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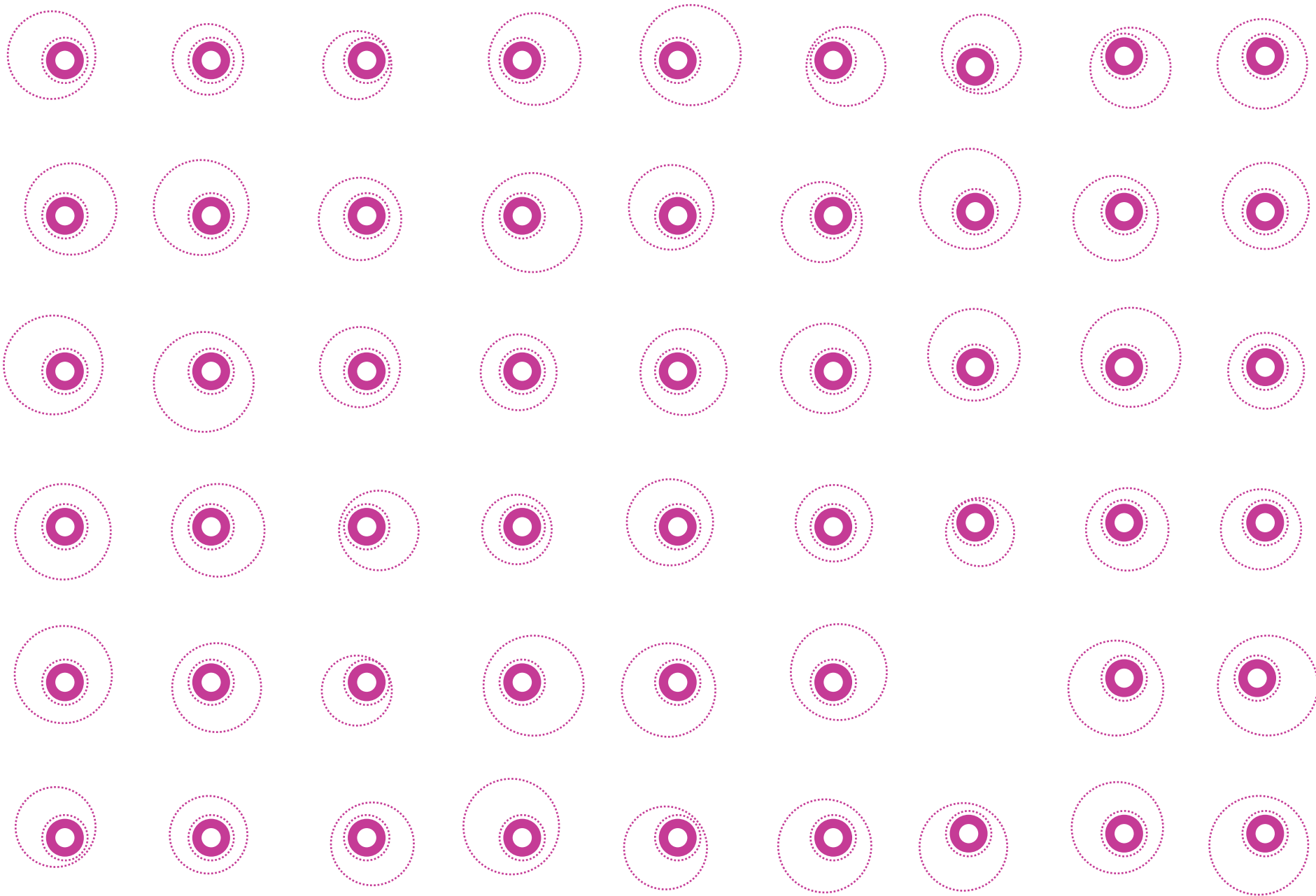
Creative
Europe Desk CZ
MEDIA



Film and Audiovisual Education
in the Czech Republic

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Creative Europe and Film Education Support



Creative Europe MEDIA is a European Union programme that comprehensively supports the audiovisual sector—the creation of films and video games, their distribution across Europe, European film festivals, cinemas, and their activities. However, what would audiovisual work be without audiences? Support for audience development and film education is thus an integral part and one of the permanent priorities of the programme.

The European Commission has long focused on changes in the behavior of European film audiences and monitors evolving trends in this area. The study **The European Media Industry Outlook** (published in September 2025) examines trends in the media sector and includes, among other things, the results of an extensive audience survey addressing the taste and behavior of audiences in all European countries.

The programme is now in the second half of its seven-year period (2021–2027). Support for audience development and film education is designated for projects with pan-European reach. The aim is to increase audience interest in European film and audiovisual works, expand knowledge about these works, and support special programmes dedicated to film heritage as well as cooperation on innovative film education projects in Europe and beyond. At the same time, the supported projects take into account the priorities of the European Commission, such as inclusion, sustainability, and diversity—not only through their focus (e.g., the **Film in Hospital** project) but also through the active approach of the involved organizations.

