

Film/Audiovisual Education in the Czech Republic 2016



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Introduction

Two years ago, when the very first publication mapping the area of film/audiovisual education in the Czech Republic was produced, we were asking ourselves the question: how to make something out of nothing. Or briefly: how to make a lot out of a little. Despite the fact that the film education has been included in the educational process as a separate subject since 2010, and Creative Europe – MEDIA programme (among other entities) supports not only audience development, but also film education, we still cannot consider the Czech Republic a country where film, television and media have their irreplaceable position in the school curriculum and in the priorities of teachers and cinema exhibitors, and where a significant majority of the public would know what it is all about.

Since 2015 situation of Film/Audiovisual Education (FAE) in the Czech Republic and the situation environment has changed significantly – new projects and activities have been brought back to life, others have withered away and some “infrastructural” changes have taken place as well. For example, the film-educational zeal of organizers of the Ostrava-based Cineport was dampened and the promising emerging film HUB serves as a “mere” cinema now. On the other hand, there has been a vital shift in formalization and strengthening of the structure of originally a purely informal Working Group and its official incorporation into the National Film Archive structure.

It is a symptom of a transitional phase to see a continuous emergence of not only new organizations and entities, but also of individuals who deal with film and audiovisual education in various forms and positions. In January 2016, Doc Alliance Films held the first international conference titled the Film Literacy Lab. Kino Art in Brno opened a basement animation studio and is transforming into a FAE centre. Museum Montanelli hosted the first season of an invigorating educational exhibition called Na film!

In this publication we present again a map of the current situation in the field of film education along with an updated directory of institutions and organizations engaged. We will appreciate any feedback or response, especially if it was useful for you or we missed something important for our readers..

Europe in times of transformation

The year 2015 became a breaking point for the European Commission and a large group of educators in the field of film and audiovisual industry – the **Framework for Film Education** was approved in late spring. It is an official document of the European Commission, which was drawn up by more than 40 experts from the European educational and film institutions, NGOs and independent professionals from 22 countries.

The Framework is revolutionary as it is the first concept trying to provide an answer to the following question: What does a student or, more generally, a person who may be called film-literate need to know? What skills do they need to master? What experience should they gain? In how much detail must they master the film craft and how profoundly should they deal with film history, theory and film reception? The public presentation and approval of the Framework at the plenary session of the European Commission is deemed to have been a significant turning point in the whole field of film education. In the future, all scholars and experts will be able to refer to this official Framework for Film Education and develop film propedeutics and didactics from the submitted materials.

At their previous meeting in 2015 in Brussels, members of the Film Literacy Advisory Group (FLAG) introduced a couple of projects building upon the objectives and priorities of the Framework. In this case it is not a common “umbrella” project, which would be a follow-up to the Framework for Film Literacy, but these are rather individual activities and projects developing the Framework. The projects were prepared as draft applications under the Creative Europe MEDIA programme and only four of them were finally submitted, of which one focuses on new European films (Vision Kino, Germany) and another one concentrates on an interactive platform promoting film literacy (Roma Tre University, Italy).

The project titled the **Pathways of Film Literacy**, and its initiator, Northern Ireland Screen, aims to systematically develop and test the Framework outputs and individual objectives, and directly relates to the Framework for Film Literacy. This project seeks to educate the educators (teachers, tutors), using the cascade method, so that they would subsequently be able to address the highest possible number of students.

The project is based on the concept of developing own teaching methods supported by a selection of short films from ten European countries. The main criterion for their selection will be film quality and comprehensibility across eighteen partner countries.

The experience from the past two years of institutional support of projects aimed at improving audience development and increasing film literacy makes it evident that even the supreme authorities are not thoroughly convinced that film education projects have a clear direction. On the one hand, there is a plethora of ambitious research projects (Spanish FilmED), publications (Film Literacy Initiatives brochure) and conferences. On the other hand, it is obvious that numerous interesting projects evolve without European (and sometimes also national and local) support. Attention paid to exploration, search for various initiatives even outside the field of view of expectable activities and/or their consistent mapping rank among the principal elements at all levels.





Europe Connection (in CR)

Besides promoting film literacy, the Creative Europe – MEDIA also focuses on supporting audience development, i.e. an area that is inseparable from film education for many reasons. It puts cinemas back into their position and highlights their irreplaceable role in engaging and shaping (future) audience of good-quality European films.

Scope 100 is an interesting innovative project involving mainly young audience, which has been joined by the **Aerofilms** distribution company in the Czech Republic. Scope 100 builds upon the first collection of Scope 50 and offers spectators/participants an insight into the distribution backstage and an opportunity to actively select a film that does not have a Czech distributor and also get involved in film distribution and marketing campaigns. During the first two years, two films were selected “by spectators for spectators” – *Blind* (Eskil Vogt, Norway, 2015) and *Reality* (Quentin Dupieux, France, 2016).

