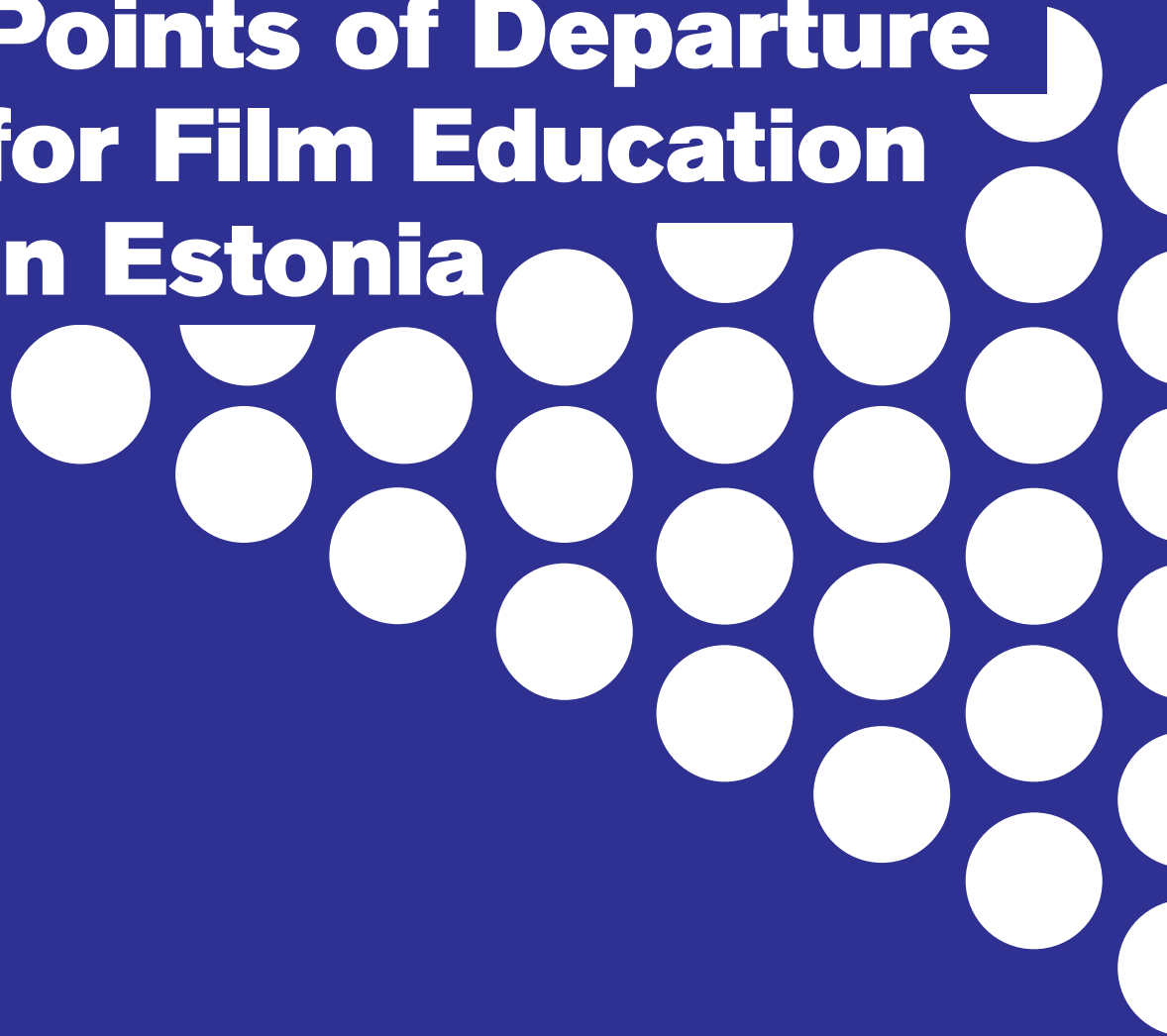




Estonian
Film
Institute

JOHANNES LÕHMUS
PROJECT MANAGER OF FILM LITERACY

Points of Departure for Film Education in Estonia



Summary

2020



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Abbreviations

BFI – British Film Institute

BFM – Baltic Film, Media, Arts and Communication School (University of Tallinn)

CF – Cinémathèque Française

CNC – Centre national du cinéma et de l'image animée (French National Centre for Cinema and Animation)

CPD – continuing professional development

DFI – Danish Film Institute

EC – European Commission

EFAD – European Film Agency Directors' Association

EFI – Estonian Film Institute

EFIS – Estonian Film Database

EKA – Estonian Academy of Arts

EMTA – Estonian Academy of Music and Theatre

ERR – Estonian Public Broadcasting

EU – European Union

GES – general education schools

HITSA – Estonian Information Technology Foundation for Education

ICT – information and communication technology

MEDIT – Tallinn University Centre of Excellence in Media Innovation and Digital Culture

MES – Ministry of Education

MOOC – Massive Open Online Course

OECD – Organisation for Economic Co-operation and Development

TLU – Tallinn University

UASP – Pallas University of Applied Sciences (Tartu)

UT – University of Tartu

VK – Vision Kino (Germany)

Summary

Estonian and European studies (EST: Innove's 2016 mapping of learning materials, the 2017 ICT education study by Praxis and the 2018 EU Kids Online study; EU: *Screening Literacy: Film Education in Europe; Films in Schools*) reveal multiple similarities, demonstrating that, both in Estonia and in Europe, the main issue in film education is the absence of cinematic studies in national curricula, along with unstable or insufficient funding for film education. These studies also reveal that the countries that actively engage in film education do so through cross-sectoral cooperation (between government agencies coordinating education and culture, non-profit associations, the film industry and broadcasters), supported by a strategic national plan.

With Estonia, it is apparent that there is a huge discrepancy between how much time children and young people spend watching videos and how many opportunities they have to receive relevant education on this topic at school (see p. 5 – 80% of time is spent watching videos online; see p. 13 – students in ~ 0.83% of schools studied subjects related to film or video in the past academic year). The purpose of this summary is not to ask how our current education system is preparing today's youth for dealing with the visual influences that constantly surround them and analysing visual symbols, nor whether youth are offered an opportunity to have direct contact with creating visual material. Rather, the above demonstrates that when resources are channelled into teacher training, developing film didactics curricula, as well as cooperation between cultural and educational institutions and the fields of film and education, it becomes possible to undertake the necessary activities together. And to do so in a way that ensures that young people on the cusp of adulthood would learn to use, know and value the Estonian language and culture through tools and opportunities that are familiar to them.

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An overview of the key statistics in Chapter 2

- There were 151,164 students in Estonian general education schools in the 2018/2019 academic year.
- There were 1,455 students (~ 0.096%) studying various elective courses related to film or video in Estonian general education schools in the 2018/2019 academic year – whereas no primary schools and just three basic schools had film or video studies.
- Estonian general education schools provided a total of 48 different film and video courses in the 2018/2019 academic year; out of those, the most frequently selected course is the only nationally created film-related elective course, Literature and Cinema (in 22 schools).
- A total of 3,045 hours of film or video studies (87 courses in total) were taught in Estonian general education schools in the 2018/2019 academic year.
- In addition to elective courses, film and video education can be acquired through schools' film clubs, hobby schools and film clubs at youth or cultural centres. In the 2018/2019 academic year, it was possible to participate in paid or free film and video clubs in 29 schools and 43 hobby schools/youth centres/cultural centres across Estonia.
- The counties with the most options for film or video studies are: Harjumaa (23 schools), Tartumaa (11 schools) and Ida-Virumaa (5 schools). Saaremaa has no such schools.

- The Tartu Kristjan Jaak Petersoni Gümnaasium offers the most courses related to film or video.
- The following counties have the most hobby schools/youth centres/cultural centres offering film education: Harjumaa (21 centres), Tartumaa and Ida-Virumaa (4 centres), Pärnumaa and Saaremaa (3 centres).
- Public festivals for amateur film-makers are held all year round.
- Training for teachers to improve their film literacy is provided by the BFM, HITSA, the Nukufilm Children's Studio and the University of Tartu.
- The only vocational school in Estonia that provided film education in 2018/2019 was the Tallinn Polytechnic School, with a one-year television camera operator qualification course.

The main provider of higher education in film is the BFM, but subjects related to film can also be studied at other Estonian universities. There are institutions that work in film research. Cinemas and film festivals have various approaches to engaging children and young people, but there is almost not a single place in Estonia that teaches film education in the scope recommended by the European Framework for Film Education.

Compared to other European countries, there is little international cooperation in Estonia around integrating general and film education (a positive example of this is FAME, the BFM's initiative connecting film and media education organisations in the Baltic Sea region). With the exception of the mobile cinema, Kinobuss, most initiatives are local, with film education being almost completely unregulated by the state, as well as fairly poorly funded (recreational activity grants by the Ministry of Culture, funding by local government or funds provided by the parents of students). Unlike in Latvia and Lithuania, Estonian (heritage) films are not available online (neither for free nor for a charge) without having to join a local streaming platform. This means that many Estonian films essentially do not exist for users of common devices like mobile phones, tablets and laptops.

In the Film Education Workshops in Autumn 2018 it was discussed why is film education important and what needs to be done so that film education can be better distributed in Estonia (see page 45).

Why is film education important?

- As the visual world is something that is integrated into all taught subjects, it was agreed that a specific subject should be added to the curriculum that would teach what visuality represents in the modern world, how a visual world is created, how to express oneself through visual language and how to apply these skills of expression to other subjects so as to creatively enrich the learning process.
- The art of film-making gives teachers a number of transferable skills, including analytical and problem-solving skills. The skill to analyse audiovisual material is as important as functional reading.
- By 2030, two skills will be of vital importance: transmedia literacy (digital literacy, film literacy, understanding of various media channels) and general digital literacy. Reading complete texts will become more difficult as the ability for extended concentration deteriorates, which is why visual fragments will play a major role in motivating children to read – it is a playful approach that stimulates and maintains interest.
- Film is one of the best ways to teach learning skills in the 21st century and requires no direct specific study materials; rather, children and young people should be familiarised with the art of film-making – to learn to convey and share the feelings that a film

inspires. Film education is an excellent way to support all potential general competencies¹ that the current education system should teach.

What should be done?

- Estonian films should be available for all digital devices, allowing students and teachers in the education system to be able to watch films for learning purposes free of charge (at least the film heritage of the pre-independence period, as well as short films, animation films and documentaries after their cinema distribution has ended). In addition to improving the availability of films, a methodology should be developed for preparing study materials that help to understand and analyse film language, film aesthetics and means of expression. Film has to reach every teacher and it is important to develop media literacy as early as preschool. Learning about the language of sound and image should become a normal part of life for every child.
- Audiovisual education must become a fully-fledged part of teacher education, both to enable subject teachers to employ the possibilities of film and to training specialised film studies teachers. The education system lacks courses on the moving image. As understanding stories is a general competence, the aim should be to create and develop learning materials to provide general competences – from the analysis of paintings to the analysis of films. This should be value-based teaching in which empathy is increased by developing analytical skills.
- The thematic programmes developed by EFIS should be systematically integrated with the study needs of subject teachers' associations, while the film and education communities should work together to produce materials that would help to involve film-makers in education. This will help to use films as a methodological study aid at schools (for example, recommending that teachers give students an assignment to explore the material in the ERR archives).
- Making Estonian-language films for children and youth must be a priority, as it helps to raise a new generation of cinema-goers, create cultural intersections, and open up the educational potential of film.
- Auteur cinema must remain – it is very important to develop and reinforce the skill of distinguishing between the art of film-making and other media, as film should always justify its artistic value, especially as auteur cinema speaks in a language that cannot be defined briefly and does not offer simple answers on the scale of right and wrong. Knowledge of the richness of auteur cinema helps one learn how to notice and analyse the surrounding world and improves the understanding of one's position among other people. In other words, a wide-ranging experience of the possibilities in the world of cinema allows the viewer to get to know themselves and the surrounding world a little better.
- The state has so far supported the acquisition of technical skills, but not the skill of reflection. What needs to be taught is the how and why of storytelling.
 - Alongside a mandatory reading list, there should be a mandatory list of films to watch, and teachers should have detailed knowledge of films – the historical context at the time of making a film, film history, the relation to cultural history and social topics. Film history and visual images offer a great opportunity to link Estonia's cultural history with that of the rest of Europe.

1 opekava.innove.ee/wp-content/uploads/sites/6/2017/05/9/C3%9Cldp%6C3%A4devused-aine%6C3%B5petuses_TLU.pdf

- Creating a system of film study scholarships would allow for the directing of film specialists towards studying educational sciences while motivating them with an effective support system.
- In recent years, public funds have been used for digitalising cinemas, but no instructions or guidelines have been given regarding cooperation with schools, for example. Public funding should also include a planned framework for promoting film education.

What should the EFI support/do?

- Create learning resources that enrich film experiences and develop analytical skills (such as the project *Haridus ekraanil*, or Finland's *Koulukino*).
- Provide training opportunities for students and teachers.
- Develop a film education syllabus that is integrated with the national curriculum.
- Prepare Estonian film programmes that are suitable for the national curriculum.
- Enable general education schools to invite film-makers to give talks and conduct workshops.
- Get cinemas to offer a full film education programme for children and youth.
- Initiate a system of scholarships for film research.
- Support the creation/translation of film literature.

In order for film studies to be implemented in the education system, it is necessary to figure out how and to what extent theory and practice should be combined. As film is inherently interdisciplinary, film education requires broad collaboration that involves film-makers, subject teachers, state officials, youth and recreational activity workers, educational technologists, as well as students. Working together would make it possible to combine cinema culture, film theory and film-making practices with educational theories and practices.

If the aim is to make Estonian-language film and cinema culture a fundamental part of Estonian cultural life, there are questions about the essence of film that the film community needs to address and articulate, such as: "What is film?", "What does film do?" or "What can film do?". This document, with its accompanying mapping of data, is the starting point for discussing these issues and finding a common solution. This should be done horizontally and by engaging as many parties as is realistically manageable.

Media literacy and the ability to interpret moving images, i.e. film literacy, are also important to Estonia from a geopolitical perspective. As we are inevitably affected by the influence of Russian propaganda, our education system should equip children and young people with skills for knowing how to behave in the virtual world. While media literacy is currently a hot topic in Europe at both the educational and political levels, the EFI actually has a very important role to play in not allowing the competencies acquired through film education to be dissolved in the general world of media. Nowadays, a film can technically be any moving image seen on any platform, whether at the cinema or on YouTube, that employs a language of symbols and has an artistic format. However, media can be content created through many different communication tools, of which the moving image is just one (indisputably popular) part among many.

The EFI must advocate the preservation and development of cinema culture and film as a form of art, and it is for this reason that promoting film education must be seriously addressed. The initiative in this case can only be taken by those knowledgeable in film because, as the above survey demonstrates, there is a real need for people who are able to reflect on films both from a theoretical and practical viewpoint, and to teach it to others.

It is the EFI that must find an opportunity to support people interested in film education and related initiatives, as this is primarily a cultural matter. Once the EFI's position is clear, work can commence in testing its integration into the education system.