Among the supported Czech projects is the traditional **KineDok**—a platform for the alternative distribution of documentary films, which has already led to the creation of film clubs in schools in several European countries. The newly supported project **Audiovisual Connect LAB** will operate in 8 European countries and will also develop pedagogical skills in the field of film education. The Czech organization **NaFiLM** is involved in the Italian project **The Film Corner Clubs**, which operates in ten European countries.

We value our long-term collaboration with the Association for Film and Audiovisual Education (ASFAV), which enables an international conference dedicated to film education to be held every year as part of the Zlín Film Festival. This collaboration has also made possible this publication, which describes current developments in film education and provides an overview of the entities active in this field in the Czech Republic.

We hope it will be beneficial and inspiring for all those interested in film education, facilitate their collaboration, and thus contribute to the development of projects whose goal is to bring European film to audiences.

Anna Bartošková
on behalf of the Creative Europe MEDIA Desk CZ

Interview with Zuzana Havelková

Film and Art Education Have a Lot in Common

The Association for Film and Audiovisual Education (ASFAV) is undergoing a fundamental transformation this year. Thanks to a memorandum of cooperation signed with the Czech Ministry of Culture, it is becoming more professional in its approach. Furthermore, the imminent introduction of the new Framework Education Programme (FEP) will give our field a firm place in the curriculum for the first time in history. All of this is overseen to some extent by the Association's Chairwoman, Zuzana Havelková. We spoke to her about her personal journey into film education, the curriculum reform and the association's future goals.



How did you start teaching film education at primary level? That's not very common, even in an international context.

My path to film education was quite long. I started with art subjects. I first taught at a children's centre and later at a primary school. I worked extensively with photography, art projects and series of drawings, gradually incorporating digital creation into the lessons. This naturally led me to the field of film education. When the opportunity arose to help found a new primary school, I drew on my experience to include film education in the School Education Programme (SEP) as a standalone subject from the outset. My goal was to provide children with a fresh means of self-expression through engaging and accessible media.

In addition to teaching, you have been involved in organisational, didactic and methodological work for some time. You played a crucial role in creating the Art and Film Education curriculum in the revised Framework Education Programme for Primary Education (FEP PE) and simultaneously took the helm of the Association for Film and Audiovisual Education. Was this a goal you had set yourself from the outset?

My journey into film education was unplanned; it wasn't something I had originally intended to do. However, I gradually became fascinated by the subject because I could see how it could help children to develop in many different areas, not just the artistic and creative sphere. I first taught film and audiovisual education at a primary school for several years, and then, almost by chance, I became involved with the association. I began sharing my experience with colleagues by delivering courses and workshops and creating methodological materials to support their teaching. Then came the opportunity to participate in the curriculum reform. I dedicated several years to this project, during which time the Association successfully established close cooperation with the Ministry of Culture. This cooperation provided signifi-

cant financial and developmental support for film education. It was at this point that I became Chairwoman, as we were faced with the critical task of helping to implement the new FEPs in schools, preparing teachers for the curriculum and supporting the adoption of film education. I could offer my experience as a teacher who understands pupils' needs, as a lecturer who understands educators' needs, and as someone who knows the new curriculum very well.

The Association is now going through a groundbreaking period under your leadership. Could you outline what is happening?

We have been through some truly dynamic months. The executive body of the Association has grown significantly, with new colleagues joining the operation and partnerships being forged with institutions and organisations active in the field of film and audiovisual education. We are offering new courses to educators, and in cooperation with DAFilms, we are preparing a selection of excerpts with methodological materials to support their teaching. Our largest project involves Audiovisual Hubs, which are regional centres that support and coordinate film education. These hubs connect schools, teachers and other stakeholders, offering educational programmes for pupils and educators and providing methodological support. Three Hubs were established this year in Prague, Jihlava, and Brno, and next year we aim to expand the network to other regions. Our goal is to strengthen audiovisual literacy among children and young people, professionalise the field and support cooperation between schools, institutions and cultural centres. The Hubs also serve as a platform for sharing experience, research and international cooperation.

The revised Framework Education Programme for Primary Education (FEP PE) is having a strongly positive impact on film and audiovisual education. What can we expect to see in Czech schools in the near future?

From September 2027, film education will be incorporated into the curriculum of every school. Under the new concept, it will be combined with art education, but schools will have a wide range of options for incorporating it into their School Education Programmes (SEPs). In some places, it will become part of art education, while in others, schools may teach it independently or integrate it with other arts subjects. It can also take the form of project days or cross-curricular activities. The key point is that film education will no longer be the preserve of enthusiasts who voluntarily included it in their lessons: it will become a firm part of every child's education. Every pupil will have the opportunity to learn about the subject, try it out and perhaps discover their talent or future career path.

But how can film education and art education coexist in one subject? What do they have in common, how can they enrich each other, and what might complicate this combination?