Similarly to Aerofilms, the **Association of Czech Film Clubs** (ACFK) has also joined the ambitious pan-European project called **CinEd**, which started as a pilot project of Institut français. The project with the assistance of partners from seven European countries enables access to heritage and new European films via online platform, develops an innovative methodology to analyze films and aims to produce educational materials that will be available to teachers involved in the CinEd platform in 2016. The materials will be published in eight languages, including Czech and English, and will target children and youth aged 6 to 19 years.

CinEd has received substantial financial support from the Creative Europe – MEDIA programme and given the strong background of the French Institute it is expected to put an accent on French cinematography, but also to make use of considerable know-how of French institutions (Cinémathèque française, CNC).

It is evident that over the past two years the awareness of the Creative Europe programme and its support for activities related to audience development has been raised. Despite the not really advantageous co-financing (40 per cent) in 2015, two large and ambitious projects were implemented, namely KineDok organized by the Institute of Documentary Film (IDF) and Doc Alliance Academy (Doc Air).

KineDok (support of EUR 150,000) is systematically expanding non-traditional spaces for encounters with documentary films (galleries, cafés, tea rooms, community centres) with thoughtful script development and accompanying discussions with film-makers and experts specialized in the topic, and appeals to a brand new audience.

Doc Alliance Academy (support of EUR 79,085) is, on the contrary, a more theoretically based set of methodology and meticulous script developing work provided via an on-line platform to schools and teachers. The methodology is based on a careful selection of documentaries; the educational materials (worksheets, teachers sheets, film clips) are consulted with leading experts in didactics and precision has also been reflected in the preparation and during the Film Literacy Lab conference (detailed coverage is available for download on the project website).

Several other Czech organizations and institutions have submitted their projects or became partners in the projects submitted by others in Creative Europe’s current call in 2016. It is increasingly obvious that without foreign inspiration and strong links to partners outside the Czech Republic we will not be able to develop and shape FAE.

www.daacademy.org

www.kinedok.net

www.acfk.cz/cined

www.scope100.cz

Film education in the Czech Republic in 2015/2016

Nevertheless, an increasing potential of international projects and pan-European ambitions has not been reflected on the domestic scene in a pronounced manner. Over the past three years, support for projects in the area of film/audiovisual or media education from national institutions (Ministry of Culture in the Czech Republic, State Cinematography Fund) has stabilized, most activities are based on multi-source funding and/or interlinking with other spheres of activities such as festivals (Animánie, Days of European Film, Academia Film Olomouc), distribution of European films (Scope 100, CinEd) or cinema operation (Kino Aero Prague, Dukla Jihlava, Kino Art Brno, Municipal Cinemas of Uherské Hradiště, Jitřenka Semily, Máj Cinema Uhersky Brod, etc.).

The **National Film Archive** continues to play a key role in the creation of information and coordination background as well as material and methodological support; it began to deal with this support in 2014 after receiving impetus from Free Cinema Pofiv. Besides the State Cinematography Fund, the NFA is currently the most important stakeholder in the area of film education although both institutions struggle to define their roles, overall strategies and competences as well as organizational and financial background which they can provide for FAE support. The ambition of the Film Archive to seriously support FAE is also evidenced by the decision to accept yet informal working group for film education as the official body of the NFA as of January 2016. (For more details see the chapter pertaining to the Working Group for FAE)

The principal role of the NFA is also emphasized by the operation of a FAE information website at www.filmvychova.cz. Over the two past years, the portal has been playing a vital role as a source of information, advice and orientation, it offers basic information and news (reports, invitations, notifications, deadlines), provides legal assistance, offers a film catalogue usable for teaching or an updated list of organizations dealing with FAE.

In recent years, a network of well-established and stable organizations and initiatives that now rank among key entities for development of FAE has been formed. **Animánie** in Pilsen has been able to use experience gained over the years and from the period when Pilsen was the European Capital of Culture. Besides the ever growing number of workshops, everyday courses and a comprehensive offer for schools in Pilsen and its surroundings, the international scope of the organization has been expanded, in particular, at the autumn festival. Undoubtedly, it has been a major step to join a new cultural-educational facility on the premises of the South Train Station (Moving Station) where Animánie moved at the end of 2015.



Besides Animánie, many other festivals targeting child audience and developing early film literacy (Small Eyes, Bio Oko) take place under the auspices of cinema theatres. Summer activities and suburban camps, which render the film culture in a natural way, expanding thus the offer of activities during summer holidays, enjoy great popularity. They are organized not only by **Aertěk** as usual, but also by **krutón**, z.s. The Zlín International Film Festival has similar plans too.

Animation lessons for children and youth has probably the greatest support and response as there is also the greatest practice and experience in this field. The Prague-based **Aeroškola**, expanding its activities every year, has also gained a strong position in this field; **Ultrafun** has a similar scope of activities, organising f.e. educational programmes for Karel Zeman Museum in Prague.

Documentary films are the subject of teaching and of educational activities of the **One World at Schools**, which remains to be a project with the strongest presence at Czech primary and secondary schools. For 2016 organisers prepare collection of audiovisual classes focusing on elements of documentary cinema. Documentary films are newly covered also by Doc Alliance Academy and the **Centre for Documentary Film** in Jihlava, which offers resources both to researchers and fans of documentary films, as well as to local schools.