Both film and media literacy help to develop critical thinking and analytical skills, but only film art can use moving images to convey human relationships in a way that is easy to understand, thereby helping to expand the viewers' sense of empathy and their world view. In turn, film-making develops a sense of responsibility, teaches one to evaluate one's own skills realistically, and to put these skills to use when working together with peers. It teaches one how to motivate others, how to work towards a common goal, but also how to relax together after a joint effort. Film-making brings people closer together and it is proven to be a creative process, particularly well-suited for those students who otherwise feel that they are lagging behind in education. This is why film education or film literacy should only ever be talked about as something that is experienced and done – film education must always be a process that is both analytical/critical and creative. Only then can holistic knowledge arise regarding cinema culture and the opportunities it provides.

Introduction

The aim of compiling a summary report about the current point of departure for Estonian film education is to give an overview of the nature of film education and map the locations, volume and providers of film-related education in Estonia, so that this knowledge could be used to create a strategic plan for promoting film education and film literacy. The focus of the exercise is gaining a wide-ranging overview of the institutions of both formal and non-formal education that provide, at least to some extent, film education, as such information has never been specifically gathered in Estonia. The report also includes a concise summary of the current situation as regards film education in Estonia and Europe as described in the course of meetings, conversations, and e-mail and telephone interviews during 2018 and 2019. The upcoming pages are based on communications with more than a hundred people in Estonia and Europe (list of contributors at the end). The knowledge and contributions of these people have been invaluable and we hope that they will remain long-term cooperation partners of the EFI. Since we would like the overview to serve as a well-organised and easily accessible information source, input references have been added both as footnotes and as a list at the end of the document.

The summary consists of four parts. The first part bases itself on a few recent studies and projects to describe the perspectives of European film education. The second part gives an overview of the Estonian educational institutions and different formats of film education available, as well as Estonian and European film education institutions. In the third part, we will identify the deficiencies as outlined in the discussions and questionnaires by the film community and teachers. These need to be worked on to nurture an audiovisually literate youth who would be interested in the cultural heritage of the Estonian-language while possessing the relevant analytical and digital skills to be able to adapt as a viewer, creator and student in this fast-changing world. The fourth part is a collection of ideas and proposals, followed by a summary analysis resulting in an initial action plan aimed at realising the full potential of film as an art form.

Some of the aspects treated in this report have, to some extent, already been researched in Estonia during the last few years, however none of the information collections have focused specifically on film. It has, however, become evident that film and video are mediums that teachers need and use, and that there exists a need and interest in their more meaningful use.

In 2016, the Estonian educational competence centre Innove, compiled an overview of general education study materials², which include a number of proposals by Estonian and literature teachers on the better use of film in their subject and a reference to the problem of availability of Estonian-language audiovisual content, lack of methodical support, worksheets and prepared tasks.

In 2017, the think tank Praxis published the *ICT-Education: Teaching, Attitudes and Opportunities Related to Digital Skills in General Education Schools and Kindergartens*

2 www.hm.ee/sites/default/files/oppevara_kaardistus_kokkuvote_0.pdf

survey³, focusing on the field of ICT in general and mapping the related curricula and subject syllabuses in 489 general education schools (GES), with an additional web-based survey of students and teachers of GES. 81% of the 1,549 teachers who responded stated that they use films and videos “sometimes” or “often” for teaching purposes, while the study of curricula reveals that less than 1% of schools provide film or video-oriented subjects in their curricula or syllabuses.

In February 2019, preliminary results of the *EU Kids Online Estonian 2018* survey⁴ were revealed; researchers from the Institute of Social Studies of the University of Tartu questioned 1,020 children in the age group 9 to 17, and found that 97% of the children use the internet daily on at least one device and 80% of the respondents stated that their main daily online activity is watching videos.

In light of these three surveys, and having briefly familiarised himself with the practice in different European countries, the Film Literacy Project Manager of the EFI gathered information from teachers teaching film-related subjects in the Estonian GES from February until May 2019, in order to gain a preliminary insight into the materials and technology used, what teachers lack in their work, which supplementary training they would be interested in, who they cooperate with, what kind of extracurricular film-related activities are organised in schools and why teaching film language is considered important. Because the methodology used by the Ministry of Education (MES) educational statistics database, Haridussilm to gather information on elective courses, the Film Literacy Project Manager contacted the educational establishments directly, in order to get as detailed information as possible on their film-related courses and teaching.

This work has resulted in a preliminary base of proposals, information, and contacts that should be negotiated within the sector, in order to start preparations for concrete steps and projects that would contribute toward increased film literacy in Estonia, so that people would better understand visual metaphors, be more aware of modern methods of persuasion and able to adapt to their influences. In addition, the EFI has laid down its position on film education, which should serve as the groundwork for planning its further actions. Hopefully, this report will inspire readers to think along and provide film-literate readers some useful knowledge that may be put into use in teaching children and youth.

Passages to which the project manager wishes to direct special attention, are highlighted in bold throughout the text.

3 www.praxis.ee/wp-content/uploads/2016/08/IKT-hariduse-uuring_aruanne_mai2017.pdf

4 sisu.ut.ee/sites/default/files/euko/files/eu_kids_online_eesti_2018_raport.pdf

Film Education in Europe, in Light of International Surveys and Projects

At the European level, film education has been the object of two wide-ranging studies in 2013 (*Screening Literacy: Film Education in Europe*⁵) and 2015 (*Films in Schools*⁶). Summaries of the results of these surveys will hopefully offer clarity on the potential actions related to film education on the institutional level. I will focus in greater detail on the 2013 study and its follow-up projects, one of which also involves the EFI.

FILMS IN SCHOOLS

The *Films in Schools* survey was conducted in 2015 with the aim of providing the European Commission (EC) with guidelines and to analyse the use of audiovisual material in European schools. This was done from three perspectives: educational, legal, and the relation between schools and the film industry. The results are based on 6,701 responses from schools and teachers across Europe. Giving a very brief overview of the results, it can be said that developing film literacy in European schools is usually not handled as a separate subject but rather through integrating it into other subjects.

62% of the participating teachers described film-related teaching as unusual and random, only 5% considered film education to be well-established and recognised practice. 60% of the teachers recommended teaching film literacy in the form of a compulsory course. More than 80% of the teachers saw the lack of a national political position as a hindrance in teaching film literacy. 75% of the teachers considered the lack of film-related competence as an important or very important barrier to teaching film literacy. Most countries also lack a communication network among teachers for sharing film-related information and best practices. Most schools do not see technological means as a problem in teaching film literacy (only 17% of the schools that responded are lacking some equipment). Most films and other audiovisual content are available to schools on DVDs. The survey did not register significant use of educational audiovisual platforms (with the exception of Vimeo and YouTube).

5 edition.pagesuite-professional.co.uk//launch.aspx?pbid=25c57922-2908-45b5-b752-e891849e520f

6 ec.europa.eu/digital-single-market/en/news/schools-europe-are-not-using-films-and-audiovisual-material-full-concluded-eu-study

SCREENING LITERACY: FILM EDUCATION IN EUROPE

Screening Literacy: Film Education in Europe was a study financed in 2012 by the EC MEDIA programme and lead by the BFI. It aimed to study and map the organisation and practice of film education in 32 European countries, as well as describe the “national film education profile” for every country, across their formal and informal education systems and all age groups. The study tried to establish existing patterns in practical arrangement and the financing of film education, its target groups and providers, as well as the motivation of the organisations in dealing with it.

Throughout the course of the project, more than 50 case studies⁷ and national film education profiles for all states⁸ were published. The working group gathered information from January to June 2012 and the results were published at the beginning of 2013.

Throughout the study, film literacy was defined as follows:

“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.”

According to this definition, being film literate means having the ability to understand the tools of expression used in the art of film-making.

Thus, film literacy means an ability to combine analytic and creative thinking with the application of technical skills and to understand the ways in which it is possible to manipulate the viewer/consumer/user visually or substantially.

Based on the analysis of the responses and best practices of the countries that participated in the survey, a possible ideal model for film education was formulated. In countries that engage actively in film education, high-level cross-sectoral cooperation has been set up (between government agencies coordinating education and culture, NGOs, film industry and broadcasters), supported by a national strategic plan.

In brief, the common characteristic of the film education strategies is the right of the inhabitants of the country to become audiovisually literate, i.e. to learn to use the language of moving images, regardless of their age or social class. National or institutional film education strategies exist in countries like Croatia, Norway, France, Sweden, the UK and Denmark. Inter-institutional cooperation was found to be well-functioning in Ireland, Poland, the Netherlands, Germany and Finland. During the study, film education strategy was in the development phase in Poland and the Czech Republic (by now the strategies have been adopted and are being applied).

As an outcome of the study, the EC was given 14 recommendations, the first of which was:

“To develop a series of models of film education for Europe, that include appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills.”

7 ec.europa.eu/assets/eac/culture/library/studies/literacy-case-studies_en.pdf

8 ec.europa.eu/assets/eac/culture/library/studies/literacy-country-profiles_en.pdf

The executive summary of the report is accessible here: edition.pagesuite-professional.co.uk//launch.aspx?pbid=25c57922-2908-45b5-b752-e891849e520f.

The first recommendation to the EC laid the groundwork for a new project aimed at creating a framework for European film education by establishing a set of required competencies to be provided for the student to achieve film literacy.

A FRAMEWORK FOR FILM EDUCATION⁹

To fulfil that objective, data mapped throughout the course of the previous project was developed further to determine the principles of film education, study objectives, outcomes and experiences, as well as attempt to position film literacy as a competence side-by-side with other general competences acquired in the course of the studies. Although the framework is focused on children and young people, as well as European film art, the document also clearly states that film education should consist of learning to know the whole “film universe” and should be a part of lifelong learning.

As the conclusions contained in the framework are the fruit of the long-term work of some of Europe’s most experienced and educated film education practitioners, it would be sensible to follow them in Estonia as well. To that end, the most important points are listed below. (The full Estonian version of the *Film Education Framework* can be found in ANNEX 1 of this document.)

Fundamental principles of the framework for film education:

- The importance of integrating critical and creative practices and processes with the widest possible participation in film culture.
- Recognition of the specificities of film – as art form and text, with its own language, history, and aesthetics.
- The entitlement of all children and young people to experience, learn about, and appreciate film through both the formal structures of schooling, and the informal environments of home, family, and society.

Learning goals as established in the film education framework:

- To understand what is specific and distinctive about film.
- To know that film is, both collectively and collaboratively, as well as personally and individually, produced and consumed.
- To personally engage with film from a critical, aesthetic, emotional, cultural, and creative perspective.
- To regularly access a wide variety of film and film forms.
- To develop an awareness of the social and historical context of film.
- To be able to reflect upon the different ways of experiencing, exploring and learning about film.

Learning outcomes of film education (the student receiving film education could benefit from supported development of the following personality traits):

- an active approach;

9 www.bfi.org.uk/sites/bfi.org.uk/files/downloads/9620bfi-a-framework-for-film-education-brochure-2015-06-12.pdf

- analytical skills;
- confidence;
- critical thinking;
- creative courage;
- awareness of one's skills;
- sensitivity;
- attentiveness;
- expressiveness;
- the ability to engage and inspire;
- the ability to learn on one's own.

These characteristics, in turn, help to develop qualities necessary for life-long learning and contributing to openness, self-realisation, increased social responsibility and ability to work:

- empathy;
- tolerance;
- aspiration;
- enjoyment of learning;
- curiosity.

Film literacy has three key dimensions: creative, critical and cultural. All three are closely interlinked and so, to provide quality learning, and for the social and cultural potential of film education to be realised, each of these dimensions needs to be approached through proper methodology and practice. This means achieving a balance between the study process, practical experience and community (educational-cultural) involvement.

THE CRITICAL DIMENSION

Developing the habit of reflection and critical faculty is an important part of any educational process. The critical faculty is developed over time through a process of testing, challenging, and refining judgements. "Being critical" is the ability to understand and explore films in all their variety, and to develop a disposition by which we can continually question the ways in which a film can affect us, move us, challenge and confront us. It involves an awareness of other art forms which affect, influence and enhance the enjoyment that we experience in viewing a film.

THE CREATIVE DIMENSION

The advent of digital film-making has led to the possibility of viewers becoming makers. The links between these two experiences – using viewing as a way into making and then evaluating the viewing of the creation need to be explored. Thus, film education is about developing not only a culture of informed, critical film viewing but also a culture of film-making, on the basis that criticality and creativity are interrelated.

THE CULTURAL DIMENSION

Film can help us understand ourselves, and our cultural and national identities, as well as our history. But film can also help us understand other people, other cultures, times, ideas and values. The wider our access to film, the deeper and broader will be our engagement with the world.

FILM EDUCATION IN WIDER CONTEXT

Film education develops a sensibility for film in all its varied forms. It can also contribute to the development of a number of life skills, which can lead to a disposition for lifelong learning towards other cultural forms such as art, literature, and music. Film education's learning dispositions of curiosity, empathy, aspiration, tolerance and subjective enjoyment of learning are key to personal development, civic responsibility and employability.

In addition, a series of "soft skills" are developed within the framework which are transferable to the world of work and can contribute to the overall personal development of individuals.

Skills developed through film education that will benefit students in their future private and personal lives:

- time management;
- teamwork;
- creativity and problem solving;
- decision making;
- working under pressure;
- commitment;
- communication;
- accepting responsibility.

The framework was published in 2015 and distributed to European partner states in the hope that the document would enable creation and strengthening of bridges between the film industry and schools in all parts of Europe. Sadly, by the beginning of 2018, there was still no clear picture of how the objectives, principles and tasks described in the framework had been applied and what had changed compared to the 2013 Screening Literacy survey.

Denmark (DFI), the UK (BFI), Germany (VK) and France (CF) put together an ambitious project application for the Creative Europe programme film education measure, in order to map the developments. In June 2018, it was announced that the From Framework to Impact project received support and the EFI is one of the regional partners of the project.

FROM FRAMEWORK TO IMPACT

Project goals:

- defining what "good film education" is;
- building bridges between European formal education systems to ensure a better connection between film education and the official curriculum, in line with 21st-century approaches to learning¹⁰;
- sharing the experience of experienced practitioners, organisations and countries with those that have less experience;
- ensuring European film education professionals have better access to trainings, material and continued studies;
- ensuring that European film education professionals are up to date with the film educa-

10 [www.oecd.org/education/2030/E2030%20Position%20Paper%20\(05.04.2018\).pdf](http://www.oecd.org/education/2030/E2030%20Position%20Paper%20(05.04.2018).pdf)

tion outlook outside Europe and can have a say on the global level;

- laying down preliminary film education objectives that could be evaluated and piloted.

Actions planned to achieve the goals:

- researching existing film education materials and methods, assessing their compatibility with the film education framework and organising the information into a single online best practice portal;
- preparing and producing an online course based on the film education framework and examples of best practice, as well as making it publicly available;
- training 150 film education practitioners in up to 15 countries where film education is currently under-financed (in the Balkan countries, Baltic States, Eastern Mediterranean, etc.), to increase film literacy in those regions.

As a first activity, a survey was carried out among 58 European film education organisations, festivals, cinemas and film foundations¹¹.

According to the responses given, the main problems are that film education does not have a place in national curricula and that the funding of the field is unstable.

The results were introduced together with conceptual discussions of the project in Copenhagen in January 2019 and in Berlin in April 2019. Creation of a globally accessible 6-week MOOC on the contents and potential of film education was decided, which would hand teachers/practitioners tools for implementing film education, which can later be further developed based on local needs.

The MOOC is meant for teachers and trainers working with children and youth both in GES, as well as hobby schools and youth centres. The resources gathered for the course should also be available for reference purposes in order to explain to politicians, and other potential financing parties, the outlook and necessity of film education. The MOOC is meant as an introduction into the treatment of film education and to give initial guidance, methodology and examples on how to use film in education and to outline the elements that make up a functional national film education infrastructure.