Film and art education have a lot in common: they use the same means of expression and speak a similar language. Both fields are based on creative work, developing visual literacy, interpreting images and searching for one's own expressive tools. At the same time, they complement each other naturally. While art education develops perception of detail and work with shape, colour or composition, film education adds movement, time and sound. Together, they provide children with a broader space in which to express themselves creatively and reflect on the world around them. Naturally, this brings certain challenges. Film creation is more time-consuming and requires more organisation than art education, and involves different working procedures. Therefore, it is important for schools to develop their own approach to teaching this new subject. In some places, traditional art education may prevail; in others, film will be given more prominence; and in some, both components will naturally intertwine. The key is that they should enrich each other, not weaken them.

It would be helpful to outline the Czech curriculum system. Sometimes it seems that the FEPs have the final say, so the curriculum needs to be tightly regulated and filled with information.

The FEPs set the boundaries, determining what children should learn in individual educational areas and the competencies they should develop. However, based on these, each school creates its own School Education Programme (SEP), which can take a very different form. This means that the framework programme does not provide teachers with detailed lesson plans, but rather sets out priorities and direction. In this sense, the Czech system is relatively open, allowing schools a high degree of autonomy. At the same time, it emphasises ensuring that children have equal opportunities to develop basic competencies.

What do you think hinders the development of film education most, both in the Czech Republic and internationally?

Personally, I think the biggest obstacle here and abroad is that film education has long lacked a clearly defined place in education systems. It often relied solely on the enthusiasm of individuals or cultural institutions and lacked broader systemic support, whether financial, methodological or in the form of specialised teacher training. The second major factor is how time-consuming and organisationally demanding it is. Including something new in the curriculum always requires compromises to be made, and established fields usually see a reduction in their time allocation, which is not easily accepted. Furthermore, experience from countries where film education is firmly established shows that long-term, intensive support from a strong institution — most often the Ministry of Culture or Education — is key to its development.

FEPs also include a graduate profile, which sets out the competencies that pupils or students should possess by the end of primary and secondary education. Try outlining such a graduate profile for film and audiovisual education.

A pupil who has completed film education knows how to work effectively with images and sounds, utilising them for creative self-expression. They are creative and can interpret and reflect on film and audiovisual works. They recognise their artistic and cultural value and understand how these works contribute to the development of their own identity. They can think critically about what they watch, recognise manipulation and navigate the digital environment safely. They recognise their strengths and weaknesses, can work in a team, solve problems, learn from mistakes and plan their work responsibly. They have the potential to succeed in creative professions and utilise their abilities within the broader artistic and media landscape.





Film and Audiovisual Education Gains a Stronger Position in the Czech Republic

For almost ten years, the Association for Film and Audiovisual Education has represented the interests of Czech organisations, individuals and teachers. In 2025, it will enter a new phase of its existence. Thanks to the support of the Czech Ministry of Culture, it is becoming more professionalised. This transformation should benefit everyone, from teachers and pupils to cinemas and organisations dedicated to film and audiovisual education.



When the association was founded in 2017, its members set general support for film and audiovisual education in the Czech Republic as one of their main goals. They intended to achieve this through the synergy of activities across different regions, the sharing of best practices, and mutual inspiration. They sought to achieve the most effective results possible without significant external financial support. At that time, the Association's financial operations were primarily funded by membership fees, bartering and minor sponsorship.

The Association's activities gained broader scope when it secured several consecutive major grants. These funds were used to create fundamental teaching materials, including the first Czech methodology and textbook for film education, as well as online courses in film education for teachers. Other projects included research mapping the level of film education in Czech schools and the so-called sectoral map. Crucially, the association also gained more visibility and is now recognised as a partner by state institutions such as the Ministry of Culture and the National Pedagogical Institute (NPI).

Despite these successes, it became clear that the Association's ambitions and goals had outpaced the operational capabilities of an organisation that relied on voluntary work and sporadic paid employment. Those involved in larger, well-funded projects often dedicated themselves to Association matters only in their spare time. Moreover, relying on success in grant applications meant that continuity of activities could not be ensured. The organisational and administrative backbone of the association consisted of just a few individuals, who frequently faced burnout due to overwork. In recent years, the Association for Film and Audiovisual Education has faced the typical challenges that accompany rapid growth. The question of whether to adjust operations to realistic economic and operational possibilities or

strengthen the administrative and organisational base had to be answered. The latter, however, required securing financial resources to fill several key positions with individuals who would be paid a stable income for their ongoing work. One option that emerged was support from the Czech Ministry of Culture, which expressed an interest in participating strategically in the development of film and audiovisual education.

After several years of negotiations, a memorandum was signed between the Association for Film and Audiovisual Education and the Ministry of Culture, setting out the terms of future cooperation. The Ministry committed to providing the Association with support amounting to 4.5 million CZK over three years. This commitment imposes several duties on the Association. One of the first steps, which will be realised in 2025, is the transformation of the organisation, which currently operates on a voluntary and part-time basis, into a semi-professional institution. The Association Office has been established as an organisational centre and a fixed meeting place for permanent employees, external collaborators, association members, and so on. Thanks to continuous, systematic activity, it will be possible to continue developing current activities, but, more importantly, to embark on long-delayed projects and take on new challenges. The most significant of these are a more systematic focus on working in the regions and preparing teachers for instruction under the conditions set by the revised Czech curriculum, which now firmly incorporates film and audiovisual education.