The growing interest in film literacy and methods of how to approach the film-making and the film industry from educational perspective is obvious also from an increasing number of conferences, seminars and colloquia. In addition to the traditional **Colloquium on Film Education** organized at the Animánie festival in Pilsen with broad domestic and foreign participation, a conference titled Film Education for the 21st Century, organized in cooperation with FAMU, was held in January 2015, and a year later (15 January, 2016) a conference titled the **Film Literacy Lab**, organized by the Doc Air association and the Doc Alliance festival platform, was held in Prague.

The one-day international conference offered an opportunity to meet with the representatives of the seven festivals participating in the Doc Alliance platform. At the same time, the aim of the conference was to present how the partner festivals approach documentary films and what their educational programmes are like. The professionally organized event provided opportunities for intensive discussions about the differences and similarities of the professional approaches used in individual countries and at festivals with diverse traditions and experience. The main invited guest was supposed to be Ian Wall, a British lecturer and the founder of the Film Education and The Film Space initiatives. However, due to family reasons, he had to cancel his participation at the last moment.

The **My Street Films** project offers a non-traditional way to reach out to the audience and to engage them in taking interest in the film as a medium and in the natural environment where our everyday life takes place. The project has also been sponsored by the Doc Air initiative, but it is a project successfully taken over from the United Kingdom. With the logline “Every street has a story, but not every street has its movie”, mostly young people participate in writing a story of a particular place in their neighbourhood. This helps them to acquire the needed professional skills in a natural way during workshops organized with important documentarists. My Street Films gained momentum in 2015 and in 2016 it started to further pursue its strategy, which now focuses on targeted addressing schools and forming long-term partnerships with schools and institutions in the region.

Probably the most awaited event of the past season has been the opening (albeit only temporary) of an exhibition called **Na film!** organized by the National Film Museum. The exhibition focusing on diverse aspects of film language, on storytelling and on cultural patterns was exceptionally well prepared and the Museum won considerable recognition over more than five months in which the exhibition stayed open in Museum Montanelli. Its success can be also attributed to the unflagging inventiveness shown by the owner of the gallery and creators of the exhibition, Adéla Mrázová and Terezie Křížkovská. Na film is currently looking for premises where the film museum could be opened permanently.

www.filmvychova.cz

www.animanie.cz

www.aeroskola.cz

www.c-d-f.cz

www.aertek.cz

www.mystreetfilms.cz

www.nafilm.org



Funding

Former discussions about the lack of funding to support film and media education have become a thing of the past now. The introduction and development of FAE in the Czech Republic is, just like anywhere else, dependent on appropriately allocated subsidies. However, there is substantial amount of funding available for both existing and new activities. Although these are not systemically allocated resources like investments made in film education and support in countries like Denmark, France, Poland or the United Kingdom, roughly CZK 4.5 million (approx. 150 000 euro) have been earmarked for the support of the aforementioned activities in 2015.

The commission of the Media and Audiovision Department of the Ministry of Culture of the Czech Republic (“MAD”) distributed CZK 2.42 million to support film education in 2015; the board of the State Cinematography Fund distributed CZK 1.248 million out of the original allocation of CZK 2.5 million. As there is an excess of available funding over applications for support, it is evident that funding is not a significant issue, more urgently overall strategy and system solutions are lacking.

Eight entities in total have submitted applications for support under the 2015 call published by the State Cinematography Fund (SCF), including Aeroškola, Association of Czech Film Clubs (ACFC), National Film Archive, Free Cinema Association, Doc Air, and People in Need. The highest financial support (CZK 450,000) has been given to the project by the People in Need titled “Developing film literacy of pupils and students: documentary films in the classroom and in freetime”. Unfortunately, half of the applicants did not receive the support (NFA, Doc Air, ACFC, Fresh Films). The main shortcomings pointed out by experts and evaluators included the lack of lecturers’ experience, a vaguely described participants’ feedback process or insufficient benefits offered by the project to the target group.

However, the key issue is mainly the lack of codification of the basic terminology and the absence of any kind of experts literature on the topic that would define the basic framework for discussion about film/audiovisual education. Due to this terminological and institutional inaccuracy, MAD classified some projects supported by the SCF in the area of film education as belonging under the heading of Media literacy education (My Street Films), and there is also a lack of guarantee of mutual support of the two institutions. This situation could be at least partially changed by the planned SCF strategy, which also includes a strategy to support film/audiovisual education. The strategy is expected to be completed by the end of 2016.

Formation and objectives of the Working Group

The Working Group for film/audiovisual education was roughly outlined at the Autumn Harvest Festival of Animácie in Pilsen in November 2014. The result of a two-day colloquium was the mapping of three key areas (funding, methodology and PR and promotion of film/audiovisual education), identification of key issues and shortcomings, but also of available potential and opportunities.