Every chapter defines the most important concepts and topics it deals with; study outcomes; and main discussion questions. According to the present setup (as in May 2019), chapters are divided into sub-chapters including visual illustrations and tasks to be tried out in lessons.

10 topics covered by the MOOC:

- What is film? (Formats, genres, lengths, aesthetics, platforms – animation, documentary, short film, experimental and abstract film, YouTube, etc.).
- What is film education and why does it matter? (Which arguments should be used to speak about film education? What is the terminology that would be understood by non-professionals?).
- How to watch films and generate discussion? (Film experience – watching + discussion, dialogue with the film, how to put together a strong film programme?).
- How to analyse films? (Pedagogical approach, study materials, worksheets).

11 [film literacy advisory group.wordpress.com/2019/01/31/film-education-survey/](http://film literacyadvisorygroup.wordpress.com/2019/01/31/film-education-survey/)

- How to make films? (Production process, necessary skills and technology, animation and feature films, sharing one's own creative content).
- Film in the primary school (playing and learning, watching and making).
- Cinemas, archives and festivals – best practices (cooperation opportunities outside the school, film education priorities and approaches of different cinemas and festivals, how cinemas can engage schools).
- Access to films at school – best practices (distribution/streaming/copyright, study materials and trainings for schools).
- National cooperation and strategic thinking – best practices (infrastructure, sustainability, collaboration, integration in curricula).
- Impact of film education and its measurement.

In addition to the online course, practical seminars are planned in four European cities: Tallinn, Ljubljana, Bucharest and Athens. The seminars will take place in the first half of 2020 and Estonian, Latvian, Lithuanian, Belorussian, Ukrainian and Georgian representatives are expected to participate in Tallinn.

The aim of the seminar is to involve 5-6 persons from each country and, according to the needs of the participants, cover the contents of film education, including film teaching, creating film education structures and putting the proposed elements to use in practice. The seminars are open to both practitioners who deal with film education on a daily basis, as well as policymakers in the field of education and culture (e.g. representatives of TLU and UT who train teachers, managers of extracurricular activities and youth workers, HITSA, Innove, Department of General Education at the MES). The BFM has confirmed its willingness to partner with the EFI in organising the seminar.

In parallel with the project, meetings of the EFAD Film Education working group, of which the EFI is a member, will take place. A wider aim of the working group is to raise the profile of film education at the European level, increase the amounts available under the film education initiatives support scheme, and propose solutions that would offer more stability than the current, mostly project-based system, which has resulted in the main support going to projects with the lengths of 12 to 18 months, with a minimum of three international partners and usually in an amount between €60,000–150,000 (see e.g. *CinEd*¹², *ABCinema*¹³, *Inside Cinema*¹⁴).

12 www.cined.eu/en

13 www.abcinemaproject.eu/

14 www.insidecinema.org/

The Situation in Estonia

STATISTICS CONCERNING THE 2018/2019 STUDY YEAR

At the beginning of the 2018/2019 school year, 151,164 students followed their studies in 518 general education schools (GES).

The division of students between stages of study (2018/2019) was as follows:

STAGE OF STUDY	NO. OF STUDENTS
I (grades 1 to 3)	45,489
II (grades 4 to 6)	44,126
III (grades 7 to 9)	39,036
Upper secondary	22,513

Source: Haridussilm portal

TYPE OF SCHOOL	NO. OF SCHOOLS
Primary school	56
Basic school	301
Upper secondary school	160
Upper secondary school for adults	1

Source: Haridussilm portal

The number of teachers in GES in 2018/2019: 15,465 (12,852 full-time equivalent (FTE) posts), of them 2,238 men (FTE 1664).

AGE GROUP	NO. OF GES TEACHERS	NO. OF FTE POSTS IN GES
<30	1,465	1,162
30-39	2,656	2,159
40-49	3,739	3,141
50-59	4,516	3,946
≥60	3,089	2,444

Source: Haridussilm portal

In 2018/2019, different film and video-oriented elective courses were taken by:

STAGE OF STUDY	NO. OF STUDENTS	NO. OF SCHOOLS
Stage I / primary	0 students / 0%	0 schools / 0%
Stage II / basic school	30 students / ~ 0,0068%	3 schools / ~ 0.1%
Stage III / basic school	75 students / ~ 0.02%	3 schools / ~ 0.1%
Upper secondary school	1,380 students / ~ 0.61%	41 schools / ~ 2.55%
Total	1,455 students / ~ 0.096%	43 schools / ~ 0.83%

Source: author's data collected from schools

In addition to elective courses, film and video education may be acquired through schools' film clubs, hobby schools, film clubs at youth centres or cultural centres. In 2018/2019, it was possible to participate in either paid or free film and video clubs in 29 schools and 43 hobby schools/youth centres/cultural centres across Estonia.

FILM AND VIDEO COURSES IN GES

Throughout the 2018/2019 study year, Estonian general education schools provided a total of 48 different film and video courses; out of those, the most frequently selected course is the only nationally created film-related elective course: *Literature and Cinema*¹⁵ (available in 22 schools).

Other courses provided by GESs are created by the schools themselves depending on the specific competences of the teachers available to them. In Estonia, 2/3 of a school's curriculum is nationally determined and 1/3 is a combination of national elective courses and courses that the teachers in schools can create based on their skillsets.

Students below upper secondary level can follow a film-related elective course only in three schools:

- Pelgulinna Gümnaasium (*Animation*);
- Tartu Forseliuse Kool (*Journey into the World of Cinema*);
- Viljandi Kaare Kool (*Animation*).

Besides the national elective course *Literature and Cinema*, all other film and video courses have been set up by schools themselves and course titles vary significantly. The titles have not been altered and have been translated as they are offered by the schools.

Considering the content of the courses, the 48 courses in question can be classified as follows:

ANIMATION-BASED COURSES	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Animation	Pelgulinna Gümnaasium	2
	Tallinna 32. Keskkool	1
	Viljandi Kaare Kool	1
Animation Crash Course	Rapla Gümnaasium	1
3D Animation	Tartu Kristjan Jaak Petersoni Gümnaasium	2
Total	5 schools	7 × 35 h = 245 h

FILM-BASED COURSES	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Documentary Film	Kiili Gümnaasium	1
Documentary Club	Narva Soldino Gümnaasium	1
Documentary	Vanalinna Hariduskolleegium	2
Art of Film	Toila Gümnaasium	1
History of Cinema	Tallinna Järveotsa Gümnaasium	2
	Vanalinna Hariduskolleegium	1
Story of Cinema	Tallinna 32. Keskkool	3
	Paide Gümnaasium	1
Film-Making	Rakvere Reaalgümnaasium	2
Crash Course on Film-Making	Paide Gümnaasium	1
Film Education	Rapla Gümnaasium	1
Film and Audiovisual Media	Tartu Kristjan Jaak Petersoni Gümnaasium	1
Filming and Post-production	Läänemaa Ühisgümnaasium	1
Film and Video Course	Lähte Ühisgümnaasium	2
Film and Video Education	Tallinna 32. Keskkool	3
Camerawork	Türi Ühisgümnaasium	1
Short Film	Kiili Gümnaasium	1
Practice of Media and Film	Tartu Kristjan Jaak Petersoni Gümnaasium	2
Practical Film-Making	Pärnu Sütevaka Humanitaargümnaasium	1
Practical Film Course	Viljandi Gümnaasium	1
Total	16 schools	34 × 35 h = 1,190 h

FILM-BASED COURSES	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Journey into the World of Cinema	Tartu Forseliuse Kool	2
Introduction into Media and Film	Tartu Kristjan Jaak Petersoni Gümnaasium	1
Scriptwriting and Making of Feature Films	Vanalinna Hariduskolleeegium	2
Total	16 schools	34 × 35 h = 1,190 h

COURSES LINKING LITERATURE AND FILM	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Literature and Cinema	Elva Gümnaasium	1
	Hiumaa Gümnaasium	1
	Jõhvi Gümnaasium	1
	Kohila Gümnaasium	1
	Kiviõli I Keskkool	1
	Lähte Ühisgümnaasium	1
	Läänemaa Ühisgümnaasium	1
	Nõo Realgümnaasium	1
	Parksepa Keskkool	1
	Puka Keskkool	1
	Põlva Gümnaasium	1
	Räpina Ühisgümnaasium	1
	Saku Gümnaasium	1
	Tamsalu Gümnaasium	1
	Tallinna Linnamäe Vene Lütseum	1
	Tartu Jaan Poska Gümnaasium	1
	Tartu Kristjan Jaak Petersoni Gümnaasium	1
	Tartu Tamme Gümnaasium	1
	Tartu Täiskasvanute Gümnaasium	1
	Tõrva Gümnaasium	1
	Viimsi Gümnaasium	1
	Värskas Gümnaasium	1
Total	23 schools	23 × 35 h = 805 h

COURSES LINKING LITERATURE AND FILM	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Literature and the Art of Film	Pärnu Sütevaka Humanitaargümnaasium	1
Total	23 schools	23 × 35 h = 805 h

COURSES RELATED TO ESTONIAN CINEMA	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Estonian Cinema	Narva Soldino Gümnaasium	1
Total	1 school	35 h

Photo and video courses		
Digital photography/video/design	Hiiumaa Gümnaasium	1
Photography and Video Education	Tallinna Kunstigümnaasium	3
Photo and Video	Kiviõli I Keskkool	1
Total	3 schools	5 × 35 h = 175 h

Courses linking history and film		
History in Cinema	Paide Gümnaasium	1
	Põlva Gümnaasium	1
History and Cinema	Jõgevamaa Gümnaasium	1
Total	3 schools	3 × 35 h = 105 h

Courses linking acting and film		
Acting on Stage and in Cinema	Rapla Gümnaasium	1
Total	1 school	35 h

Courses linking sound and film		
Sound Design in Music and Animation	Rapla Gümnaasium	1
Total	1 school	35 h

VIDEO-BASED COURSES	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Video and Media Education	Paide Täiskasvanute Keskkool	1
Videography	Viimsi Gümnaasium	1
Total	4 schools	6 × 35 h = 210 h

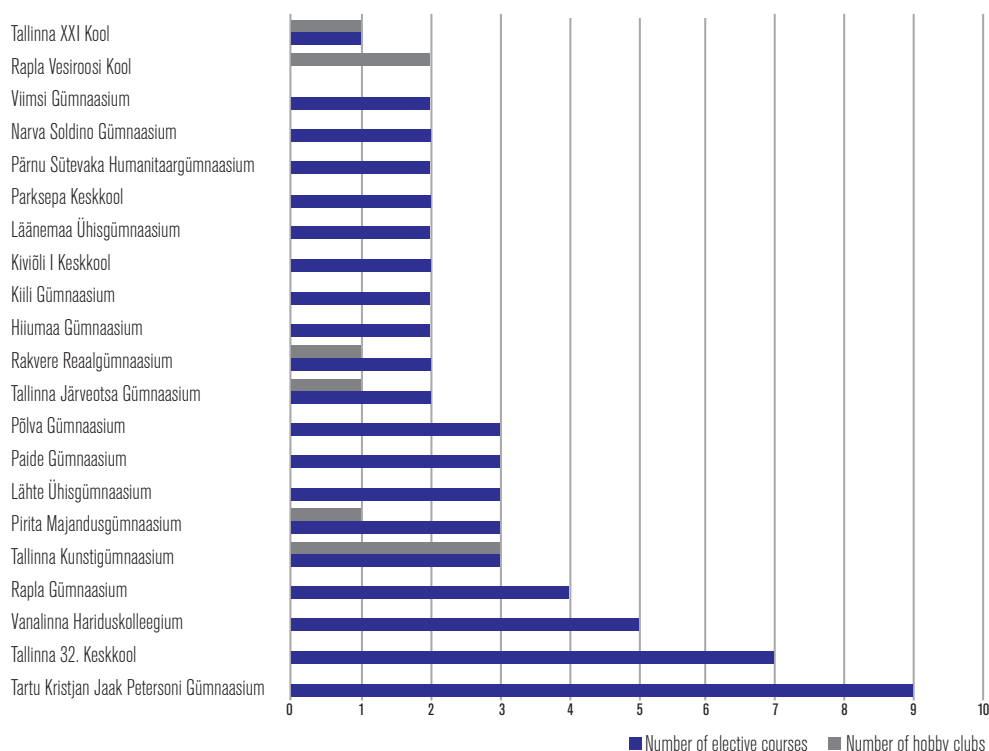
VIDEO-BASED COURSES	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Video Production	Pirita Majandusgümnaasium	3
Video Education	Põlva Gümnaasium	1
Total	4 schools	6 × 35 h = 210 h

COURSES LINKING FOREIGN LANGUAGES AND FILM	SCHOOL	NUMBER OF COURSES PER STUDY YEAR
Cineforum (Learning Spanish with Cinema)	Tallinna XXI Kool	1
English Language and Culture in Cinema	Võru Gümnaasium	1
From Literature to Cinema	Tartu Kristjan Jaak Petersoni Gümnaasium	1
Germany in Cinema	Tartu Kristjan Jaak Petersoni Gümnaasium	1
Russian Literature and its Adaptations on Screen	Tartu Kristjan Jaak Petersoni Gümnaasium	1
Total	3 schools	5 × 35 h = 175 h
Courses linking arts and film		
Art and Music in Cinema	Parksepa Keskkool	1
Total	1 school	35 h
TOTAL	43 SCHOOLS	3,045 H

Source: author's data collected from schools

Throughout the 2018/2019 study year, 3,045 hours of elective film or video-oriented courses (87 courses in total) were taught in Estonian general education schools to 1,455 students (out of 151,164). According to the Estonian Basic Schools and Upper Secondary Schools Act, the minimum allowed study load during the years in upper secondary school is 96 courses (one course is equal to 35 lessons of one subject)¹⁶.

Schools that taught more than one film or video-oriented course (or hobby club) during the 2018/2019 study year:



A more specific classification of courses and film clubs together with references is available on the Film Education Map created by the author of the report: www.google.com/maps/d/edit?mid=1mK1mwn7Ybd6U9fZawh3SISUmq3iH1mhC&ll=59.350025462302824%2C26.3776350165939&z=17.

Schools teaching film as part of a field of study module comprised of several subjects:

- Kiili Gümnaasium teaches the module of Multimedia and has a long-standing collaboration with the BFM. All students take compulsory courses that include Film Education (Short Film, Documentary), Cross-Media, and Multimedia.
- Lähte Ühisgümnaasium – Audio-visual Media field of studies;
- Rakvere Reaalgümnaasium – Theatre and Cinema (field of studies on the upper secondary level);
- Tallinna 32. Keskkool – Multimedia and Humanities fields of study;
- Tallinna Järveotsa Gümnaasium – Science and Media fields of study;
- Tartu Kristjan Jaak Petersoni Gümnaasium – Media and Cinema module;
- Vanalinna Hariduskolleeium – A three-year cinema module on the upper secondary level;
- Viimsi Gümnaasium – A cinema module, available from 2019/2020 as an elective course in grade 11. The module is comprised of three subject courses: Literature and Cinema, Analysis of Film and Film-Making.

FILM AND VIDEO AS AN AFTER-SCHOOL ACTIVITY

Assessing the volume of studies and number of participants in non-formal education is more difficult, as we are talking about voluntary extracurricular activities where the number of participants involved, as well as their age groups, may fluctuate over the academic year. Most of the courses are intended for basic school students, a limited number are also for the secondary level. Courses may be free of charge or paid and, in the latter case, may be open to students of other schools as well. The list only includes the courses and their respective schools.