One of the novelties introduced to the Czech environment by the memorandum is the operation of Audiovisual Hubs. These are essentially regional centres for film and audiovisual education, focused on direct interaction with local stakeholders, including schools, teachers, leisure centres, cinemas and the general public. Inspiration was taken from

the Dutch model, in which the diversity of focus of the individual hubs, as well as their representation in various regions, plays an important role. Therefore, it can be expected that a hub established under the Jihlava Centre for Documentary Film will focus more on education related to this specific film genre. Conversely, the Prague hub, operated by the *krutón* association, will draw on its extensive experience of organising short film festivals and programmes. The Framework Education Programme for Primary Education (FEP PE) will be a fundamental 'game changer' for film and audiovisual education in the Czech Republic. When it comes into effect in 2027, film and audiovisual education will be taught to at least a basic level in all Czech primary schools. As part of the Arts and Culture educational area, a new subject called Art and Film Education has been created. The significant visual nature of both art forms, as well as the tradition of integrating film and audiovisual education into art education, formed the basis for its establishment.

Experts from the Association for Film and Audiovisual Education played a key role in creating the revised curriculum document and shaping the Art and Film Education subject. They now intend to utilise this experience to prepare teachers to teach this subject under the new curriculum conditions. They can already offer support in the form of teaching and methodological materials. Furthermore, continuous professional development for teachers in the field of film and audiovisual education is planned in the form of specialised courses.

If all the outlined expectations are met, the Czech Republic will make significant progress in establishing film and audiovisual education as an integral part of the school curriculum. The Association for Film and Audiovisual Education is ready to take on this challenge. This is the result of long-term effort and specific experience, and serves as an example of good practice to be shared with international partners.

The Czech Republic on the Path to Regular Film and Audiovisual Education

Film and audiovisual education is set to become an integral part of the primary school curriculum in the Czech Republic. This is the objective of a significant revision of the curriculum document that is now gradually coming to a close.

The Czech curriculum system has a two-tier structure. The state defines general educational requirements in the so-called Framework Education Programmes (FEPs) through its bodies, such as the Ministry of Education, Youth and Sports (MEYS) and its affiliated National Pedagogical Institute (NPI). Based on these, each school creates its own School Education Programme (SEP). The SEP contains the state-mandated minimum plus additional content organised and interconnected in a way that the given school deems most advantageous.

Until now, film and audiovisual education was classified as a supplementary subject in the Czech central curriculum document. Schools could include this educational field in their instruction, but were not required to do so. However, in the revised text, film and audiovisual education forms an integral part of the newly established comprehensive subject of Art and Film Education. As the name suggests, this subject combines elements of the previously separate fields of education, primarily at the level of visual expression and perception. However, the curriculum also allows enough flexibility to account for the specific characteristics of both art forms.

The most significant innovation in this approach to arts education is the variability in the paths taken to achieve the established educational goals. In the Czech curriculum, these are referred to as 'expected learning outcomes'. These are competence-based learning outcomes that pupils should demonstrate by the end of the two stages of primary education: the end of the fifth and ninth grades. Expected learning outcomes in arts education are now formulated with a greater degree of generality so that the text of the FEP does not favour one subject or art form over another. This is further emphasised by the explicit choice offered to teachers. For instance, one of the expected learning outcomes for Art and Film Education at the end of the first stage of primary

education is to 'communicate about a visual artwork or film using basic, field-specific concepts'.

This wording implies that the primary skill is the ability to communicate about an artwork using relevant terminology. The teacher can choose to develop this competency using paintings, sculptures, films or internet videos. Ideally, all the aforementioned forms of visual and audiovisual culture should be incorporated into the curriculum. However, this is not mandatory. The explicit option to choose between two groups of artistic expressions (film or visual artworks) reflects the fact that the Arts and Culture educational area, to which Art and Film Education belongs, will inevitably continue to evolve. In the current situation, where most schools exclusively provide art education, sometimes with supplementary elements of film and audiovisual education, it would be undesirable to enforce the full teaching of a subject for which almost all teachers lack professional qualifications. The transition to innovative forms of instruction across the entire Arts and Culture educational area must be gradual and tailored to each individual teacher.

Similar to the SEPs concept (the lower tier of the Czech curriculum system), this new educational area concept brings greater freedom in content choice and arrangement. The only requirement is that pupils achieve all the learning outcomes set out in the FEP. In the case of Art and Film Education, this may mean that, with minor adjustments, teachers will continue with the current teaching method (where Art Education dominates). However, there is nothing to prevent an increased proportion of film and audiovisual education or the adoption of various combined or hybrid forms.