Another four meetings of the Working Group ensued in 2015 and 2016:

- **January 2015 – “Film Education for the 21st Century” conference** (Ponrepo, Prague)
- **May 2015 – “From Practical Experience to Teaching” workshop** (Ponrepo, Prague)
- **November 2015 – “Colloquium on Film/Audiovisual Education”** (Animácie festival, Pilsen)
- **January 2016 – “Film Literacy Lab” conference** (Cafe Era Svět, Ponrepo, Prague)

The dynamics of the activities initially corresponded to the “self-appointed” nature of the Working Group, which had no official status – it was a regular meeting of all parties interested in film/ audiovisual and media education. Gradually, however, the Group managed to formulate short- and long-term objectives and priorities, among which the following were included:

- Regular meetings (2–3 times annually);
- Official status of the Working Group (established under the NFA, the Ministry of Culture or the Ministry of Education, Youth and Sports);
- Stable and clearly defined number of members;
- Establishing of long-term, medium-term and short-term objectives;
- Definition of various interest groups and their needs;
- Securing of stable background and funding

The majority of these priorities is also covered by materials dedicated to the establishment of film/ audiovisual education drawn up by MAD or by the State Cinematography Fund. The support of general art education and also specifically of film education is also a part of the Government-approved State Cultural Policy for 2015–2020 (with outlook until 2025).¹ However, no direct support for the activities of the Working Group and no high-level negotiations between the Ministry of Culture or the Ministry of Education, Youth and Sports have ensued from this commitment.

The majority of the above-mentioned priorities of the Working Group have been successfully fulfilled – a major aspect bringing the status of the Working Group to a new level is its inclusion under the National Film Archive. The recognition by the NFA management also gives the Working Group a stronger negotiating position. However, its professionalization and assumption of an official status still requires several important steps to be taken including, inter alia, the appointment of representatives responsible for each of the areas as the full-fledged members of the Working Group.

Areas of interest that should be represented in the executive body of the Working Group were clearly defined at the Group’s last meeting and persons were nominated to the respective positions. They are as follows:

- 1/ National film institution: National Film Archive
- 2/ National educational institution: National Institute for Education
- 3/ Distribution, cinema circuit
- 4/ Pre-school education
- 5/ Primary schools
- 6/ Secondary schools + grammar schools
- 7/ Secondary vocational schools
- 8/ Film Departments and Universities (Faculty of Arts, FAMU)
- 9/ Educational Faculties and Universities
- 10/ Informal education sector
- 11/ Primary art schools

Individual areas and their representatives cannot be entitled to mandatory participation in the Working Group – the main pitfall lies in the fact that the individual areas do not have professional associations and therefore cannot delegate their representatives to the Working Group. Due to the informal origin of the Working Group, the meetings will continue to be accessible to all interested parties. The short-term objectives for 2016 including deciding on the Group’s status, approving the final number of members and elaborating on the Group’s objectives and priorities. Funding of the WG remains to be an issue, because it currently does not fall within the criteria recognized for allocating support to film education initiatives.

¹ “Starting from 2010, Film Education is one of optional subjects included in the curricula at primary and grammar schools. Currently, there is however no methodology, no teaching materials nor trained teachers available to support this subject at schools. Therefore, film education at schools gains ground only with difficulties. Unlike other arts, which are already taught as individual subjects at primary and secondary schools (Czech grammar and literature, music education, etc.), the film is not taught about as part of the Czech culture at schools. Therefore, we would like to support film education by methodological training, preparation of educational materials and providing access to the Czech films administered by the State. By this, we would raise future generations of educated audience.” Explanatory Memorandum, p. 14

Cinema and film education

Since 2015 an increased activity of independent cinema theatres as institutions whose job is to offer film experiences, entertainment and education to cinema audiences could have been observed. Prague-based cinemas Aero, Světozor and Oko have been supporting educational activities on a long-term basis and their initiatives gave birth to the successful Aeroškola. In addition, several projects were launched in 2015 that extended the efforts to establish F/AV education also outside of the capital.

One of them has been the **Cineport** film hub and cinema at the Lower Vítkovice Area in Ostrava. The ambitious project funded largely from private resources had the ambition to link the film industry, educational and awareness-raising activities with the dimension of a cultural tourist attraction. The grand opening of the newly and generously renovated space took place in May 2015. However, the promising emerging community around the cinema and the film centre was soon damaged by personal and organizational disputes between the management of Cineport and the owners. The premises continue to function as an art cinema, but the original concept was abandoned after the initial project coordinators left.

In addition to the **Ponrepo** cinema, a traditional cinema theatre and now also a community centre of the National Film Archive used for organizing most of NFA's film education activities, similar premises have been established also in Brno. The **Scala** cinema in Brno has been saved from being shut down by a group of people around the Aerofilms distribution company and it currently operates as a university cinema of the Masaryk University, which also uses it occasionally as a lecture hall. Also **Kino Art** in Brno and its team that organizes the Brněnská 16 festival determined to capitalize on several years of experience and decided in 2015 to convert its basement premises into a studio for organizing animation workshops and to put stronger focus on film education activities in its programming schedule.