In the 2018/2019 academic year, Estonian GES students participated in the following animation, film or video clubs:

ANIMATION (12 SCHOOLS)	SCHOOL
Animation Club	Pisasaare Algkool
	Rapla Vesiroosi Kool
	Ruila Põhikool
	Tallinna Kesklinna Põhikool
	Viimsi Kool
	Vanalinna Hariduskolleeegium
Animation and Photography Club	Tallinna Konstantin Pätsi Vabaõhukool
Animation Studio	Tarvastu Gümnaasium
Animation and Digitechnology Club	Ristiku Põhikool
Comics and Animation	Tallinna Kesklinna Vene Gümnaasium
Multimedia Lab: Making Animation	Tartu Aleksander Puškini Kool
Create your own Cartoons!	Tallinna Kunstigümnaasium
FILM (10 SCHOOLS)	SCHOOL
Analysis of Film I and II (in Estonian and English)	Tallinna Kunstigümnaasium
Film Club	Aruküla Põhikool
	Gustav Adolfi Gümnaasium
	Paide Hammerbecki Põhikool
	Saue Gümnaasium
Film and Video Club	Rapla Vesiroosi Kool
	Tartu Herbert Masingu Kool
Film Studio and Digitechnology Club	Tallinna Tondi Põhikool
Media and Film Club	Paldiski Ühisgümnaasium

VIDEO (6 SCHOOLS)	SCHOOL
Digital Photography and Video Club	Tallinna Juudi Kool
Photo and Video	Kohtla-Järve Järve Gümnaasium
Photo and Video Club	Abja Gümnaasium
Video and Stage Equipment	Kunda Ühisgümnaasium
Video Club	Rakvere Reaalgümnaasium
	Uuemõisa Lasteaed-Algkool
HISTORY AND FILM CLUB	Tartu Mart Reiniku Põhikool
SOUND EDITING	Tallinna XXI Kool
FILM AND ACTING STUDIO	Tallinna Järveotsa Gümnaasium
Total	29 schools

Source: author's data collected from schools

Teaching of film or video (EC – elective course or FC – film club) in general education schools in the 2018/2019 academic year, by county:

COUNTY	SCHOOL	EC/FC
Harjumaa (23 schools)	Aruküla Põhikool	FC
	Gustav Adolfi Gümnaasium	FC
	Kiili Gümnaasium	FC
	Paldiski Ühisgümnaasium	FC
	Pelgulinna Gümnaasium	EC
	Pirita Majandusgümnaasium	EC/FC
	Ristiku Põhikool	FC
	Ruila Põhikool	FC
	Saue Gümnaasium	FC
	Saku Gümnaasium	EC
	Tallinna XXI Kool	EC/FC
	Tallinna 32. Keskkool	EC
	Tallinna Järveotsa Gümnaasium	EC/FC
	Tallinna Juudi Kool	FC
	Tallinna Kesklinna Põhikool	FC
Tallinna Kesklinna Vene Gümnaasium	FC	
Tallinna Konstantin Pätsi Vabaõhukool	FC	
Total	65 schools	43 EC / 29 FC

COUNTY	SCHOOL	EC/FC
	Tallinna Kunstigümnaasium	EC/FC
	Tallinna Linnamäe Vene Lütseum	EC
	Tallinna Tondi Põhikool	FC
	Vanalinna Hariduskolleegium	EC/FC
	Viimsi Gümnaasium	EC
	Viimsi Kool	FC
Tartumaa (11 schools)	Elva Gümnaasium	EC
	Lähte Ühisgümnaasium	EC
	Nõo Reaalgümnaasium	EC
	Tartu Aleksander Puškini Kool	FC
	Tartu Forseliuse Kool	EC
	Tartu Herbert Masingu Kool	FC
	Tartu Jaan Poska Gümnaasium	EC
	Tartu Kristjan Jaak Petersoni Gümnaasium	EC
	Tartu Mart Reiniku Põhikool	FC
	Tartu Tamme Gümnaasium	EC
	Tartu Täiskasvanute Gümnaasium	EC
Ida-Virumaa (5 schools)	Jõhvi Gümnaasium	EC
	Kiviõli I Keskkool	EC
	Kohtla-Järve Järve Gümnaasium	FC
	Narva Soldino Gümnaasium	EC
	Toila Gümnaasium	EC
Järvamaa (4 schools)	Paide Hammerbecki Põhikool	FC
	Paide Gümnaasium	EC
	Paide Täiskasvanute Keskkool	EC
	Türi Ühisgümnaasium	EC
Viljandimaa (4 schools)	Abja Gümnaasium	FC
	Tarvastu Gümnaasium	FC
	Viljandi Gümnaasium	EC
	Viljandi Kaare Kool	EC
Lääne-Virumaa (3 schools)	Kunda Ühisgümnaasium	FC
	Rakvere Reaalgümnaasium	EC/FC
Total	65 schools	43 EC / 29 FC

COUNTY	SCHOOL	EC/FC
	Tamsalu Gümnaasium	EC
Raplamaa (3 schools)	Kohila Gümnaasium	EC
	Rapla Gümnaasium	EC
	Rapla Vesiroosi Kool	FC
Jõgevamaa (2 schools)	Jõgevamaa Gümnaasium	EC
	Pisasaare Algkool	FC
Läänemaa (2 schools)	Läänemaa Ühisgümnaasium	EC
	Uuemõisa Lasteaed-Algkool	FC
Põlvamaa (2 schools)	Põlva Gümnaasium	EC
	Räpina Ühisgümnaasium	EC
Valgamaa (2 schools)	Puka Keskkool	EC
	Tõrva Gümnaasium	EC
Võrumaa (2 schools)	Parksepa Keskkool	EC
	Võru Gümnaasium	EC
Hiiumaa (1 school)	Hiiumaa Gümnaasium	EC
Pärnumaa (1 school)	Pärnu Sütevaka Humanitaargümnaasium	EC
Saaremaa (0 schools)	-	-
Total	65 schools	43 EC / 29 FC

Source: author's data collected from schools

Hobby schools / youth centres / cultural centres offering film education, by county:

COUNTY	SCHOOL	OFFERS
Harjumaa (21 centres)	Baltic Film, Media, Arts and Communication School (TLU)	Children's Film School and a variety of courses for youth and adults
	Cinemer Media School	ABC of Film for Beginners
	Collegium Eruditionis	Animation Club: Making my own Cartoons
	Creative Space	Different courses on animation
	Filmimees Private School	Different courses on film
	Film Museum	Film Club for ages 8 to 11
	Keila Youth Centre	Film Club
Total	43 centres	

COUNTY	SCHOOL	OFFERS
	Kose Art Centre	From painting to graffiti - focus on design, animation and street art
	Kuusalu Youth Centre	Film Club
	Laagri Hobby School	Video Studio (grades 3 to 9)
	Lindakivi Cultural Centre	Amateur Film Studio MEKS-VIDEO
	Neeme Community Centre	Media and Film Club
	NukuFilm Children's Studio	Animation courses from 7 years of age
	Oru Village Centre	Animation club
	Rae Cultural Centre	Creative Club: Analogue and Digital Video / Analogue and Digital Photography
	Randvere Youth Centre	Randvere media club
	Saue Hobby Centre	Animation hobby club
	Saku Hobby Centre	Multimedia, Film and Photography Club
	Tallinn Film School	Film Club for ages 12 to 19
	Tondiraba Hobby School	Telekids Film Studio for ages 7 to 19
	TalTech Film Club	Teaching Video Production
Tartumaa (4 centres)	Alatskivi School of Arts	Animation Club
	Baltic Film, Media, Arts and Communication School (TLU)	Children's Film School
	Elva Hobby and Youth Centre	Animation club
	Private Hobby School HuviTera in Tartu	Animation Club for ages 7 to 12
Ida-Virumaa (4 centres)	Jõhvi Cultural and Hobby Centre	Video Studio Pervõi Kadr
	Kiviõli School of Arts	Photo and Video Club
	Narva Children's Creative Centre	Feature and Animated Film Studio Rovesnik
	TalTech Viru College (Kohtla-Järve)	Animation Club
Pärnumaa (3 centres)	Häädemeeste Hobby Centre	Media Club
	Pernova Educational Centre	Hobby Club Filmimeistrid
	Pärnu Art School	Animation Club for ages 7 to 15
Total	43 centres	

COUNTY	SCHOOL	OFFERS
Saaremaa (3 centres)	Muhu Open Youth Centre	Film Club
	Orissaare Youth Centre	Multimedia Club
Järvamaa (2 centres)	Saaremaa Media Studio	Media Team 1 & 2
	Paide Hobby Centre	Youth Video Club
Raplamaa (2 centres)	Türi Youth Centre	Meeting spot for Film Camps
	Filmitalu	Animation and Film workshops
Võrumaa (2 centres)	Juuru Community Centre	Photo and Video Club
	Misso Open Youth Club	Film Club
Lääne-Virumaa (1 centre)	Vastseliina Youth Centre	Film Club
	Athena House (Rakvere)	Animation (grades 2 to 6)
Viljandimaa (1 centre)	Viljandi Art School	Animation for Kids
Võrumaa (1 centre)	Vastseliina Youth Centre	Film Club
Jõgevamaa (0)		
Läänemaa (0)		
Hiumaa (0)		
Valgamaa (0)		
Total	43 centres	

Source: author's data collected from centres

AMATEUR FILM FESTIVALS

Public film festivals for amateurs, children, youth and university students (in order of calendar month):

- February – Film Festival of Rakvere Gümnaasium;
- February – Screenplay Competition of Rakvere Reaalgümnaasium;
- April – Amateur Film Festival Laterna Magica at the Jõhvi Cultural and Hobby Centre;
- April – National Festival of Non-Commercial Films in Tallinn;
- April – Film Festival of Tallinna Polütehnikum;
- April – Minifilm Festival in Kuessaare;
- May – Tartu Student Film;
- May – Heino Pars Animated Films Festival in Tarvastu;
- May – Animated Film Competition for the schools of Viimsi Municipality;
- May – the Unprecedented Cinema – International Short Film Festival in Tallinn;
- October – Kaader in Rapla;
- November – Aruküla Film Festival;
- November – Kadrioru Saksa Gümnaasium's NUI in Tallinn;
- November – Märka Film Festival at Kuusalu Community Centre;

- November – Saue Youth Film Festival (SNOFF);
- November – Festival Koolifilm (the School Film).
- International children's and youth film festivals:
- Children Cinema Awards – submission deadline in March 2020¹⁷.

FILM EDUCATION FOR TEACHERS

Continued professional development (CPD) of teachers in the field of film education:

CPD trainings for teachers in order to improve their film literacy is provided by the BFM¹⁸, HITSA¹⁹, Nukufilm Children's Studio²⁰ and UT²¹. Examples of the courses offered include:

- Animation as a Pedagogical Tool – BFM
- Animation Training for Teachers – Nukufilm Children's Studio
- Film, Animation and Digital Culture in Integrated Learning and Teaching – BFM
- Film and its Uses in the Study Process – BFM
- Film Education in Humanities and Social Sciences – UT
- Short Film – BFM
- Media Literacy for Teachers – BFM
- Using Multimedia for Teaching – HITSA

HIGHER FILM EDUCATION

Estonian-language higher film education has been available since 1992. A complete set of programmes related to film-related professions was launched in 2005, along with the establishment of the BFM.

Although the BFM is the only educational establishment in Estonia specifically focused on training film professionals, a significant volume of theoretical and practical film- and animation-related subjects are available in programmes of other higher education establishments as well. These programmes are shown below in alphabetical order.

Film or animation as a part of higher education curricula:

- Animation²² – EKA;
- Art History and Visual Culture²³ – EKA;
- Audiovisual Media²⁴ – BFM;

17 filmfreeway.com/CCA

18 www.tlu.ee/bfm/bfm-koolitused

19 www.hitsa.ee/ikt-hariduses/koolitused

20 www.nukufilmilastestudio.ee/teenused/opetajate-koolitus

21 sisu.ut.ee/opistsenaariumid/filmioppe

22 www.artun.ee/erialad/animatsioon/oppe-sisu/

23 www.artun.ee/erialad/kunstiteadus/erialast/

24 www.tlu.ee/node/1822#oppekava-ja--ained-

- Composition and Sound Engineering²⁵ – EMTA;
- Contemporary Media²⁶ – TLU;
- Crossmedia in Film and Television²⁷ – BFM;
- Culture Management²⁸ – UT;
- Digital Learning Games²⁹ – BFM;
- Documentary Film³⁰ – BFM;
- Film Arts³¹ – BFM;
- Game Design and Development³² – Mainor;
- Integrated Arts, Music and Multimedia³³ – BFM;
- Interdisciplinary Humanities³⁴ – TLU;
- Interpretation Pedagogy³⁵ – EMTA;
- Literature, Visual Culture and Film Studies³⁶ – TLU;
- Media and Advertising Design³⁷ – UASP;
- Photography³⁸ – EKA;
- Photography³⁹ – UASP;
- Scenography⁴⁰ – EKA;
- Semiology and Cultural Theory⁴¹ – UT;
- Theatrical Studies⁴² – UT.

VOCATIONAL FILM EDUCATION

The only vocational school in Estonia that provided film education in 2018/2019 is the Polytechnic, with a one-year qualification course for television cameramen⁴³. For the past four years, the Polytechnic has also organised a film festival open to all general education and vocational school students⁴⁴.

25 sise.ema.edu.ee/erialad.x?valik=erialad&sid=200

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28 www.ut.ee/et/ut-oppekavad/kultuurikorraldus

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31 www.tlu.ee/bfm/filmkunst

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33 www.tlu.ee/bfm/integreeritud-kunst-muusika-ja-multimedia

34 www.tlu.ee/artes-liberales#oppekava-ja--ained

35 sise.ema.edu.ee/erialad.x?valik=erialad&sid=206

36 www.tlu.ee/kirjandus-visuaalkultuuri-filmiteooria#oppekava-ja--ained

37 www.artcol.ee/et/erialad/meediadisain

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40 www.artun.ee/erialad/stsenograafia/ulevaade/

41 www.ut.ee/et/ut-oppekavad/semiootika-kultuuriteooria

42 www.kultuur.ut.ee/et/oppekavad/teatrikunst

43 www.tptlive.ee/course/teleoperaator/

44 filmifestival.tptlive.ee/

FILM RESEARCH

Among other fields of study, Tallinn University Centre of Excellence in Media Innovation and Digital Culture (MEDIT)⁴⁵ researches the development of film as an art medium. It also publishes an annual academic audiovisual culture publication, the Baltic Screen Media Review⁴⁶.

The Estonian Film Database (EFIS)⁴⁷ is a valuable collection of information on Estonian film as a whole. It also includes an app – Film koolis: õpetajate tuba⁴⁸ (Film at School: Teachers' Room) – that could serve as great guidance to teachers, if Estonian-language artistic films were easily digitally accessible for educational establishments.

The Film Museum of the Estonian History Museum provides film education through different educational programmes and the Film Trunk project, all targeted at different audiences from kindergarten to adults⁴⁹. The Film Museum does not have a position for a research fellow or curator, which complicates substantive film-related research.