One of the main missions of the Association for Film and Audiovisual Education is to provide professional and methodological support to anyone who wishes to teach film and audiovisual education in the Czech Republic. Experts

from this organisation contributed to the development of the Arts and Culture section of the revised Framework Education Programme for Primary Education (FEP PE). In this work, they utilised their experience of teaching film and audiovisual education, lecturing educators and preparing teaching and methodological materials. The innovated curriculum text's emphasis on film and audiovisual education encourages us to continue our work. We hope it will be positively received by both the professional and general public, and that it will lead to structural changes permeating the entire school system. In the longer term, we cannot do without university departments preparing teachers to teach this subject. Of course, this requires instruction at all levels of the school system to enable systematic preparation for creative and critical work with film and the medium of the moving image in general.





An Overview of Entities Operating in the Field of Film and Audiovisual Education in the Czech Republic

Film and audiovisual education is now institutionally covered at all levels in the Czech Republic, from ministerial offices to festivals and specialised organisations. The current focus is on expanding the network to encompass all teachers and individuals interested in film and education. The field is also gaining confidence through foreign and cross-border contacts. Below is a list of institutions and organisations with an international scope and potential for mutual cooperation.

INSTITUTIONS

National Film Archive

Region: Prague, entire Czech Republic, international

Film Education Activities: Year-round activities, programmes for schools, workshops and labs, seminars, lectures, exhibitions, publishing activities, regular screenings with introductory lectures, regular screenings for children, festivals/showcases, discussions and debates, educational events (preparatory courses, training, etc.)

Target Groups: Preschool children (3–6 years), primary school pupils (6–11 years), secondary school students (15–19 years), university students, schools, film professionals, the public, seniors, minorities

Focus: Preservation of film heritage, providing public access to it, supporting the development of the Czech audiovisual industry and film culture

Contact: David Havas / david.havas@nfa.cz / +420 734 276 555 / www.nfa.cz

National Pedagogical Institute

Region: Prague, entire Czech Republic, international

Film Education Activities: Year-round activities and educational events (courses and training for the new primary school curriculum, etc.)

Target Groups: Schools and teachers

Focus: NPI ČR is an organisation directly managed by the Ministry of Education, Youth and Sports. It ensures the transfer of educational innovations from the central conceptual level to school practice in the regions. It creates framework educational programmes for pre-school, primary, primary art and secondary education. The NPI provides methodological support to schools and educators, as well as targeted further education for pedagogical staff. NPI regional workplaces play a significant role in supporting schools in the regions by providing methodological support, targeted further education for pedagogical staff, support for strategic management in schools and support for school managers and other groups of pedagogical staff.

Contact: Markéta Pastorová / marketa.pastorova@npi.cz / +420 775 855 413
www.npi.cz

Czech Cultural Institute (NIK) - ARTAMA department

Region: Entire Czech Republic

Film Education Activities: Consultancy, festivals/showcases, research, seminars, publishing activities, online activities, educational events (preparatory courses, training, etc.).

Target Groups: Primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, the public and seniors

Focus: The National Institute for Culture (NIK) is a modern, effective and open institution with a nationwide reach. Its mission is to provide comprehensive support to the cultural infrastructure of the Czech Republic, from analyses and concepts to consultancy and direct support for cultural activities. ARTAMA is a NIK department dedicated to the development and support of non-professional artistic activities, including those of children and young people. The department includes film and audiovisual education, striving for the systematic support of film education in Czech schools and leisure activities. The organisation conducts its own research in this area and, in collaboration with partners, organises the annual National Showcase of Film Production Czech Visions. It operates the Oborovamapafav.cz project.

Contact: Jiří Forejt / forejt@nipos.cz / +420 723 744 883

www.nipk.cz / www.oborovamapafav.cz



ORGANISATIONS

Association of Czech Film Clubs / CinEd

Region: Entire Czech Republic, international

Film Education Activities: Year-round activities, an international educational project with a programme for schools, the proprietary CinEd methodology, project days for schools, workshops, MEYS (Ministry of Education, Youth and Sports) seminars and lectures, publishing activities, regular screenings with introductory lectures, regular screenings for children, festivals and showcases, discussions and debates, and educational events (preparatory courses and accredited training)

Target Groups: Children and young people (6–19 years), university students, schools, teachers, parents, film professionals and the general public

Focus: The international project CinEd (Cinema Education for Youth) and its FAV (Film and Audiovisual) methodology, educational screenings, contemporary films, cultural heritage films, film analysis, art films, documentary films, feature films, experimental films, animated films, audiovisual creation, amateur creation, Summer Film School, FAV educational seminars

Contact: Lucie Hlavicová / lucie.hlavicova@acfk.cz / +420 775 304 584

www.acfk.cz / www.lfs.cz / www.cined.cz /

www.facebook.com/asociaceceskychfilmovychklubu

Association for Film and Audiovisual Education

Region: Entire Czech Republic

Film Education Activities: Year-round activities and programmes for schools, seminars, lectures, publishing activities and educational events (preparatory courses, training, etc.)