All of these initiatives result from increased interest in film/audiovisual education among Czech cinemas managers and teachers and lecturers. The fate of cinema theatres is too often marked by existential problems and non-existent or inadequate financial and methodological support. A fundamental role in supporting cinema theatres is thus played mainly by **Europa Cinemas**, a network that provides support for screening European films to cinemas (in the Czech Republic the network includes around 30 theatres). Apart from the European origin criterion, the support is provided also for activities focusing on young audiences. A part of the funding thus can be, or even must be, used by cinema operators for supporting activities associated with film education or for working with young spectators.

Activities of cinemas, which are part of the Europa Cinemas network, are plenty. Film educational programmes and audience development initiatives spread from screenings for pre-school and school kids and groups with introductions (cinema MAT, Prague) up to enormous and compact activities including festivals, competitions or courses of film history and language (Jablonec nad Nisou, Uherský Brod, Uherské Hradiště, Semily).

However, not even in the Czech conditions do we meet with independent film education centres: they either emerge with a lot of difficulties or they are only short-lived. Without appropriate investment guarantees, links to schools and educational institutions and without generous planning, these centres are usually doomed to an early demise, have to revise their original ambitions or have to resort to a "crisis" transformation. One of the few exceptions within the context of functioning regional centres of film education is the **Centre for Documentary Film** (CDF) in Jihlava which succeeded to create synergies with the municipality and with the local cinema Dukla.





Festivals (and distributors) are awakening

In the case of the CDF, similarly as in several other cases, film educational activities were derived from the development of a festival. CDF was established as another supporting project for the Jihlava International Documentary Film Festival 15 years after its foundation. The establishing of the Centre involved many stages of implementation and provision of financial resources; however, the link with the traditional festival has helped promote this project. The CDF currently operates as a lecture and screening hall for schools, a specialized library, a video library, as well as a regional FAE centre.

The festival of popular scientific films, **Academia Film Olomouc** (AFO), which celebrated its 50th anniversary in 2015, being the oldest regularly held Czech festival, has pursued a different path too. The festival organizers and the University officials have responded to the increased demand for the popular BBC science documentaries in 3D and in 2015 they released *Little Giants 3D* (BBC 2014) in limited distribution. This film met with great success with the audiences, especially at screenings organized for schools. It is not a unique trend in the global context – the convergence of formats (cinema, television) has boosted the popularity of the phenomenon of releasing television formats in cinemas and has been a major success, with the BBC at the forefront.

The synergistic effect worked also very well in the case of the Olomouc-based Metropol cinema. *Little Giants* was the most successful film screened in Metropol in 2015. And this was one of the reasons why the cinema management decided to co-distribute the title in the first place. In 2016, AFO plans to continue the established successful cooperation by releasing a new episode of the Earth series titled *Wild Africa* (3D) in distribution.

Also other distributors follow the revival of nature and science popularization documentaries in cinemas – Aerofilms has prepared two films for release in 2016: *Seasons* (Les Saisons, Jacques Perrin, Jacques Cluzaud, 2015) and *Ice and the Sky* (La Glace et le Ciel, Luc Jacquet, 2015).

Both the traditional film distributors (e.g. Aerofilms with the Irish film *Song of the Sea*) and independent producers and distributors saw great opportunity in the distribution profiles of cinemas and in inadequate offer of films for children and young people. Producer Petra Ptáčková, a graduate from the Faculty of Multimedia Communications at Tomáš Baťa University in Zlín, decided to screen a series of animated films for primary schools and kindergartens titled **Animáčky** in cinema theatres and schools. In 2016, her company, **Artnok**, released the second eponymous series and for the future it also plans to screen foreign films.

www.dokument-festival.cz

www.c-d-f.cz

www.aeroskola.cz

www.artnok-film.cz

www.aerofilms.cz

www.afo.cz



Conclusion

Film and audiovisual education has been getting increasing attention from both commercial and non-commercial production, distribution or cinema operation entities and festival organizers in recent years. It's only a matter of time when a strong flagship initiative or a truly commercially successful project is born, which will point to the fact that training and education can have a substantial commercial dimension. The list of initiatives shows that almost everyone is aware of the importance of developing positive habits in target audiences and maintaining artistic standards.

Another aspect that will be required in the near future is systematic work to persuade and raise awareness among political representatives and key decision-makers. This may involve stimulating development of centres such as the Jihlava-based CDF at the regional level and promoting active policies aimed at understanding the importance of cinematography and audiovisual education and its necessary financial support, as well as motivation of all stakeholders at the national level. The first step could be to map the state of FAE at primary and secondary schools in the Czech Republic.

Can film save the Czech democracy?

Eugen Liška – screenwriter

So here we are in July. The school year is over and the Karlovy Vary Festival has started. I wouldn't have thought about linking these two events together, had I not attended the "Film Education for the 21st Century" international conference organized by the National Film Archive (NFA) early this year. While the former Minister of Education was distributing Merkur construction sets in kindergartens to support his "Year of Technical Education" campaign, several dozens of teachers met in Prague's Ponrepo cinema to talk about what children across Europe get from encounters with the film and the arts in general. I have no objections to construction sets in kindergartens; I have no doubt that technical education in the Czech Republic needs a boost. But a "boost", euphemistically speaking, is needed by the entire Czech education system. Unfortunately, it looks like our entire democratic society is awaiting some sort of vitalizing impulse. In this sad situation, film education or education towards audiovisual literacy may at first glance seem to be a superfluous luxury. However, it all depends on the point of view.