The main task of the Film Archives of the Estonian National Archives is to preserve films, photos, video and audio recordings of value to Estonian culture, while ensuring convenient access to and use of them. The Film Archives value collaboration with the aim of collecting, storing and wide-scale promotion of film, photo and audio heritage, both locally and at the international level. To raise public awareness and to enrich Estonian audiovisual culture, the Film Archives organise exhibitions, screenings, conferences, seminars and other events in close cooperation with Estonian film heritage, memory, educational and academic institutions like the EFIS, Film Museum of the History Museum, EFI, ERR, MEDIT etc.⁵⁰ The Film Archives currently lack a research-based film education programme with general film education objectives, similar to those offered by a number of public archives elsewhere in the world. It should also be noted that in many countries, Film Archives also host cinematheques that strive to develop film culture.

Examples of research from the last ten years concerning the use potential of film and video in education and their impact on children, youth and society (in chronological order):

- Linn, Liis (2009). Joonisfilmi “Leiutajateküla Lotte” episoodide kasutamise võimalused I kooliastme inimeseõpetuse tundides (The opportunities of using episodes from the animated movie *Lotte from Gadgetville* in the lessons of social studies in primary school)⁵¹;
- Gendrikson, Riina (2010). Massi/popkultuuri roll Ameerika põhihoovuse väärtuste peegeldaja ning loojana ja selle võimalik mõju Eestile (The role of mass/popular culture as the reflector and constructor of American mainstream values and its possible influence on Estonia)⁵²;
- Tagel, Kristi (2010). Animatsioonide osast aatomi ehituse ja keemilise sideme teema õpetamisel põhikoolis (Role of Animations in Teaching Atomic Structure and Chemical

45 medit.tlu.ee/

46 publications.tlu.ee/index.php/bsmr/about

47 www.efis.ee/

48 www.efis.ee/et/varamu/film-koolis:-opetajate-tuba

49 www.ajaloomuuseum.ee/haridus/meil-on-agedad-haridusprogrammid

50 www.ra.ee/wp-content/uploads/2019/01/Filmiarhiivi.tegevuspohimotted_vers.1.1.pdf

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52 dspace.ut.ee/bitstream/handle/10062/15226/Gendrikson_Riina.pdf?sequence=1&isAllowed=y

õppekomplektide analüüs (New Media in Mother Tongue Teaching Programme: the Analysis of Teacher Training and Textbooks)⁶⁵;

- Muuli, Toomas (2015). Kultuuri õpetamine filmi abil III kooliastme inglise keele tunnis (Using Film for Teaching Culture in Basic School English Lessons)⁶⁶;
- Ojamaa, Maarja (2015). Kultuurilise autokommunikatsiooni transmeedialine aspekt (The Transmedial Aspect of Cultural Auto-Communication)⁶⁷;
- Raat, Nele (2015). Luule animeerimine gümnaasiumi ja põhikooli III astme kunstitunni rikastajana (Animated Poetry as an Opportunity to Enrich Art Lessons in Basic and Upper Secondary School)⁶⁸;
- Siilivälja, Aimar (2015). Eesti Rahvusringhäälingu digitaalse arhiivi saated õppematerjalina ajalootunnis (How to Use Shows from the Digital Archives of Estonian Public Broadcasting to Teach History)⁶⁹
- Tõnumaa, Gerli (2015). Animatsiooni kasutamine lasteaias õppetöös (The Use of Animation in the Kindergarten Learning Process)⁷⁰
- Aia, Heldi (2016). Põhikooli õpilaste kaasamise võimalused digitaalse õppevara väljatöötamisel loodusainete näitel (Engagement Possibilities of Basic School Students in Developing Digital Learning Resources for Natural Sciences)⁷¹
- Järvela, Romet (2016). Veenmisvõtete kasutamine Youtube'i videoblogijate näitel (Using Weapons of Influence in the Example of YouTube Bloggers)⁷²;
- Kald, Keidi (2016). Loovmängud: viiekümnendad, üheksakümnendad ja tänapäev (Creative Games: the Fifties, the Nineties and the Present)⁷³;
- Kase, Kärt (2016). Digitaalse narratiivi kasutamise võimalused lasteaias (Opportunities for Using Digital Narratives in Kindergarten)⁷⁴;
- Kotter, Eugenia (2016). Nutiseadmete animatsiooni rakenduste videojuhendid üldhariduskoolidele (Video Tutorials for Mobile Device Animation Applications in Primary Education Pedagogy)⁷⁵;
- Lindsalu, Emily (2016). Laste ekraanimeedia lemmiktegelaskujud ning nende roll laste ja vanemate igapäevaelus (Children's Favourite Characters from Screen Media and Their Role in Children's and Parents' Everyday Life)⁷⁶;
- Maripuu, Kerttu (2016). Filmi lõimivuline käsitlemine gümnaasiumi eesti keele kursusel "Meedia ja mõjutamine" Elmo Nüganeni filmi "1944" näitel (Integrated Treatment of Film in the Secondary Estonian Course Media and Influencing, Based on the Example of 1944 by Elmo Nüganen)⁷⁷;

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76 dspace.ut.ee/handle/10062/52029

77 dspace.ut.ee/bitstream/handle/10062/51697/Maripuu_2016.pdf

- Markus, Maria (2016). Koolieelse lasteasutuse õpetajate tõlgendused ja praktilised kogemused meediakasvatusest (Preschool Teachers' Interpretations and Practical Experiences with Media Literacy)⁷⁸;
- Mettus, Margit (2016). 5–6-aastaste laste arusaam soolistest stereotüüpidest läbi lastefilmide (5- to 6-Year-Olds' Understanding of Gender Stereotypes through Children's Movies)⁷⁹;
- Soone, Helen (2016). Kultuuridevahelise suhtluspädevuse arendamine inglise keele tundides (Developing Intercultural Communicative Competence in English Classes)⁸⁰;
- Talts, Piret (2016). Ekraanimeedia 11–14-aastaste Waldorfi- ja tavakooli õpilaste kasutuses (Screen Media Usage by 11–14-year-old Waldorf and Mainstream School Students)⁸¹;
- Tõnissoo, Aide (2016). Alklasside õpilastele aktsepteeritud käitumise õpetamine õppefilmide abil (Teaching Acceptable Behaviour to Primary Students Through Training Films)⁸²;
- Agur, Inger (2017). Nutiseadmete kasutamise võimalused ja riskid väikelaste arengus: Tartu linna söimerühmade õpetajate hinnangud (Possibilities and Risks in Toddlers' Development According to Tartu Nursery Teachers)⁸³
- Granström, Mikk (2017). Film kui õppevahend gümnaasiumi füüsikatunni näitel (Film as a Learning Tool in Senior High School Physics Lessons)⁸⁴;
- Lepik, Veronika (2017). Geograafia õpetamisel kasutatavate kaasaegsete meetodite seos õpimotivatsiooniga (The Relation of Contemporary Teaching Methods and Learning Motivation in Geography)⁸⁵;
- Toompuu, Mailis (2017). Meediakasvatuse ning info- ja kommunikatsioonitehnoloogia vahendite rakendamine õppetöös: ühe Kuressaare lasteaia näitel (Applying Media Education and ICT Tools in the Learning Process: the Case of a Kindergarten in Kuressaare)⁸⁶;
- Vanamb, Kerttu-Kadi (2017). Projektõppeülesandeid Andrus Kivirähki teose “Rehepapp ehk November” põhjal (Project-based learning tasks based on Andrus Kivirähk's novel *Rehepapp ehk November*)⁸⁷;
- Venno, Airi (2017). Katse kujundada õpilaste väärtuseelistusi videoklippide abil (An Attempt to Change Students' Values Using Videos)⁸⁸;
- Ärm, Triin (2017). I ja II kursuse tudengite meediapädevus eesti keele kursuse “Meedia ja mõjutamine” kontekstis (Media Literacy of 1st and 2nd Year University Students in the Context of the Course Media and its Influences)⁸⁹;
- Gurt, Gerly (2018). Eesti keele ja kirjanduse õpetajate hinnangud digivahendite kasutamisele Tartu ja Põlva maakonna koolide näitel (Use of Digital Tools: Assessment by

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89 dspace.ut.ee/handle/10062/56858

Teachers of Estonian Language and Literature, the example of Tartu and Põlva Counties)⁹⁰;

- Heinsalu, Milen (2018). 6–7-aastaste laste lemmik ekraanimeedia tegelaskujud ja nende roll laste joonistustes (6 to 7 Year Old Children's Favourite Screen Media Characters and Their Role in Children's Drawings)⁹¹;
- Hollo, Riine and Eglit, Triinu (2018). Õppevideod 4. klassi õppetöös: meediasisu loomine ja kasutamine õppeprotsessis inimeseõpetuse teemadel (Educational Videos in the Instruction of 4th Graders: Creation and Use of Media Content in the Learning process in Human Studies)⁹²;
- Laadoga, Kertu (2018). Avalike filmi- ja videoandmebaaside kasutuspraktikad Eesti aineõpetajate näitel (Practices of Using Public Film and Video Databases, An Example of Estonian Subject Teachers)⁹³;
- Oad, Mikk (2018). Õppeanimafilmid lasteaia õppetöös: õpetajate suhtumine, kogemused ja vastuvõtt (Educational Animations in the Kindergarten Study Process: Teachers' Attitude, Experience and Acceptance)⁹⁴;
- Rikkolas, Britta (2018). Gümnaasiumi valikkursuse "Kirjandus ja film" ainekava elluviimine: õpilase kaasamine multimodaalsuse põhimõtetest lähtudes (The Syllabus Implementation of Elective Course *Literature and Film* in Gymnasium: Involving a Student Basing on Principles of Multimodality)⁹⁵;
- Eensaar, Linda (2019). Juutuuberite video sisu analüüsi metoodika (Methods for Analysing YouTubers' Video Content)⁹⁶;
- Kommer, Liis (2019). Perekonna ekraanimeedia tarbimise roll 6–7-aastaste laste sotsiaalsete oskuste arengus ja pereväärtuste kujunemisel (Role of Family's Screen Media Consumption in the Development of Social Skills and Family Values of 6 to 7 Year Old Children)⁹⁷;
- Murdla, Katariina (2019). Õpilaste kultuuriline silmaring: õpilaste kultuuriteadmiste analüüs riiklike õppekavade ja kahe Eesti kooli näitel (Cultural Knowledge of Students Based on the National Curriculum and Two Estonian Schools)⁹⁸;
- Neuvonen, Tiia (2019). Lõimitu aine- ja keeleõpe kultuuri õpetamise teenistuses. Õppematerjalid kolmandale kooliastmele (Integrated Subject and Language Teaching in the Service of Teaching Culture. Teaching Materials for the 3rd Stage of Studies)⁹⁹;
- Zirk, Kristina (2019). Lapsevanemate hinnangud juhendamisstrateegiatele puuetundliku ekraani kasutamisel 1,5–3-aastaste laste seas Tartu lasteaedade näitel (Research of Parents' Supervision Methods Reflected from Kindergartens of Tartu, of How to Control Smart Gadget Usage Among 1.5-3 Year Old Toddlers)¹⁰⁰.

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96 dspace.ut.ee/handle/10062/64203

97 www.etera.ee/s/K7Wslg0pl6

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FILM EDUCATION IN THE PROGRAMMES OF ESTONIAN CINEMAS AND FILM FESTIVALS

During its ten years of operation, Artis Cinema¹⁰¹ has offered various cultural programmes to raise film awareness. The one that has been most directly related to the educational system is Literature in the Cinema, based on the compulsory reading list of the GES. Artis has also established good relationships with schools in Tallinn and Harjumaa county for coordinating group visits. Earlier, school screenings included learning materials that facilitated the analysis of the films and their use in the curriculum, but due to high staff turnover, Artis has not been doing much of this recently. The *Literature in the Cinema* film programme was not continued in the 2018/2019 academic year. However, Artis has organised a special programme of European children's films in recent years.

The Sõprus Cinema has held a film lecture series entitled Sõprus Film School since autumn 2017¹⁰². It also organises a documentary series for schools called Taking your Class to the Cinema¹⁰³ usually featuring an introductory lecture for each screening and learning materials for teachers helping to analyse the film and its subject matter. Film education and cinema culture are also promoted by organising retrospectives a few times a year, the Filmilindi Festival organised in the town of Järva-Jaani in cooperation with the Tartu Elektriteater and the Film Archive, along with various special programmes.

The Cinema Bus coordinates screenings through the cinemas network¹⁰⁴ in places where no DCP cinema projector has been installed; a network of cinema venues has been organised for that purpose to help with copies and the film programme. The Cinema Bus has been actively promoting film education since 2001 and is probably the most experienced film education organisation in Estonia, having conducted film and media literacy workshops throughout Estonia for a wide range of projects¹⁰⁵.

The Tartu Elektriteater cooperates with schools in Tartu and features a number of special programmes¹⁰⁶ introducing films and topics to viewers in Southern Estonia that would otherwise not reach the public.

Commercial cinema chains (Apollo Cinema¹⁰⁷, Forum Cinemas¹⁰⁸, Viimsi Cinema¹⁰⁹) offer discounted rates for school groups, as well as tours of the cinema venue. Similar opportunities are offered elsewhere, e.g. in Valga by Säde Cinema¹¹⁰.

The Estonian Film-makers Union¹¹¹ organises screenings of Estonian films for pupils and meetings with professional film-makers.

The youth and children's film festival Just Film¹¹² carries out film awareness activities in schools and enriches the festival programme with topical discussions and film introductions.

101 www.kino.ee/

102 kinosoprus.ee/et/movie/filmikool-0

103 kinosoprus.ee/et/movie/klassiga-kinno-1

104 kinokoda.kinobuss.ee/

105 kinobuss.ee/projektid/arhiiv/

106 elektriteater.ee/eriprogrammid/

107 www.apollokino.ee/special/KoolKinno

108 www.forumcinemas.ee/events/klässigakinnno

109 www.viimsikino.ee/News/School

110 www.valgakultuurikeskus.ee/sundmused/kino/kooliga-kinno/

111 kinoliit.ee/

112 www.justfilm.ee/

The Cinema for the Countryside (Kino Maale) festival¹¹³ programme is screened in educational and cultural venues in Estonian rural areas and also offers animation training and competitions for children and young people.

The Supernova Cinema¹¹⁴ at the BFM offers a free film programme twice a week during the academic year, for educational purposes.

The Kumu Documentary¹¹⁵ is held from September to June, during which free documentary screenings, with introductions by experts, are held every Wednesday.

Retro Cinema screenings were held in the Sillamäe library during the 2018/2019 season¹¹⁶.

Of the libraries in Tallinn, the Central Library offers film club activities and organises book and film club events for children¹¹⁷ and young people¹¹⁸ once a month.

Furthermore, schools, libraries and cinemas can borrow works from the film library of the World Education and Training Centre of MTÜ Mondo¹¹⁹.

FILM EDUCATION IN OTHER EUROPEAN COUNTRIES

The unreferenced text in this section originates from the 2013 Screening Literacy report, which was described in greater detail above in the chapter on *Screening Literacy: Film Education in Europe*. For each country, the participation of the national film fund in the promotion of film education, along with the areas of administration of ministries of culture and education, have been specified. This has been done because the cooperation between these ministries could be the key to the systematic development of film education. Some of the long-standing institutions and initiatives that can serve as examples and potential cooperation partners have been pointed out for each country.

Austria – film education in Austria is mostly based in Vienna. Film education is part of a voluntary media education strategy in Austria, which is mainly implemented through regional and local initiatives. The Austrian Film Institute has no dedicated staff for film education. Education and culture are divided between the areas of administration of different ministries in Austria.