Target Groups: Schools, teachers, film professionals, cinema operators and the public

Focus: Training educators in film education, creating methodological and teaching materials, raising awareness and providing information, and organisations networking

Contact: Zuzana Havelková / zuzana@filmvychova.cz / +420 602 254 327

www.filmvychova.cz

Association of Cinema Operators (Asociace provozovatelů kin)

Region: Entire Czech Republic

Film Education Activities: Screenings for schools and educational activities in a cinema environment

Target Groups: Cinema operators, schools and the general public

Focus: Associates natural and legal persons and cinema operators. Protects the interests of cinema operators in the Czech Republic. Defends the interests of cinema operators in relation to film distributors, other cinematography entities, state administration, self-government bodies, copyright associations and other potential partners. Co-participates in the preparation of legislative norms, decrees and laws concerning the field.

Contact: Daniel Krátký / kratky@dkhodonin.cz, info@kinari.cz / www.kinari.cz

Centre for Documentary Film

Region: Vysočina

Film Education Activities: Year-round activities, programmes for schools, discussions and debates, workshops and labs, seminars, lectures, regular screenings with introductory lectures, regular screenings for children, educational events (preparatory courses, training, etc.)

Target Groups: Primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, the public and seniors

Focus: Documentary film theory and history

Contact: Šimon Bauer / simon@c-d-f.cz / +420 774 101 658 / www.c-d-f.cz

FilmED

Region: Prague, entire Czech Republic, international

Film Education Activities: Year-round activities, online educational activities, professional discussions, educational events, workshops and labs, seminars, lectures and other educational activities (preparatory courses, training, etc.), exhibitions

Target Groups: Preschool children (3 to 6 years), pupils and students (6 to 19 years), university students, schools, teachers, film professionals and the public

Focus: International project in the field of film and audiovisual education; informative platform with educational resources on film and audiovisual history, analysis and creation of documentaries, feature films, multimedia and animation

Contact: Tereza Štastná / tereza.stastna@goethe.de / www.film-ed.eu

Free Cinema Pofiv, o.p.s.

Region: Entire Czech Republic

Film Education Activities: Year-round activities, programmes for schools, workshops and labs, seminars, lectures, regular screenings for children, festivals/showcases, educational events, preparatory courses, training, etc.

Target Groups: Primary school pupils (6 to 11 years), lower secondary school pupils (11 to 15 years), secondary school students (15 to 19 years), university students, schools and teachers

Focus: Audiovisual creation, feature films, animation, photography, theory and history, children's creations and amateur creations

Contact: Alexandra Forejtová Lipovská / alexandra@freecinema.cz / +420 720 422 086 www.freecinema.cz

Karel Zeman Museum

Region: Prague, entire Czech Republic, international

Film Education Activities: Year-round activities, programmes for schools, workshops and labs, lectures, exhibitions, camps, online activities, educational events, preparatory courses and training

Target Groups: Primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), schools and teachers

Focus: Audiovisual creation, multimedia and amateur creation

Contact: Lucie Škorpová / lucie.skorpova@muzeumkarlazemana.cz / +420 724 341 091 www.muzeumkarlazemana.cz

Krutón

Region: Prague, entire Czech Republic, international

Film Education Activities: Year-round activities, screenings with introductory lectures, programmes for schools, discussions and debates, educational events (preparatory courses, training, etc.), camps and festivals/showcases

Target Groups: Preschool children (3–6 years), primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), schools, teachers, parents, film professionals, the public and seniors

Focus: Audiovisual creation, professional short films, documentaries, feature films, multimedia, children's creations, amateur creations and research

Contact: Adéla Lachoutová / edukace@krutonfilm.cz / www.krutonfilm.cz

My Street Films

Region: Prague, Brno, Ostrava, entire Czech Republic

Film Education Activities: Year-round activities: practical film workshops, screenings with introductory lectures, programmes for schools, discussions and distribution activities

Target Groups: Secondary school students (15–19 years), university students, schools, film festival audiences, members of the public and senior citizens

Focus: Audiovisual creation, documentary film and amateur creation

Contact: Viktória Hozzová / viktoria@mystreetfilms.cz / +420 608 666 006 www.mystreetfilms.cz

NaFiM: National Film Museum

Region: Prague, nationwide

Film Education Activities: Year-round activities, interactive film exhibitions, temporary exhibitions, educational programmes for kindergartens and schools, expert discussions, creative workshops, seminars and educational events (preparatory courses, training for teachers and educators, etc.), production of audiovisual content and game formats, on-line educational activities and organisation of the International Industry Programme for Film and Audiovisual Education at LFS (Summer Film School)

Target Groups: Preschool children (3–6 years), pupils and students (6–19 years), university students, teachers, seniors, film professionals, the public, foreign visitors and minorities

Focus: Production of exhibits and installations, interpretation of the history of cinematography in the exhibition space, audiovisual creation, including VR, AR, multimedia, children's creation, amateur creation, animation, documentary creation, film history, game design and film analysis, international projects in the field of film and audiovisual education