No matter how interesting the speeches of foreign lecturers at the NFA conference were, I dare say that the most inspiring moment was the introduction of the new methodology for domestic film education. Indeed, this is precisely the reason why it pays off to take film education seriously even in the light of lacking metal turner jobs. The fundamental point of the new concept currently prepared by the NFA lecturers consists of departure from the "what was it about" kind of teaching (i.e. the classical pedant question: "What has the author meant by this?") towards "what do you think it was about". The goal of this approach is not to "explain" films to students and pupils, but rather to teach them to grasp their own experience of the encounter with a work of art and also to know how to express their opinion in a way that it matches what they think themselves and is also comprehensible for others.

It can be assumed that if people learn how to correctly formulate their opinion, they will be better able to express themselves in their lives. This skill may seem too "soft" for some, but I am personally convinced that the ability to interpret the events happening around us and engage in (public) debate is much more important for the health of a democratic society than a number of plastic mouldings coming out of a production line every day. But this is a skill that must be taught and learned (same as manual skills). And if one can learn it while watching a film, why not?! Indeed, we can hardly overlook the fact that we live in an increasingly audiovisual culture. And we, across all generations and walks of life, share this culture through the Internet, smart phones and also advertising screens in public spaces. Audiovisual literacy should belong to our set of skills similarly as literary literacy (and perhaps also financial literacy) does. The film art is also an important part of our cultural identity today.

The art in general "attacks" its recipients, captures their attention, and quite naturally provokes some kind of response from them. It also raises the need to share this internal response. One can also believe that the introduction of audiovisual education into school curricula (currently it is only accredited as an optional subject) would also help cast doubts on the "proven" methods used in our primary and secondary schools to embrace literature, the fine arts and the humanities in general. In addition, the film (especially in today's era of widely shared digital technologies) is not a discipline of the elite – it has thousands of different forms and its audiences are diverse, so film education can be taught at an appropriate level at any type of educational establishment – including kindergartens and vocational schools. And to make the former minister happy – the film is, in a way, a very technical discipline.

Northern Ireland serves as an example that the film can really be a useful tool in education towards democracy. Audiovisual education has been a mandatory part of the curricula there since the turn of the century. When I asked the initiator of this reform, Bernard McCloskey, how they had managed to do so, he said that the difficult times they had been through had helped them a lot: "Our society had gone through an exhausting period of mutual hatred. We understood that we needed to teach our children to see the world differently." There have been no bombs exploding in the Czech Republic (for the time being), but we cannot say that there is a great feeling of comfort among us either. We are living in a fairly tense period of latent crisis. Our society is getting more and more polarized with our political representatives watching helplessly and, unfortunately, often also actively contributing to it.

The ability to reach a mutual consensus on strategically important issues is virtually non-existent. What other explanation can there be for why our society has failed to implement viable reforms in the areas of education, pensions and health care over the last decade? Why are we just shuffling feet helplessly instead of taking an active role in Europe? Why are we talking about the "fatigue" of democracy twenty five years after the Velvet Revolution? So let's ask ourselves over a Merkur construction set: Shouldn't we start learning how to reach mutual agreement in the "Year of Technology" in the first place?

Published in Lidové Noviny, 4 July, 2015

List of recommendations to the European Commission (EC)

The output of the Literacy Screening Report survey (2012)

1/ The EC should draft a model of film education for Europe, including appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills. At the same time, we suggest that the European Commission adopt the revised definition of film education as proposed in this report:

“It is the level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyse its content, cinematography and technical aspects; and the ability to manipulate its language and technical resources in creative moving image production.”

2/ The EC should support the institution of a working group for film education (Film Literacy Advisory Group, FLAG) to draft such a model and to advise on initiatives in the other recommendations.

3/ We found a range of valuable strategic policies and instruments which we believe member states would benefit examining and learning from. We propose establishing a separate fund to support national agencies in adapting strategic approaches from other nations and territories and support professional development and exchange of key workers in those agencies in meetings and learning from colleagues in other countries.

4/ Member states should ensure that core programmes of media education (with a robust film education component) are provided at both primary and secondary levels; to provide annual figures of take-up in optional film education; and to provide data on attainment and progression.

5/ The EC should provide guidance on effective curriculum models levels of minimum provision, and appropriate pedagogies, relating them to mother tongue provision, arts education, and new media/ICT.

6/ The EC should consider funding outreach schemes to the new members states, modelled by successful providers of informal film education in Europe.

7/ Member states should promote partnerships across the sectors of industry, education, national agencies and state administration bodies. These partnerships should find ways to guarantee educational benefits from any public investments in film productions. The aid should include provision of materials facilitating teaching, in particular: access to production materials, engaging film-makers in educational schemes, reduction of fees for educational screenings, etc.

8/ The EC should provide guidelines on the creative exploitation of national and regional film archives, including guidance on copyright and IP clearance for classroom use.

