils create a complete visual for the event (screening, poster, logo) and materials for exhibitions.
- 4 We have everything we need to develop our (multimedia) work.

[www.jiribroucek.cz](http://www.jiribroucek.cz)  
[www.multimedialnitvorba.com](http://www.multimedialnitvorba.com)

### Vladimír Beran Police nad Metují Art and Music School

- 1 We have been teaching multimedia arts since 2000. First I taught MM arts myself with an average of forty pupils a year. For the past 10 years another teacher in classic fine arts education has taught MM arts as well, mostly in animated film.
- 2 The original "qualification" was my experience in desktop publishing (since 1989) and previous work experience in advertising and polygraphy. I got a glimpse into the multimedia arts when I participated in multimedia children's artwork projects organized by Siemens (called Youth and Knowledge – Mláďí a vědění) and related courses. Later I went to the Audiovisual Production School at Impuls in Hradec Králové, where I learned the fundamentals of film documentary production. Additional development is provided mostly through NIPOS-ARTAMA's activities to develop children's creativity with an accent on digital work and related collaboration with Assistant Professor Vančát to develop the Learning about Film teaching guidelines. Most recently we have introduced iPads into lessons and participated in related events put on by the company 24U (teachers' summit, etc.).
- 3 Currently I am trying to connect my learning and experience in development of film teaching guidelines to VJing and videomapping.
- 4 More time. It is a technological field and obtaining grants takes up a lot of time – time that could be used for actual lesson development and design.

[www.zuspolice.cz](http://www.zuspolice.cz)



### Petra Peštová Jan Jakub Ryba Art and Music School, Rožmitál pod Třemšínem

- 1 I have been teaching animation at the Jan Jakub Ryba Art and Music School since I began teaching there four years ago, but not as a special class. Animated film is the culmination of a year-long project at our school. We work on various themes that culminate in the production of a short film. When we have a project on a specific theme, all of our pupils take part in it but I allocate different tasks appropriate to each age group. Animation is the project culmination only for pupils aged nine or ten and up and we organize it as a week-long animation camp. At the beginning I led the camp with my colleague from Aeroškola, Kateřina Hausenblasová. This year for the first time I led the camp with a lecturer from Ultrafun and I also trained one of my colleagues and used my more experienced older pupils as assistants.
- 2 I studied teaching for art and music schools at the Faculty of Education at Charles University in the days when film education was just being introduced in schools. The instruction was led by Linda Arbanová. I see film as an indispensable medium in instruction in today's world. Pupils taking art classes need to understand the language of film. To this end I try to teach them how to use film language to express the knowledge they have acquired. Personally meeting with Prof. Rudolf Adler and Mgr. Jarmila Šlaisová, who gave us valuable advice very willingly and kindly, was a huge help.
- 3 To me, film provides a beautiful space for interaction with the other subjects at art and music school. It is a way for pupils to learn that if they do their own share of the work well while respecting the overall aim and other pupils' space, they can create something that no single pupil could manage on his or her own. Silent film is a moving picture. By joining forces with drama pupils and musicians, we can use a whole range of ways of sharing information and evoking human emotions.
- 4 Our films are made in primitive conditions. We could hope for a computer classroom and a greenscreen and great lighting, etc. But the most important thing will always be the will to create and the ability to generate enthusiasm for a project among pupils and colleagues.

[www.zusjirrozmitalptr.cz](http://www.zusjirrozmitalptr.cz)