- The educational programmes of Filmarchiv Austria¹²⁰ mainly have a theoretical focus.
- **The Austrian Film Museum**¹²¹ has always followed the educational principle of being a School of Seeing (Die Zeit) and acquainting the audience with moving pictures at an early age. The museum has long-term experience in providing film education and a rich and varied programme for audiences of all age brackets. The museum conducts a very broad range of activities in developing both theoretical knowledge and practical skills:

113 www.kinomaale.ee/

114 www.kinosupernova.ee/

115 kumu.poff.ee/est

116 www.sillamae.ee/uudised-ja-teated/-/asset_publisher/jwgkUWWOpViW/content/kolmapaevane-retro-kino-sillamae-raamatukogus

117 keskraamatukogu.ee/muusika/laste-raamatu-ja-filmiklubi-jatkub-uel-hooajal/

118 keskraamatukogu.ee/muusika/noorte-raamatu-ja-filmiklubi/

119 <https://maailmakool.ee/materjalid/filmid/>

120 www.filmarchiv.at/en/education/

121 www.filmmuseum.at/en/research__education/education

it organises screenings, trainings and summer schools and publishes an internationally acclaimed book series.

- FilmABC of the Applied Media and Film Education Institute¹²² prepared film-related teaching materials and curricula for teachers up until 2017. It also intermediated various CPD and education possibilities in the film and media sphere in Austria and elsewhere in the world, as well as various film education events, film screenings for schools, festivals, workshops and funding. It was a contact point for teachers and students to find answers to film-related questions, and it was funded by the Ministry of Education, Science and Research, the Vienna Film Fund, the Film and Music Union of the Austrian Economic Chambers, the Austrian Film Institute and the Society of Audiovisual Authors.

Belgium – in Belgium, various institutions in Wallonia and Flanders are involved in providing film education. Each of the two regions has a separate film fund: in Wallonia the film fund also develops film education, while in Flanders, this is done by other institutions. Each region has their coordination centres for education and cultural policy.

- CINEMATEK, the Belgian Royal Film Archive¹²³, is also the national film museum and library; it is located in Brussels and in addition to archiving and research activities, organising film screenings and retrospectives, it includes a film education unit with a staff of two people, providing various workshops and trainings for both young and adult audiences.
- JEF¹²⁴ is a Flemish film education coordination centre in Antwerp that mainly distributes children's and youth films and organises audiovisual training. It offers various workshops, installations, prepares teaching materials and curates a channel for short films to offer Flandrian youth an opportunity to create and experience the art of cinematography and to learn to critically evaluate the content and art of films. JEF was co-founded by the Flanders Audiovisual Fund.
- The main activity of the Wallonia-Brussels Federation Film and Audiovisual Centre is supporting film development and production, but it is also involved in film education. It supports two film education programmes: ***Cineastes in the Classroom***¹²⁵ (allows primary and secondary school teachers to invite film-makers to the school for a lecture or workshop) and ***Bringing Premieres Closer***¹²⁶ (premieres featuring meetings with film-makers in places that have no permanent cinema).

Bulgaria – the Bulgarian National Film Centre has no dedicated staff for film education. The Bulgarian National Film Archive is located in Sofia. Bulgaria has 17 cinemas belonging to the Europa Cinemas network, but no institutions focusing on film education. Education and culture are divided between the areas of administration of different ministries in Bulgaria.

Spain – responsibility for education is divided in Spain between the state, 17 autonomous regions, local governments and schools. There is no national film education strategy, but

122 www.filmbac.at/

123 cinematek.be/?node=25&description=Education

124 professionals.jeugdfilm.be/en/over-jef/wat-doet-jef

125 professionals.jeugdfilm.be/en/over-jef/wat-doet-jef

126 audiovisuel.cfwb.be/activites/cineastes-en-classe/

there are a number of local initiatives and organisations dedicated to offering film education to young people, and local funds that support this financially. Film education activities are especially frequent in Catalonia. The Film and Audiovisual School of Catalonia coordinates, supports and makes information on festivals, projects and film archives available, promoting film literacy. Education and culture are divided between the areas of administration of different ministries in Spain.

- *Cinema en curs*¹²⁷ is a film pedagogy programme for primary and secondary schools that covers workshops, teacher training, methodologies and research and started in 2005 in Catalonia; by now it has been extended to the Basque Country, Galicia, Madrid, as well as Chile and Germany. The programme was initiated by the Barcelona cultural, creative and educational organisation A Bao A Qu¹²⁸, which is one of the most active film education organisations in Spain (more about their international projects in the Proposals chapter).
- The Catalanian Film Archive (Filmoteca de Catalunya)¹²⁹ in Barcelona organises training sessions, film screenings, curator's tours and prepares didactic teaching materials to strengthen film culture and audiovisual thinking; they have a specific programme for schools. Active in Barcelona since the 1970s, the audiovisual culture centre Drac Magic¹³⁰, offers a film education programme.

The Netherlands – the Netherlands do not have a national film education strategy, but funding is available for projects and organisations that have specific ideas to promote film and media education. The purpose of the publicly funded EYE Film Institute is to coordinate, collect and distribute film education materials and initiatives and to be the leader of the national film education network¹³¹ to improve the position of film education at the national level. **Since 2019, funding has been available from the Netherlands Film Fund for pilot projects of film education centres**¹³². There is a single Ministry of Education, Culture and Science in the Netherlands.

- Cinekid¹³³ is an Amsterdam festival of children's films that also actively promotes film and media literacy by distributing information to parents and cooperating with schools, cinemas and other institutions. With funding from Creative Europe, Cinekid has launched the Wrap!¹³⁴ platform for distributing children's and youth films for educational purposes and a film streaming platform for teachers¹³⁵.
- Providing film education is one of the core functions of EYE¹³⁶. A whole floor of the museum is dedicated to film education activities and various programmes, such as *Moviezone*¹³⁷, are offered for audiences ranging from 4 years old to students in higher edu-

127 www.cinemaencurs.org/en

128 www.abaoaqu.org/en/organization

129 www.filmoteca.cat/web/ca/coneix-els-serveis-educatius

130 www.dracmagic.cat/qui-som/

131 www.filmeducatie.nl/#Ierenoverbeeldtaal

132 www.filmfonds.nl/media/inline/2019/6/25/financial_and_production_protocol_2019.pdf

133 www.cinekid.nl/en/year-round

134 www.wrapfilms.eu/

135 www.defilmvandaag.nl/

136 www.eyefilm.nl/en/edu

137 moviezone.nl/

cation. In addition to film education, EYE is a film museum and archive of about 40,000 works and accompanying materials.

- **Education has a prominent role in various festivals, institutions and cinema programmes**, e.g. HAFF¹³⁸, IDFA¹³⁹, Imagine Film Festival¹⁴⁰, Movies That Matter¹⁴¹, NFFS¹⁴², Taartrovers Film Festival¹⁴³, Pathé¹⁴⁴, Institute of Sound and Vision¹⁴⁵.

Croatia – promoting film education in Croatia is a function of the Croatian Audiovisual Centre. In cooperation with the Ministry of Science, Education and Sports, it has developed a film education programme ensuring the consistency of various national and local activities. Education and culture are divided between the areas of administration of different ministries in Croatia.

- Art-Kino Rijeka¹⁴⁶ has a specific focus on children's and youth education programmes.
- The Croatian Audiovisual Centre¹⁴⁷ is a national film fund including a film education position; media literacy initiatives were supported in 2016 with €383,660¹⁴⁸ in funding; the publication introducing the fund's objectives for 2017–2021 dedicates six pages to film literacy and the involvement of new audiences¹⁴⁹, indicating that **film literacy is an issue of strategic importance in Croatia**. The Croatian Audiovisual Centre cooperates closely with the Croatian Film Association¹⁵⁰ to enhance film literacy.
- *The Seventh Continent*¹⁵¹ is an educational film programme for children, youth and teachers organised in cooperation with the Museum of Contemporary Art, in Zagreb.

Ireland – the Irish Film Institute (IFI)¹⁵² has made a thorough contribution to developing an educational strategy and related activities. **Education is one of the top three priorities of the IFI**. It screens films and places them in various educational contexts; works directly with schools across Ireland and reaches 18,000 pupils a year, organises events for families and seniors and offers an evening course in film education. A fair amount of investments have been made in research toward planning the IFI's activities. The Irish Film Archive is part of the IFI structure. The IFI receives some of its funding from the Irish Film Council, which is the main source of funding for the Irish film industry. Education and culture are divided between the areas of administration of different ministries in Ireland.

138 www.haff.nl/en

139 www.idfa.nl/en/

140 imaginefilmfestival.nl/en/

141 www.moviesthatmatter.nl/english_index/education/young_amnesty_film_days

142 nffs.nl/

143 www.taartrovers.nl/filmfestival/en

144 www.pathe.nl/school

145 www.beeldengeluid.nl/en/collection/collection-access-education

146 www.art-kino.org/en/

147 www.havc.hr/eng/about-us/havc

148 www.havc.hr/file/publication/file/havc-factsfigures-web.pdf

149 www.havc.hr/file/publication/file/havc-nacionalni-program-2017-2021.pdf

150 www.hfs.hr/Default_e.aspx

151 www.sedmikontinent.org/

152 ifi.ie/learn/about

- The Fresh Film Festival¹⁵³ provides year-round film-making training and hosts Ireland's Young Film-maker of the Year competition.

Iceland – the nationally commissioned report on Film Education in Iceland, published in February 2012, mentioned the need to make film literacy a regular part of primary and secondary education, and not only for the purpose of producing the next generation of film-makers, but rather because young people watch films anyway and cinematography plays an important role in shaping their views and philosophies. The Icelandic Film Centre has no staff dedicated to film education. The relevant ministry in Iceland is the Ministry of Education, Science and Culture.

- The Icelandic Film School¹⁵⁴ provides CPD to teachers for applying visual media in teaching, as well as various summer courses and training sessions for schools.

Italy – since September 2012, national rules and study targets have been applied to teaching film education in art schools at the secondary school level. In Italy, support for film education is organised separately in each region and film education is provided by various institutions (museums, film archives, media and film libraries, local governments, societies, cinemas, etc.). Film education activities are also supported by ANEC (National Association of Italian Cinema Owners) and Circuito Cinema (the cinema network). The national public broadcasting company has a special education channel, RAI Scuola, that develops study materials for pupils and teachers. Education and culture are divided between the areas of administration of different ministries in Italy.

- The Bologna Film Archive¹⁵⁵ and Milan Film Archive¹⁵⁶ offer education programmes based on archive films.
- The National Cinema Museum¹⁵⁷ in Turin offers a large amount of educational programmes for schools (from primary to upper secondary school, plus teachers), families and groups.

Greece – in Greece, film education was promoted for a long time by the non-profit organisation Karpos, as well as a few film festivals and cinemas, until the national EKOME centre was established in 2017, which should be responsible among other things for enhancing film literacy. The Greek Film Centre has no staff designated to film education. Education and culture are divided between the areas of administration of different ministries in Greece.

- One of the three areas of activity of EKOME (National Centre of Audiovisual Media and Communication) is the promotion of audiovisual and digital education in Greece, which includes the development of film literacy¹⁵⁸. **The White Paper of EKOME on Media & Information Literacy was published in English in 2019¹⁵⁹.**

153 freshfilmfestival.com/about/about-fresh/

154 icelandicfilmschool.is/thehistory/

155 www.cinetecadibologna.it/en/studiare

156 www.cinetecamilano.it/scuole

157 www.museocinema.it/en/museo-e-mole-antonelliana/educational-department

158 www.ekome.media/educate/

159 www.ekome.media/wp-content/uploads/The-White-Paper-of-EKOME-on-Media-Literacy_2019.pdf

- Founded in Athens in 2008, Karpos¹⁶⁰ is a non-profit organisation for media and film education that provides training for young people, adults and institutions, prepares media and film literacy syllabi and participates in international projects. On the initiative of Karpos, pilot syllabi on film literacy have been developed in Greek general education schools and teachers and pupils have been trained.
- The Thessaloniki Film Festival offers a film education programme in cooperation with the Thessaloniki Cinema Museum¹⁶¹: film-making training is provided for both feature films and documentaries, and a film library has been compiled to distribute Greek films in schools and provide teaching materials.

Cyprus – the Cyprus Ministry of Education, Culture, Sports and Youth is responsible for film policy in Cyprus. The only institution promoting film education in Cyprus is the international children's film festival ICFFCY, which also organises various workshops and trainings.

Lithuania – the Lithuanian Film Centre¹⁶² organises and supports various film education activities: a streaming environment and database of film education resources for teachers, offering access to Lithuanian films and the related teaching materials and terminology; conducting film education seminars and documentary workshops in schools across Lithuania; presenting the European Film Academy Young Audience Award; introducing 20th century audiovisual archives in the classroom, and a competition for young film critics. Film education is funded from the budget of the Ministry of Education (€35,000-50,000 per year, depending on the scope of the projects). Education and culture are divided between the areas of administration of different ministries in Lithuania.

- Meno Avilyš¹⁶³ is a non-profit organisation promoting film education and cinema culture, since 2005. It participates actively in reputable international projects such as *Moving Cinema*¹⁶⁴, *CinEd*, *Le Cinéma, cent ans de jeunesse*¹⁶⁵; organises a film camp every summer; pursues strategic cooperation with the Lithuanian Council for Culture and the Education Innovation Centre to teach critical and creative literacy to teachers and pupils across Lithuania; delivers documentary workshops for roughly 50 days per year and has assumed the task of restoring Lithuanian documentary films and making them available through a platform created by Meno Avilyš¹⁶⁶.
- Kino Skalvija is an art house cinema in Vilnius, one of whose important activities is the operation of a Film Academy¹⁶⁷ and the promotion of film education. The Skalvija Film Academy was established in 2007 to host lectures for ages 14 to 18. The Academy delivers a two-year training programme attended twice a week; participants can choose between three curricula: feature film, documentary, and film theory and analysis. The trainees are guided and advised by professional film-makers and their works are publicly

160 www.karposontheweb.org/workshops/?lang=en

161 www.filmfestival.gr/en/museum/educational/26106-general-info

162 www.lkc.lt/en/education/

163 www.menoavilyš.org/en/847213/about_us/about_us

164 movingcinema.eu/

165 www.cinematheque.fr/cinema100ansdejeunesse/en/

166 www.sinemateka.lt/en/

167 skalvijokinoakademija.lt/about/

screened in the Skalvija Cinema. The cinema also has a programme for students and teachers¹⁶⁸.

- Nanook¹⁶⁹ is a non-profit organisation promoting documentary films and quality media; it is involved in journalism and training pupils and teachers.
- Young Blood¹⁷⁰ is a film school that was started by young professional film-makers and admits 15 students every year. The programme consists of four courses, two of which are focused on production and two on acting. Students attend two 3-hour lectures or seminars every week.

Latvia – the Latvian Film Centre has a film programme for schools (*Kino školās*) accompanied by study worksheets, and it has made a selection of over 100 Latvian films available free of charge within Latvia¹⁷¹. In the first half of 2019, one of the world's prime works on film education, *Film Art. An Introduction*¹⁷² by David Bordwell and Kristin Thompson, was translated into Latvian in a cooperation between the Latvian Film Centre and Creative Europe. The Film Centre has no staff dedicated to film education. Education and culture are divided between the areas of administration of different ministries in Latvia.