9/ Consideration should be given to supporting education programmes for wider adult communities, focusing on diverse, migrant, and older people, maybe by funding ‘translations’ of such programmes from one territory to another.

10/ The EC should sponsor, in tandem with the industry, a European bank of exemplar online resources drawn from good practice across the EU.

11/ Member states should incorporate media education (with a robust film education component) within initial teacher education programmes.

12/ The EC should provide online guidance on best practice in in-service provision across the EU.

13/ The EC should investigate collaborative models for the collaborative provision of accredited training in association with the Media Mundus programme.

14/ The EC should sponsor research into levels of funding for media education and film education, in order to provide guidance on minimum provision, models of joint funding, and strategies for effective direction of financial resources.



Institutions in the field of film/audiovisual education in the Czech Republic

Název subjektu / Organisation Name	Název aktivity / Project Title	Kontaktní osoba / Contact Person	Role kontaktní osoby / Contact Person Position	Osobní e-mail / Personal e-mail	Telefon / Phone	Webové stránky / Website
Animánie, z.s.	Animánie	Karolína Kálaziová Martina Voráčková	projektová manažerka / project manager metodička a lektorka / methodologist, educator	kalaziova@animanie.cz vorackova@animanie.cz	(+420) 724 102 012 (+420) 733 544 104	www.animanie.cz
Artnok film	Animáčky - krátké filmy pro děti / Short Films for Children	Petra Ptáčková	jednatelka společnosti / executive director	petra@artnokfilm.cz	(+420) 724 410 004	www.artnokfilm.cz
Asociace českých filmových klubů / Association of Czech Film Clubs	CinEd	Eva Paroulková	koordinátorka projektu / project coordinator	eva.paroulkova@acfk.cz	(+420) 572 501 989	www.acfk.cz/cined/
Centrum dokumentárního filmu	Centrum dokumentárního filmu / Centre of Documentary Film	Šimon Bauer Iva Honsová	ředitel / director koordinátorka vzdělávacích aktivit / coordinator of educational activities	simon@c-d-f.cz vzdelavani@c-d-f.cz	(+420) 774 101 658 (+420) 775 292 023	www.c-d-f.cz
Člověk v tísni, o.p.s. / People in Need	Jeden svět na školách / One World at Schools	Karel Strachota	ředitel / director	karel.strachota@jsns.cz	(+420) 226 200 429, 777 787 930	www.jsns.cz
Doc Air, z.s.	My Street Films Doc Alliance Academy	Diana Tabakov Natálie Ostrouchova	koordinátorka projektu / project coordinator koordinátorka projektu / project coordinator	tabakov@dafilms.com natalie@dafilms.com	(+420) 604 214 295 (+420) 724 069 546	www.mystreetfilms.cz www.daacademy.org
Fakulta sociálních věd UK / Faculty of Social Sciences, Charles University	-	Jan Jiráček	profesor mediálních studií / media studies professor	jan.jirak@fsv.cuni.cz	(+420) 724 831 982	www.fsv.cuni.cz
Free Cinema Pofiv o.p.s.	Co je to film? / What is Cinema?	Jiří Forejt	ředitel společnosti / executive director	jiri.forejt@seznam.cz	(+420) 723 744 883	www.freecinema.cz
Jeden svět na školách / One World in Schools	Základy dokumentárního filmu / Elements of Documentary Cinema	Ester Pěkná	koordinátorka projektu / project coordinator	ester.pekna@jsns.cz	(+420) 226 220 438, 777 782 063	www.jsns.cz
Katedra filmových studií FF UK / Department of Film Studies, Charles University	akreditace Učitelství audiovizuální a intermediální kultury pro střední školy / Subject Teaching of Audiovisual and Intermedia Culture for High Schools	Kateřina Svatoňová David Čeněk	vedoucí katedry / head of department metodika a didaktika FAV, výuka / methodologist, educator	katerinasvatonova@gmail.com david.cenek@ff.cuni.cz	(+420) 606 447 053 (+420) 221 619 227	www.film.ff.cuni.cz
Kino MAT - MAT CLUB s.r.o. / MAT Cinema	Léto dětských filmů / Summer of Films for Children	Oldřich Zámotný	dramaturg / programmer	olda@mat.cz	(+420) 224 915 765, 602 308 162	www.mat.cz
Kina Jablonec nad Nisou / Jablonec nad Nisou Cinema	Festival studentských filmů Dej (si) příležitost / festival of student films	Kateřina Nermuťová	koordinátor, produkční / project coordinator	projektykina@gmail.com	(+420) 725 030 990	www.kinajablonec.cz
Kino Jitřenka Semily / Semily Cinema	Programy pro děti a mládež / programme for children and youth	Ondřej Šír	ředitel kina / cinema director	info@kinosemily.cz	(+420) 606 024 095	www.kinosemily.cz