## Jiří Hruška

Pavel Tigríd Language Grammar School, Ostrava-Poruba

1

Film and media education has been part of the curriculum at the Pavel Tigríd Language Grammar School in Ostrava for almost 20 years. At first we had it just as a cross-cutting theme in related subjects (Czech language and literature, fundamentals of social sciences, history, IT, etc.), but for the past roughly twelve years we have also had a one-year seminar with two hours of class time per week for students in their final year. In the seminar, students take part in a diverse array of film and media activities: they visit film production institutions (Czech Television, QQ Studio Ostrava, Krutart), have internships in the media (Czech Radio, Czech News Agency, Hit Rádio Orion), or try to produce their own films. We incorporate film education as a cross-cutting theme in all of the grades. The requirement to include it in instruction is stipulated in the school educational programme (ŠVP). In addition to these school educational activities, we have been running a project titled "Introduction to film studies" for almost ten years, through which students in every grade go to two films per year. We work with key films from Czechoslovak and world cinema. The students attend a preparatory lesson before seeing a film and afterwards they have an interpretative lesson. Each film screening has an almost club-like atmosphere, with a talk dedicated to the director and commentaries about the film's context as part of the evolution of the given genre or national cinema before the screening, etc. It is somewhat difficult to quantify the number of people taking part in regard to this array of activities: about 16 to 20 students take the seminar each year, all students go to film screenings twice a year, i.e. 2 x 540 people, cross-cutting themes are taught by about 8 to 10 people each year and are presented in every grade, i.e. for 540 students.

2

The teachers are qualified university graduates; most hold degrees in Czech language and literature, some of them in journalism. None of the teachers at our school graduated in film making or film theory studies. We emphasise continuing teacher education (DVPP courses), which our teaching staff receive by participating in film projects of not-for-profit organizations (People in Need, PANT), professional educational organisations (National Institute for Further Education – NIDV, National Institute for Education – NÚV) or events organised by specialised entities (Czech National Film Archive – NFA, Association of

Czech Film Clubs – AČFK, CinEd, Free Cinema, etc.). All teachers involved in film education draw on their personal interest in film, and the specific themes and activities that are part of the curricula in a given year are significantly adapted to the focus of interest of students attending the seminar. Therefore, one year more attention may be paid to film history and theory and interpretation of movies while another year students might focus more on film production or media education. Students have a significant role in shaping the thematic plan of the seminar for a specific school year.

3

The plan includes individual activities linked to specific teachers rather than systemic activities performed in a universal and stable manner. Although linking different fields of education is desirable, it is difficult to coordinate the topics discussed across the different grades. At our school, art and music are only taught in the first two years of studies, and the film seminar is open to the senior year students. The links can be therefore made at the level of cross-cutting themes and school screenings. Deeper cross-cutting knowledge in the above-mentioned areas can be gained during school internships and through participation in extracurricular projects.

4

High quality technical equipment at school (for both screening and production), greater understanding of the importance of the field by colleagues, systematic and permanent support by school management. We also lack funds to be able to attend various teacher trainings. We would certainly also welcome DVPP programmes for F/A education within "Patterns II" – or a database of such DVPP activities and courses, sets of sample lessons about the educational content of film and audiovisual education in FEPs, a "canon" of films from Czechoslovak and world cinema with worksheets, teaching topics, links to other professional literature or audio sources and textbooks for F/A education. We would also appreciate a support web portal where schools could share their educational materials, experience, ideas and tips for F/A education, and an up-to-date database of schools providing F/A education, with contacts to individual teachers. We often do not know about each other and it is difficult to find other teachers because these educational activities are rarely presented on school websites.

[www.jazgym.cz](http://www.jazgym.cz)



## CREATIVE EUROPE

Creative Europe is the European Commission's framework programme for support to the culture and media sectors for the 2014-2020 period.

Following on from the previous Culture Programme and MEDIA programmes, Creative Europe, with a budget of €1.46 billion, supports projects in stage performance, creative arts, publishing and literature, film, television, music, cross-sectoral arts, cultural heritage and video games, while maximizing synergies between different sectors to increase the effectiveness of the support.

**The Creative Europe programme consists of two sub-programmes and a cross-sectoral strand.**

- MEDIA sub-programme – support for the European audiovisual industry
- Culture sub-programme – support for international projects in the culture and creative industries
- Cross-sectoral strand

**MEDIA sub-programme areas of support:**

Producers' support  
Distribution  
Online distribution  
Promotion/Festivals  
Training  
Exhibition  
Film education  
Coproduction funds

**Culture sub-programme areas of support:**

International co-operation projects  
Literary translations  
European networks  
European platform projects

Applicants for programme support may request more information from the Creative Europe Desk information and service network with representation in all member states.

[www.kreativnievropa.cz](http://www.kreativnievropa.cz)  
[www.ec.europa.eu/creative-europe](http://www.ec.europa.eu/creative-europe)