- The Riga International Film Festival has a special focus on children and youth and it offers various educational activities to these groups¹⁷³.
- The Riga Film Museum¹⁷⁴ offers various workshops and school programmes in addition to exhibitions; it prepares printed materials on film history and culture and has held evening school lectures on film theory for over ten years.

Luxembourg – Film Fund Luxembourg, along with the Luxembourg Ministry of Culture and the National Audiovisual Centre, provide financial support for film education projects. The Film Fund has no staff dedicated to film education. Education and culture are divided between the areas of administration of different ministries in Luxembourg.

- The National Audiovisual Centre is the national film archive that makes audiovisual heritage available for educational and cultural purposes and promotes cinema culture. They have an audiovisual archive, a photography, video and sound studio for various training events, a library, two cinema halls and a department of pedagogy and training¹⁷⁵. The latter offers educational programmes for schools and adults (from amateurs to professionals).
- The Luxembourg Cinémathèque¹⁷⁶ preserves and promotes film heritage. It uses its cinema hall for retrospectives and various events promoting cinema culture: film conferences, round tables, youth projects, film nights for seniors, film concerts and festivals.
- The programme of the Luxembourg City Film Festival¹⁷⁷ places great emphasis on screenings and workshops for schools.

168 www.mokausiiskino.lt/

169 nanook.lt/en/

170 youngblood.lt/#pagr-paveikslukas

171 www.filmas.lv/

172 nkc.gov.lv/en/uncategorized/news/launch-latvian-language-edition-film-art-introduction/

173 rigaiff.lv/2019/en/programme-2019/kids-weekend/

174 www.kinomuzejs.lv/en/

175 cna.public.lu/fr/pedagogie-formation/index.html

176 www.vdl.lu/en/visiting/art-and-culture/film/cinematheque

177 www.luxfilmfest.lu/en/films-scolaire

Malta – Malta has no national film education strategy, while media literacy (including film literacy) development should be one of the tasks of the Educational Services Department of the Ministry for Education and Employment. The Malta Film Commission has no staff dedicated to film education. The National Art Centre promotes cinema culture and engages with young people¹⁷⁸. Education and culture are divided between the areas of administration of different ministries in Malta.

Norway – The Norwegian Film Institute (NFI) coordinates film education activities in Norway and contributes to the development of film literacy materials. Until 2016, the NFI ran the filmport.no website that united young film-makers and film enthusiasts. **The NFI has had the task of developing visual literacy among youth in and outside the school since 1993, for which purpose it has a Cinematheque, Film Culture and Education Department¹⁷⁹ that includes a children’s weekend cinematheque¹⁸⁰.** The NFI acquires educational rights concerning films to promote film culture and distributes these within the education network. **The NFI supports film-related CPD, the activities of cinematheques and film clubs, activities promoting film culture, and the development/production of at least five children’s and youth films each year.** Education and culture are divided between the areas of administration of different ministries in Norway.

- Filmrommet¹⁸¹ is a platform distributing films and related study materials to libraries and schools.
- The Norwegian Federation of Film Societies¹⁸² distributes films, organises seminars and workshops and enhances film and media literacy among its members. It places special emphasis on the creation of children’s and youth film clubs.
- The Tromsø International Film Festival¹⁸³ organises screenings for pupils throughout the year and has a *TIFF Junior*¹⁸⁴ section especially for young people.

Poland – in 2011, the Polish Film Institute (PFI) called into existence the Film Education Coalition¹⁸⁵ to **formulate a national film education strategy, the initial objectives of which are as follows: to make films more accessible to young people; to encourage critical understanding of films among young people; to popularise the usage of films in teaching about culture and society; to provide young people with opportunities to make films to develop their creativity; and to implement a CPD programme for teachers and other film educators to raise standards of delivery and the quality of film education practices and projects.** Film education is the responsibility of the Department for Distribution and Marketing of Film Culture of the PFI. Over €1.6 million was allocated for film education activities in 2019¹⁸⁶. Education and culture are divided between the areas of administration of different ministries in Poland.

178 www.kreattivita.org/en/

179 www.nfi.no/eng/about-us/mandate-and-organisation

180 www.cinemateket.no/barnas-cinemathek

181 filmrommet.no/

182 filmlubb.no/english/

183 tiff.no/en/information/tiff-whole-year-through

184 www.tiffjunior.no/2019/seminarer/

185 www.koalicjafilmmowa.pl/

186 en.pisf.pl/funding/operational-programmes

- **School Film Library** (*Filmoteka szkolna*)¹⁸⁷ is a programme initiated by the PFI in 2009 and, since 2016, has been administered by the Audiovisual Institute, which is part of the Polish Film Archive. The programme integrates Polish film heritage into the education system. The films of the School Film Library are integrated into various syllabi and are available to primary and secondary schools and divided into specific curated sections, such as *On the Crossroads of History, Equality, Diversity, Democracy*, etc. In addition to making films available, the programme prepares teaching and accompanying materials for the films (thematic lesson materials, collections of articles, interviews, etc.) and organises seminars and workshops to support a broader distribution of film clubs, develop teachers' skills, such as teaching how to thoroughly analyse films, etc. All the materials have been approved by the Polish education system and made available through a carefully curated website.
- The Polish Film Academy¹⁸⁸ is a two-year programme introducing Polish film history.
- The National Film Archive¹⁸⁹ offers film education to various target groups.
- The dedicated film education website EdukacjaFilmowa¹⁹⁰ is a contact point for teachers, cinemas, young film enthusiasts and parents who want to know how to apply film art in teaching, what criteria to set for film education, how to become part of the film community, and why families should visit the cinema all together, etc.
- The Polish network of art house cinemas¹⁹¹ also promotes film education.
- New Horizons of Film Education¹⁹² is a film education initiative accompanying the film festival of the same name. The initiative organises educational screenings in the cinemas of nearly 50 Polish cities, distributes films of an educational potential, prepares materials teaching the specificity of cinematography, teaches film-making to ages 4 to 12, and teaches teachers to make films and apply film-making skills in their work.
- There is also a film therapy organisation¹⁹³ that studies the possible applications of cinematography in psychotherapy, and the impact of films on intellectual maturity, etc.

Portugal – there is no national film education strategy in Portugal, while on the regional level, in the Algarve region, film education is integrated into the curriculum. Portugal has a fairly well-developed network of cinema clubs that organises screenings and other events promoting cinema culture. The national Institute of Cinema and Audiovisual (ICA) has no dedicated staff for film education, but allocates support for promoting film literacy. The Portuguese national broadcasting company organises film-making courses for secondary school pupils. The theoretical side of film education is developed by the Portuguese Film Archive, Film Museum and Cinemateca. Education and culture are divided between the areas of administration of different ministries in Portugal.

- Lumière's Children¹⁹⁴ is a film education organisation of long-term traditions that actively participates in international cooperation projects and teaches practical film-making skills to the Portuguese youth.

187 www.filmotekaszkolna.pl/

188 akademiapolskiegofilmu.pl/en

189 www.fn.org.pl/en/page/440/education.html

190 edukacjafilmowa.pl/

191 www.kinastudyjne.pl/

192 nhef.pl/english

193 kinoterapia.pl/about-kinoterapia/

194 osfilhosdelumiere.com/o-proyecto/

France – film education is delivered in a cooperation between three parties: the ministries for culture, education and agriculture, local governments, and the film industry and cinemas. The French National Centre for Cinema (CNC), under the Ministry of Culture, is responsible for the sustainability of film culture. **France has a national film education strategy that is followed in supporting film education, while visual, film and audiovisual education plays an important role in the French school system from basic school level.**¹⁹⁵ Education and culture are divided between the areas of administration of different ministries in France.

- The CNC has developed various programmes for schools, such as *Ecole et cinéma*¹⁹⁶, *College au cinéma*¹⁹⁷, *Lycéens et apprentis au cinéma*¹⁹⁸, all of which cover classroom activities and cultivate cinema-visiting habits and a love of cinema in young people through viewing, film-making and shared experiences. The organisation *Passeurs d'images*¹⁹⁹ is supported as a part of extracurricular education; the organisation encourages young people in small towns to make films, show their films and receive guidance from professionals; the programme ends with a ceremonial screening in Cinémathèque Française every year. Materials helping explain the film language and background are prepared for the screenings.
- Special educational programmes for the young audience are common in French cinemas. In 2012, there were 1,074 art house screens in France, of which 230 had programmes for young audiences.
- Cinémathèque Française organises the international film education training *Le Cinéma, cent ans de jeunesse*²⁰⁰ for young people aged 6 to 18. The programme is delivered from September to June and addresses a specific topic every year, such as places and stories, games, climate, colour, etc. The training is addressed to young people and film-makers who guide the youth in their film-making pursuits. The programme ends with a ceremonial screening of the films made by all the participants, held in Paris. Of the countries near Estonia, Lithuania and Finland have joined the programme.

Sweden – the Swedish Film Institute has a separate fund to support children and young people 201, from which funding is allocated to local governments and schools that want to improve children's and young people's access to films and offer them deeper knowledge about the nature of cinema. Support is granted to regional film centres (there are 19 of these in Sweden) and to schools by providing film programmes with study materials and worksheets. Nearly €300,000 is granted to support film education every year, and almost 35 study materials are prepared (€20,000), seminars and conferences are organised (€30,000), special projects are initiated (€15,000) and wages paid (€150,000). The annual film education budget is nearly €500,000. The Film Institute building also houses the Swedish Film Archive, Film Museum and Cinematheque. A list of institutions and projects dedicated

195 www.education.gouv.fr/cid21004/l-education-a-l-image-au-cinema-et-a-l-audiovisuel.html

196 www.cnc.fr/professionnels/enseignants/ecole-et-cinema/organisation-et-mode-d-emploi

197 www.cnc.fr/a-propos-du-cnc/missions/education-a-l-image/college-au-cinema

198 www.cnc.fr/professionnels/enseignants/lyceens-et-apprentis-au-cinema/organisation-et-mode-d-emploi

199 www.passeursdimages.fr/2018-wp/

200 www.cinematheque.fr/cinema100ansdejeunesse/en/

201 www.filminstitutet.se/en/funding/funding-from-the-swedish-film-institute/children-and-adolescents/funding-for-film-culture-activities-for-children-and-young-people/

to film education is available here²⁰². Education and culture are divided between the areas of administration of different ministries in Sweden.

The film and distribution chain Folkets Bio has a film pedagogy initiative under which film and media study materials are prepared for a better understanding of films²⁰³, film literacy is promoted and cinema is brought to the classroom.

The cinema network Biografcentralen²⁰⁴ and the Swedish Film Clubs Federation²⁰⁵ help coordinate the activities of Swedish cinemas and organise initiatives to reach younger audiences.

Romania – the main film education initiative in Romania is the Educatiff²⁰⁶ programme of the Transylvania International Film Festival. The Romanian National Film Centre extends financial support to film education activities. Education and culture are divided between the areas of administration of different ministries in Romania.

Germany – Germany is a federation of 16 constituent states, each of which has their own education policy. Most of the states have formulated their film education strategies. On the initiative of the film education coordinating organisation Vision Kino, established in 2005 in cooperation between the media and cultural commissioner of the Federal Chancellor, the German film producers' and distributors' association and the German Federal Film Council (FFS), a strategy was prepared for organising film weeks in schools and film education standards were set, which the representatives of each state follow. In the German cultural space, film education is very closely related to using the marketing and commercial potential of distributed films²⁰⁷. Film education in Germany is closely related to international media education policy and media literacy development, and the cinema is regarded as a form of mass media rather than art²⁰⁸. Education and culture are divided between the areas of administration of different ministries in Germany.

- BJJ (Bundesverband jugend und film) is the German Federation of Film Clubs for Children and Young People, which has over 1000 contact points across Germany to which the Federation distributes film copies, study materials and training in order to ensure the involvement of youth in film culture²⁰⁹.
- The German Film Institute and Film Museum in Frankfurt offers a broad selection of activities promoting film education and culture to various age groups²¹⁰. Deutsche Kinemathek²¹¹ in Berlin offers similar activities.
- Vision Kino²¹² is the main organisation that coordinates film education in the country. It is active throughout the states and organises cinema weeks in schools, prepares study

202 www.filminstitutet.se/sv/fa-kunskap-om-film/filmiskolan/filmpedagogiskt-lexikon/

203 filmpedagogerna.se/

204 www.biografcentralen.se/about/

205 www.filmstudio.se/english

206 tiff.ro/en/educatiff

207 www.ingentaconnect.com/content/ioep/fej/2018/00000001/00000002/art00002

208 www.ingentaconnect.com/content/ioep/fej/2018/00000001/00000001/art00003

209 www.bjf.info/bjf/english.htm

210 www.dff.film/en/education/education-profile/

211 www.deutsche-kinemathek.de/en/visit/education

212 www.visionkino.de/

materials to accompany films, conducts discussions and seminars, participates in international projects, cooperates with local German festivals, and gives educational advice concerning the films distributed to cinemas. The budget of Vision Kino is approved from the German Federal Film Board (FFA) funds.

Slovakia – the Slovak Audiovisual Fund is the main source of funding for the film industry in Slovakia; 3% of their budget is allocated for education, training, research and publishing²¹³. This money is used to prepare materials for schools and universities that help understand the art of film-making. A few years ago, Slovak television broadcast a 40-episode series entitled *Media Spiies*, which taught media and film literacy to children, parents and teachers. The Slovak Film Institute is essentially the national film archive, the main objective of which is to preserve film heritage and make it available; it does not focus on film education. Education and culture are divided between the areas of administration of different ministries in Slovakia.

Slovenia – one of the strategic goals of the Slovenian Film Centre²¹⁴ is to encourage the development of film and audiovisual culture, the development of audiovisual creativity on the secondary school level, and a broader spread of film education. The Centre has a current film education strategy and many organisations are engaged in film education: as many as 30, according to the Centre's website. The Centre's film education budget is €70,000-140,000 a year, depending on the content of the projects. In the 2019/2020 academic year, film subjects will be taught on an elective basis in the basic and secondary schools of Slovenia. Theatre and film specialisation was launched in three secondary schools in 2017/2018. Film education consists of three 35-hour modules in basic school, which can be delivered on the general education, vocational and secondary school levels. The film module for secondary schools consists of four parts of over 35-hours²¹⁵. Education and culture are divided between the areas of administration of different ministries in Slovenia.

- The Kinodvor cinema in Ljubljana is probably one of the reasons why film education is actively pursued in Slovenia. The cinema has very long-term traditions of educating its audience and young people²¹⁶.
- The Kino Otok and Isola International Film Festival²¹⁷ is another initiative with a programme rich in film education content.
- Vizo Institute²¹⁸ promotes film education workshops, a youth-orientated film festival and other activities developing film literacy.
- ZVVIKS²¹⁹ is an animation studio that has the promotion of film education as one of its outputs.

213 www.avf.sk/english.aspx

214 www.film-center.si/en/film-in-slovenia/film-education/

215 www.kinodvor.org/en/the-latest-updates-in-film-education/

216 www.kinodvor.org/en/cinema-and-more/

217 www.isolacinema.org/en/home-2/

218 vizo.si/eng/

219 zvwiks.net/en/zvwiks-edu/

Finland – even though Finland has no nationally coordinated strategy for film education, there are several organisations that are actively engaged in enhancing film and media literacy. The main film fund – the Finnish Film Foundation (SES), has no staff dedicated to film education. The Ministry of Education and Culture is a single ministry.