Kancelář Kreativní Evropa - MEDIA / Creative Europe Desk CZ - MEDIA	podpora projektů FAV a práce s publikem / support of film literacy and audience development projects	Pavčina Kalandrová	ředitelka kanceláře / executive director	pavlina.kalandrova@kreativnievropa.cz	(+420) 606 622 201	www.kreativnievropa.cz
Krutón, z.s.	Letní pobytové filmové workshopy, příměstský tábor, volnočasové workshopy, přednášky a workshopy na školách, metodika pro učitele/Summer Camps, workshops, lectures	Tereza Bonaventurová	šéfka sekce filmové výchovy / Head of Film Education Dpt.	terka@krutonfilm.cz	(+420) 722 657 237	www.krutonfilm.cz
Městská kina Uherské Hradiště / Municipal Cinemas, Uherske Hradiste	Film a škola, Zlatý fond, ad. / individual projects	Josef Korvas	ředitel kina / cinema director	josef.korvas@mkuh.cz	(+420) 602 576 147	www.mkuh.cz
Mezinárodní filmový festival Zlín / Zlin Film Festival	Filmový příměstský tábor / Film Summer Camp	Markéta Pášmová	manager projektu, vedoucí tábora / manager, head of the camp	marketa.pasmova@zlinfest.cz	(+420) 725 051 432	www.zlinfest.cz
Ministerstvo kultury ČR / Ministry of Culture Czech Republic	Odbor médií a audiovizie / Department of Media and Audiovisual Arts	Kristýna Gardášová	referentka odboru / department secretary	kristyna.gardasova@mkcr.cz	(+420) 606 639 055	www.mkcr.cz
NaFILM, z.s.	NaFILM: Národní filmové muzeum / National Film Museum initiative	Terezie Křížkovská Adéla Mrázová	organizace a produkce / organisation, production organizace a produkce / organisation, production	terezie.krizkovska@nafilm.org adela.mrazova@nafilm.org	(+420) 723 219 582 (+420) 603 195 998	www.nafilm.org
Národní filmový archiv / National Film Archive	Podpora filmové výchovy / Support of Film Literacy pracovní skupina pro FAV / Work Group for FE	Tereza Czesany Dvořáková Pavel Bednařík	ředitelka sekce neaudiovizuálních sbírek, výzkumu a informací poradce / supervisor	tereza.dvorakova@nfa.cz pavel.bednarik@gmail.com	(+420) 778 522 717 (+420) 605 844 090	www.vzdelavani.nfa.cz www.filmvychova.cz
Národní ústav pro vzdělávání / National Institute for Education	Rámcové vzdělávací programy, obor filmová/audiovizuální výchova / Educational Framework, film/audiovisual education subject	Markéta Pastorová	vedoucí odboru / head of department	marketa.pastorova@nuv.cz	(+420) 737 513 537	www.nuv.cz
Pedagogická fakulta UK / Paedagogical Faculty, Charles University	Filmová výchova v rámci programů učitelství VV a učitelství pro 1. stupeň ZŠ / Film Education in the framework of teachers programme of fine arts education for 1st grade	Linda Arbanová	-	linda.arbanova@pedf.cuni.cz	(+420) 608 960 016	www.tarantula.ruk.cuni.cz/KVV-1.html
Pro-OKO z.s.	festival Malé oči / Little Eyes Festival	Olga Svitáková	koordinátorka festivalu / festival coordinator	olja@biooko.net	(+420) 731 031 458	www.facebook.com/maleoci/?fref=ts
Společnost pro podporu a rozvoj kina Aero z.s.	Aeroškola	Linda Arbanová	koordinátorka projektu / project coordinator	info@aeroskola.cz	(+420) 608 960 016	www.aeroskola.cz
Státní fond kinematografie / State Fund of Cinematography	podpora projektů FAV / support of FE activities	Kateřina Vojkůvková Marek Loskot	tajemnice / board secretary vedoucí výzkumu / head of research	katerina.vojkvkova@fondkinematografie.cz marek.loskot@fondkinematografie.cz	(+420) 725 818 467 (+420) 608 821 863	www.fondkinematografie.cz
Ultrafun, z.s.	workshopy animace / animation workshops	Zuzana Bukovinská Pavla Šnajdarová	organizace a propagace spolku / head of organisation -	Zuzana.Bukovinska@seznam.cz pavla.snajdarova@gmail.com	(+420) 251 098 270, 732 523 662 (+420) 604 944 923	www.ultrafun.eu
Univerzita Palackého Olomouc / Palacky University Olomouc	Academia Film Olomouc	Matěj Dostálek	ředitel festivalu / festival director	dostalek@afo.cz	(+420) 775 095 485	www.afo.cz
Univerzita Palackého Olomouc / Palacky University Olomouc	Katedra divadelních, filmových a mediálních studií / Department of film, media and theatre	Jakub Korda	vedoucí katedry / head of department	jakub.korda@upol.cz	(+420) 731 476 294	www.filmadivadlo.cz
Ústav pro studium totalitních režimů / Institute for Research of Totalitarian Regimes	semináře pro učitele a studenty, letní školy / seminars for teachers and students, summer schools	Jaroslav Pinkas	metodik, lektor, odborný pracovník / methodology assistant, educator	jaroslav.pinkas@ustrcr.cz	(+420) 725 108 537	www.dejepis21.cz