Contact: Adéla Mrázová / adela.mrazova@nafilm.org / www.nafilm.org



FESTIVALS

Academia Film Olomouc

Region: Olomouc Region, Olomouc, entire Czech Republic

Film Education Activities: Year-round activities, screenings with introductory lectures, screenings for children, programmes for schools, workshops and labs, an online video platform with scientific documentaries and the creation of film worksheets

Target Groups: Lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, film professionals, the public, primary school pupils (6–11 years) and seniors

Focus: Documentary film, popular science film and science communication

Contact: Eva Navrátilová / navratilova@afo.cz / www.afo.cz

A-FILMTEENS

Region: International

Film Education Activities: Year-round activities, screenings for pupils and students, programmes for schools, audiovisual workshops, online activities and interdisciplinary workshops for children's homes

Target Groups: Primary school pupils (6–10 years), lower secondary school pupils (11–15 years), secondary school students (15–20 years) and vocational school pupils, schools, teachers and parents

Focus: Audiovisual creation, creation by children and teenagers, amateur creation

Contact: Zuzana Dražilová / zuzana@afilmteensfest.com / +420 603 822 181

www.afilmteensfest.com

ANIFILM

Region: Liberec Region, Liberec, entire Czech Republic, international

Film Education Activities: Year-round activities, screenings with introductory lectures, screenings for children, programmes for schools, discussions and debates, workshops and labs, seminars, lectures, exhibitions and online activities

Target Groups: Preschool children (3–6 years), primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, film professionals and the public

Focus: Animation and audiovisual creation

Contact: Malvína Balvínová / malvina.balvinova@anifilm.cz / +420 720 192 373

www.anifilm.cz

BOO International Film Festival

Region: Prague, entire Czech Republic, international

Film Education Activities: Screenings with introductory lectures, programmes for schools, discussions and debates, workshops and labs, seminars and lectures

Target Groups: Preschool children (3 to 6 years), primary and lower secondary school pupils (6 to 15 years), secondary school students (15 to 19 years), university students, schools, teachers, film professionals and the public

Focus: Professional short film, audience development and film and audiovisual education

Contact: Filip Kršiak / office@krutonfilm.cz / www.boofest.cz

Ji.hlava International Documentary Film Festival

Region: Vysočina, Jihlava, entire Czech Republic, international

Film Education Activities: Screenings with introductory lectures, screenings for children, programmes for schools, discussions and debates, workshops and labs, seminars, lectures, educational events (preparatory courses, training, etc.), exhibitions

Target Groups: Preschool children (3–6 years), primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, film professionals, the public, seniors, minorities and foreign visitors

Focus: Documentary film

Contact: Marek Hovorka / info@ji-hlava.cz / www.ji-hlava.cz

Karlovy Vary International Film Festival

Region: Karlovy Vary region, Karlovy Vary, entire Czech Republic, international

Film Education Activities: Screenings with introductory lectures, discussions and debates, workshops and an accompanying programme

Target Groups: Secondary school students (15–19 years old), university students, Czech and foreign film professionals, the general public and foreign visitors

Focus: Audiovisual creation, feature and documentary film

Contact: festival@kviff.com / +420 221 411 011 / www.kviff.com

Mezipatra Queer Film Festival

Region: Prague, Brno, entire Czech Republic, international

Film Education Activities: Screenings with introductory lectures, screenings for children, programmes for schools, competitions, discussions and debates, workshops and labs,

seminars, lectures and exhibitions

Target Groups: Lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, film professionals, the public, seniors, minorities and foreign visitors

Focus: Audiovisual creation, feature films, Czech and foreign films with LGBT themes and documentary films

Contact: Teodor Brzák / skoly@mezipatra.cz / www.mezipatra.cz

PAF Olomouc

Region: Olomouc Region, Olomouc, entire Czech Republic

Film Education Activities: Year-round activities, screenings with introductory lectures, screenings for children, workshops and labs, lectures, exhibitions, publishing activities, online activities, discussions and debates

Target Groups: Preschool children, primary and lower secondary school pupils, secondary school students, university students, film professionals, artists and creatives

Focus: Audiovisual creation, animation, graphics and design, multimedia, experimentation and interdisciplinary overlaps

Contact: Markéta Rychterová / marketa@pifpaf.cz / +420 604 375 320 / www.pifpaf.cz

Serial Killer

Region: South Moravian Region, Brno, entire Czech Republic, international

Film Education Activities: Screenings with introductory lectures, discussions and debates, seminars and lectures

Target Groups: Secondary school students (15–19 years old), university students, film professionals, the public and foreign visitors

Focus: TV series

Contact: Kamila Zlatušková / kamila@serialkiller.tv / +420 731 433 442
www.serialkiller.tv

Summer Film School

Region: Zlín Region, Uherské Hradiště, entire Czech Republic, international

Film Education Activities: Programmes for schools, workshops and labs, seminars, lectures, regular screenings with introductory lectures, regular screenings for children,

festivals/showcases, discussions and debates, educational events (preparatory courses, training, etc.)

Target Groups: Primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, film professionals, the public and minorities

Focus: Audiovisual creation, art film, documentary film, feature film, animation, experimental film, cultural heritage films and multimedia

Contact: Jan Jílek / jan.jilek@lfs.cz / +420 725 017 310 / www.lfs.cz

Zlín Film Festival

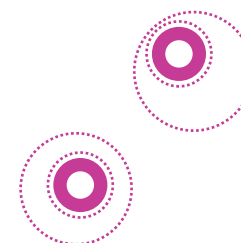
Region: Zlín Region, international

Film Education Activities: Screenings with introductory lectures, screenings for children, programmes for schools, discussions and debates, workshops and labs, seminars and lectures, educational events (preparatory courses, training, etc.), exhibitions

Target Groups: Preschool children (3–6 years), primary school pupils (6–11 years), lower secondary school pupils (11–15 years), secondary school students (15–19 years), university students, schools, teachers, parents, film professionals, the public and foreign visitors

Focus: Audiovisual creation, documentary film, feature film, animation, multimedia and children's creation

Contact: Markéta Pášmová / marketa.pasmova@zlinfest.cz / +420 725 051 432
www.zlinfest.cz



Creative Europe

Creative Europe is the European Commission's programme providing support to the culture and audiovisual sectors. The programme funds projects in the performing arts, fine arts, literature, film, television, video games, music, and cultural heritage. It runs from 2021-2027 and has a budget of € 2.44 billion.

The programme is divided in 3 strands:

- **MEDIA** – support for the European audiovisual industry,
- **Culture** – support for international projects in the culture and creative industries and
- **Cross-sectoral strand** – support for innovation projects, news media sector and media literacy

Audience Development and Film Education

Call is open for:

- projects with a pan-European audience reach (at least 5 countries participating in the MEDIA strand)
- projects with significant amount of European films and audiovisual works

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

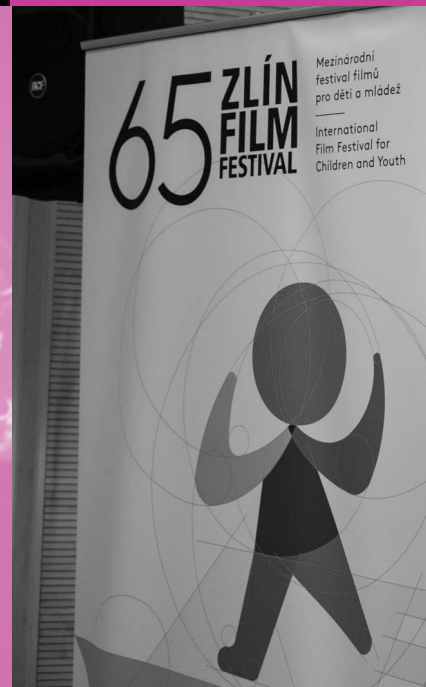
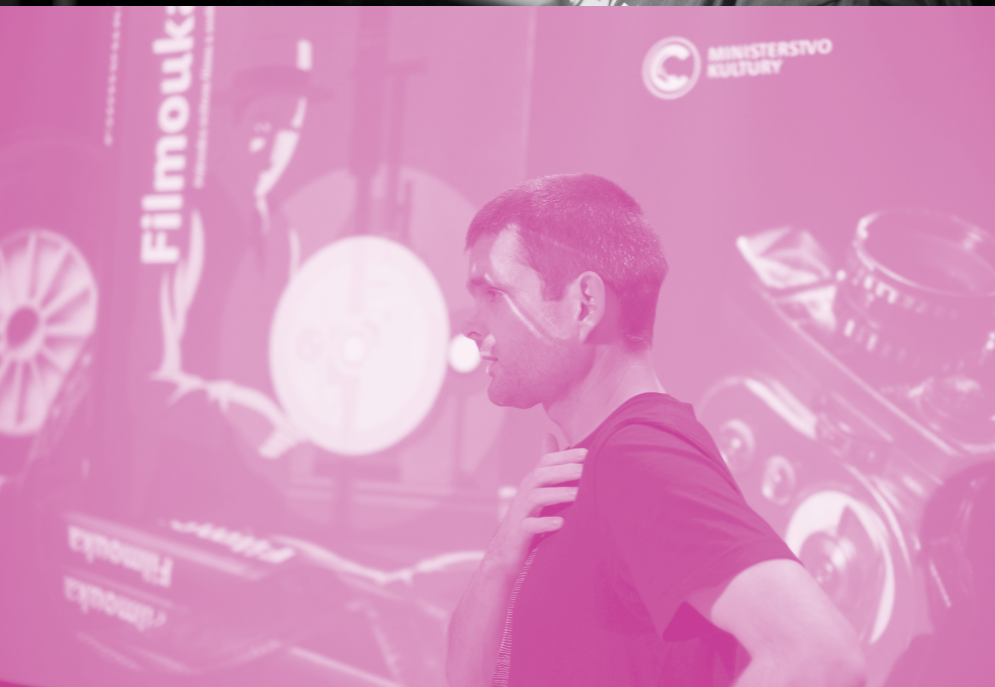
www.culture.ec.europa.eu/creative-europe

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