- Ihmefilmi²²⁰ distributes film classics for young people and promotes film education through film history and aesthetics.
- KAVI, the National Audiovisual Institute, engages in a large number of activities relating to audiovisual heritage. Its Department for Media Education and Audiovisual Media has issued a number of publications on media education²²¹.
- Kelaamo²²² offers training and a platform for young amateur film-makers to share and view their works.
- **Koulukino²²³ is a non-profit organisation that creates study materials for cinema distribution films in order to improve film literacy and promote cinema traditions and integration of films into the school programme. To that end, Koulukino cooperates with teachers, schools, cinemas, distributors and producers.**
- Metka is a media education centre²²⁴ that promotes film literacy as a part of its media literacy work.

United Kingdom – each part of the UK has its own national film education institution: the BFI Education and Research Department in England²²⁵, the Education Department of Northern Ireland Screen in Northern Ireland²²⁶, Screen Alliance Wales²²⁷ and Film Cymru Wales in Wales²²⁸ and the Education Department of Screen Scotland in Scotland²²⁹. All of these institutions serve as national contact points for film education issues and funding possibilities. The English film education strategy *Film: 21st Century Literacy*²³⁰ was formulated in 2012. In Northern Ireland, a strategic film and media education document was prepared in 2004²³¹ (and is considered by some sources to be the best system in Europe for integrating film and education²³²). The guiding document in Wales is the *2016 Audit of Film Education in Wales*²³³. In Scotland, the latest strategy concerning film education was published in 2014²³⁴. Education and culture are divided between the areas of administration of different ministries in the UK. Film education is funded mainly from the resources of the

220 ihmefilmi.fi/

221 kavi.fi/en/meku/publications

222 www.kelaamo.fi/

223 www.koulukino.fi/in-english

224 mediametka.fi/metka/metka-centre-for-media-education/

225 www.bfi.org.uk/education-research

226 www.northernirelandscreen.co.uk/education/

227 www.screenalliancewales.com/education/

228 www.filmcymruwales.com/index.php/en/film-educators

229 www.screen.scot/film-education

230 www.bfi.org.uk/sites/bfi.org.uk/files/downloads/film-21st-century-literacy-teaching-using-film-statistical-evidence.pdf

231 www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-case-for-moving-image-media-education-in-northern-ireland.pdf

232 www.ingentaconnect.com/contentone/ioep/fej/2018/00000001/00000001/art00002?crawler=true&mimetype=application/pdf

233 http://www.filmcymruwales.com/attachments/article/100/FHW-FFCW%20Edu%20Audit.pdf

234 www.creativescotland.com/_data/assets/pdf_file/0007/28915/Creative-Scotland-On-Screen-Film-Strategy-2014-17.pdf

national lottery fund under the Department for Digital, Culture, Media & Sport²³⁵.

- Film education training, screenings and resources are also offered by the following organisations and film festivals: Doc Academy²³⁶, Film Education²³⁷, Film House Cinema²³⁸, Foyle Film Festival²³⁹, Into Film²⁴⁰, It's My Shout²⁴¹, Screenonline²⁴², Screening Shorts²⁴³, Young Film Academy²⁴⁴.

Denmark – activities for children and young people are a high priority for the DFI, the largest coordinating and supportive force in promoting film education in Denmark. Education and culture are divided between the areas of administration of different ministries in Denmark. Funding for film-making is regulated by the Film Act.

- **The DFI has a special department for children and youth²⁴⁵, the motto of which is “Experience, Understand, Create”. 25% of the DFI’s budget is spent on the development and production of children’s and youth films and computer games, supporting their distribution, creating film education materials, organising screening in schools, training teachers, supporting festivals, international cooperation projects and many other activities. They have a streaming platform, Filmcentralen²⁴⁶, for education institutions, which facilitates the use of films in studies, and a film programme for schools at local cinemas titled *Film I Skolen*. Since the launch of *Film I Skolen* and *Filmcentralen* in 1997, cinematography reaches 90% of Danish schools and most of the pupils in those schools.**
- Station Next²⁴⁷ is a film club for Danish youths aged 13 to 18, for whom it organises over 10,000 training activities each year. Their teaching staff are professional film-makers and their goal is to offer practical and easy-to-apply training.
- The Danish Broadcasting Corporation has a special focus on activities for schools²⁴⁸.
- The Animation Workshop²⁴⁹ in Viborg is an art school for secondary and higher education levels.

Czech Republic – the Czech Film Fund does not support film education from its budget. Film education is supported directly from the budget of the Ministry of Culture and amounted to €134,000 in 2018 (data from the document Film and Audiovisual Education 2019, published since 2014 with support from Creative Europe, enclosed to this document as Annex

235 <https://www.gov.uk/government/organisations/department-for-digital-culture-media-sport>

236 docacademy.org/

237 www.filmeducation.org/

238 www.filmhousecinema.com/learning

239 www.foylefilmfestival.org/content/schools

240 www.intofilm.org/about

241 www.itsmyshout.co.uk/

242 www.screenonline.org.uk/education/index.html

243 screeningshorts.org.uk/

244 www.youngfilmacademy.co.uk/about/

245 www.dfi.dk/en/english/children-and-youth/experience-understand-create

246 filmcentralen.dk/

247 station-next.dk/english/about-station-next

248 www.dr.dk/skole

249 animationworkshop.via.dk/

2 – Film Education in the Czech Republic. This document provides the best overview of the situation of film education in the Czech Republic). Thanks to active leaders, film education is regularly discussed by education policy makers. Education and culture are divided between the areas of administration of different ministries in the Czech Republic.

- The Czech Association for Film and Audiovisual Education²⁵⁰ is an umbrella organisation uniting various state institutions, non-profit organisations, museums and festivals that want to promote film education in the country.
- The Czech National Film Archive has made a compilation of Czech animation classics and distributes it for educational purposes; it also organises screenings, workshops and lectures for children and adults²⁵¹.
- The Zlín Film Festival for Children and Youth²⁵² is an active promoter of film education (conferences, workshops, etc.).

Hungary – although there is no national film education strategy in Hungary, the national curriculum includes compulsory media and film education subjects. The Ministry of Education and Culture is a single ministry.

- The Children's Film Academy (GYUFA)²⁵³ is an institution in Budapest that produces and distributes children's films and offers film education for children and youth.
- The Hungarian Film Fund, in cooperation with the Hungarian National Film Archive, participates in the international CINARTS project, the goal of which is to create an educational environment teaching visual arts to pupils from 6 to 18 years old and their teachers²⁵⁴. A strategy for digitalisation of public collections is also being formulated in cooperation with the film archive in order to integrate film heritage into general education²⁵⁵. Promotion of film education is within the competence of the NFI's Training and Innovation Department.
- The Hungarian Moving Image and Media Education Association²⁵⁶ has helped to prepare the national syllabus *The Culture of Moving Pictures and Media Awareness*, which has been taught to the 9th through 11th grades in Hungarian schools since the 1998/99 academic year (the author of the syllabus László Hartai said in Copenhagen in January that the subject was likely to be removed from the compulsory curriculum). It also trains teachers across Hungary.

Switzerland – the promotion of film education in Switzerland is coordinated by the Association for Promotion of Visual Education²⁵⁷ that was established in 2011 for the purpose of uniting the main institutions, projects and experts to enhance film literacy. The Swiss Film Archive in Lausanne is one of their active cooperation partners. The Swiss Film Fund has no staff dedicated to film education. Film education activities are part of the programmes

250 www.filmvychova.cz/en/

251 nfa.cz/en/education/about/

252 www.zlifest.cz/en/

253 www.gyrekfilmakademia.hu/en/about-2/

254 cinarts.eu/cinarts.pdf

255 mf.hu/en/training

256 www.c3.hu/~mediaokt/angol.htm

257 www.cineducation.ch/

of many festivals (Castellinaria²⁵⁸, Fantoche²⁵⁹, Locarno²⁶⁰, Swiss Youth Film Festival²⁶¹, Winterthur²⁶², Zürich²⁶³). Education and culture are divided between the areas of administration of different ministries in Switzerland.

- The international film clubs network Magic Lantern for children aged 6-12 originates from Switzerland²⁶⁴.
- Roadmovie²⁶⁵ is a cinema bus promoting cinema culture and enhancing film literacy across Switzerland.
- The University of Zurich offers teacher training in film literacy²⁶⁶.

258 www.castellinaria.ch/

259 fantoche.ch/en/schools

260 www.locarnofestival.ch/pardo/Locarno-Young.html

261 jugendfilmtage.ch/workshops/

262 www.kurzfilmtage.ch/EN/Festival/Shorts_Classroom

263 zff.com/en/festival-info/side-events/?s=zff-for-pupils

264 www.lanterne-magique.org/?

265 roadmovie.ch/en/film-literacy/

266 www.film.uzh.ch/en/services/filmbildung.html

An Overview of the Deficiencies of Film Education in Estonia

FILM EDUCATION WORKSHOPS IN AUTUMN 2018

In September 2018, two workshops were carried out in cooperation with PriceWaterhouseCoopers Estonia to discuss the problems with film education and the expected future developments in connection with the preparation of a document concerning the future of Estonian film.

Below is a short summary of the workshop discussions surrounding the current problems with film education and the desired outcomes and methods that are needed to remedy them.

List of workshop participants: Reet Sokmann (EFIS); Katrin Saks (BFM); Mikk Grans-tröm (Just Film-PÖFF/Tallinn 32nd Secondary School); Mikk Rand (Cinema Bus); Lia Liin (Puppet Film Studio); Kristi Salum (HITSA); Maria Mang (Film Museum/Tallinn Järveotsa Gümnaasium); Liis Nimik (Estonian Documentary Guild); Kristel Lipand (Sõprus Cinema); Kadri Raigo (Sõprus Cinema); Kristi Vinter-Nemvalts (TLU School of Educational Sciences); Eva Näripea (Film Archives of the National Archives of Estonia); Peeter Torop (UT Transmedia Research Group); Andris Feldmanis (Estonian Screenwriters' Guild).

All the participants agreed that shaping a film-watching habit is important in order to broaden the horizons of children and young people and developing their analytical skills, while it is critical to link these skills with those of film-making, as this is the only way to learn and teach film literacy. There is currently no systematic approach to teaching, speaking about film literacy and organising events, workshops and trainings, as there is a lack of planned coordination and funding. The only approach to film education that was considered correct was to educate children, while supplementary lessons could be given to all other age brackets.

Why is film education important?

- As the visual world is something that is integrated into all taught subjects, it was agreed that a specific subject should be added to the curriculum that would teach what visuality represents in the modern world, how a visual world is created, how to express oneself through visual language and how to apply these skills of expression to other subjects so as to creatively enrich the learning process.
- The art of film-making gives teachers a number of transferable skills, including analytical and problem-solving skills. The skill to analyse audiovisual material is as important as functional reading.
- By 2030, two skills will be of vital importance: transmedia literacy (digital literacy, film

literacy, understanding of various media channels) and general digital literacy. Reading complete texts will become more difficult as the ability for extended concentration deteriorates, which is why visual fragments will play a major role in motivating children to read – it is a playful approach that stimulates and maintains interest.

- Film is one of the best ways to teach learning skills in the 21st century and requires no direct specific study materials; rather, children and young people should be familiarised with the art of film-making – to learn to convey and share the feelings that a film inspires. Film education is an excellent way to support all potential general competencies²⁶⁷ that the current education system should teach.

What do we have?

- EFIS has done extensive work in developing various thematic programmes based on Estonian film heritage.
- Short films, the short documentaries series Estonian Stories, and longer documentaries are very effective in a classroom setting.

What should be done?

- Estonian films should be available for all digital devices, allowing students and teachers in the education system to be able to watch films for learning purposes free of charge (at least the film heritage of the pre-independence period, as well as short films, animation films and documentaries after their cinema distribution has ended). In addition to improving the availability of films, a methodology should be developed for preparing study materials that help to understand and analyse film language, film aesthetics and means of expression. Film has to reach every teacher and it is important to develop media literacy as early as preschool. Learning about the language of sound and image should become a normal part of life for every child.
- Audiovisual education must become a fully-fledged part of teacher education, both to enable subject teachers to employ the possibilities of film and to training specialised film studies teachers. The education system lacks courses on the moving image. As understanding stories is a general competence, the aim should be to create and develop learning materials to provide general competences – from the analysis of paintings to the analysis of films. This should be value-based teaching in which empathy is increased by developing analytical skills.
- The thematic programmes developed by EFIS should be systematically integrated with the study needs of subject teachers' associations, while the film and education communities should work together to produce materials that would help to involve film-makers in education. This will help to use films as a methodological study aid at schools (for example, recommending that teachers give students an assignment to explore the material in the ERR archives).
- Making Estonian-language films for children and youth must be a priority, as it helps to raise a new generation of cinema-goers, create cultural intersections, and open up the educational potential of film.
- Auteur cinema must remain – it is very important to develop and reinforce the skill of distinguishing between the art of film-making and other media, as film should always

267 opekava.innove.ee/wp-content/uploads/sites/6/2017/05/9%C3%9Cldp%C3%A4devused-aine%C3%B5petuses_TLU.pdf

justify its artistic value, especially as auteur cinema speaks in a language that cannot be defined briefly and does not offer simple answers on the scale of right and wrong. Knowledge of the richness of auteur cinema helps one learn how to notice and analyse the surrounding world and improves the understanding of one's position among other people. In other words, a wide-ranging experience of the possibilities in the world of cinema allows the viewer to get to know themselves and the surrounding world a little better.

- The state has so far supported the acquisition of technical skills, but not the skill of reflection. What needs to be taught is the how and why of storytelling.
- Alongside a mandatory reading list, there should be a mandatory list of films to watch, and teachers should have detailed knowledge of films – the historical context at the time of making a film, film history, the relation to cultural history and social topics. Film history and visual images offer a great opportunity to link Estonia's cultural history with that of the rest of Europe.
- Creating a system of film study scholarships would allow for the directing of film specialists towards studying educational sciences while motivating them with an effective support system.
- In recent years, public funds have been used for digitalising cinemas, but no instructions or guidelines have been given regarding cooperation with schools, for example. Public funding should also include a planned framework for promoting film education.

A QUESTIONNAIRE FOR TEACHERS IN GES

To put the knowledge gathered in 2018 to real use, a more precise mapping of the needs of film and/or video teachers active in the Estonian education landscape was needed. For this, a short questionnaire was presented to them. The purpose of the questionnaire was to find out:

- what kind of technology and/or teaching materials the teachers used;
- what materials they were lacking or what the biggest issues with teaching film/video were;
- what extracurricular film-related events were organised in schools;
- who the existing and desired cooperation partners were for enhancing film literacy;
- what would be needed for a better acquisition by pupils/teachers of theoretical/practical film-related skills;
- in what film-related areas the teachers wanted to receive training;
- why it was important to teach film language.

Open questions were posed to teachers of general education schools that have taught film or media education or use films systematically as part of teaching. In some schools, teachers that have used films more in their work answered jointly, and some teachers did not answer all the questions. Answers in a relevant format were received from 58 teachers.

Below is a brief summary that is also presented in the figures below. The teachers' answers are presented in greater detail in the Annex Summary: Teachers. These are certainly not exhaustive statistics, but rather a brief overview of the materials and technology that teachers of general education schools use for their work. A more detailed statistical survey should certainly be considered.

Figure 1. A selection of subjects and extracurricular classes taught by the respondents*

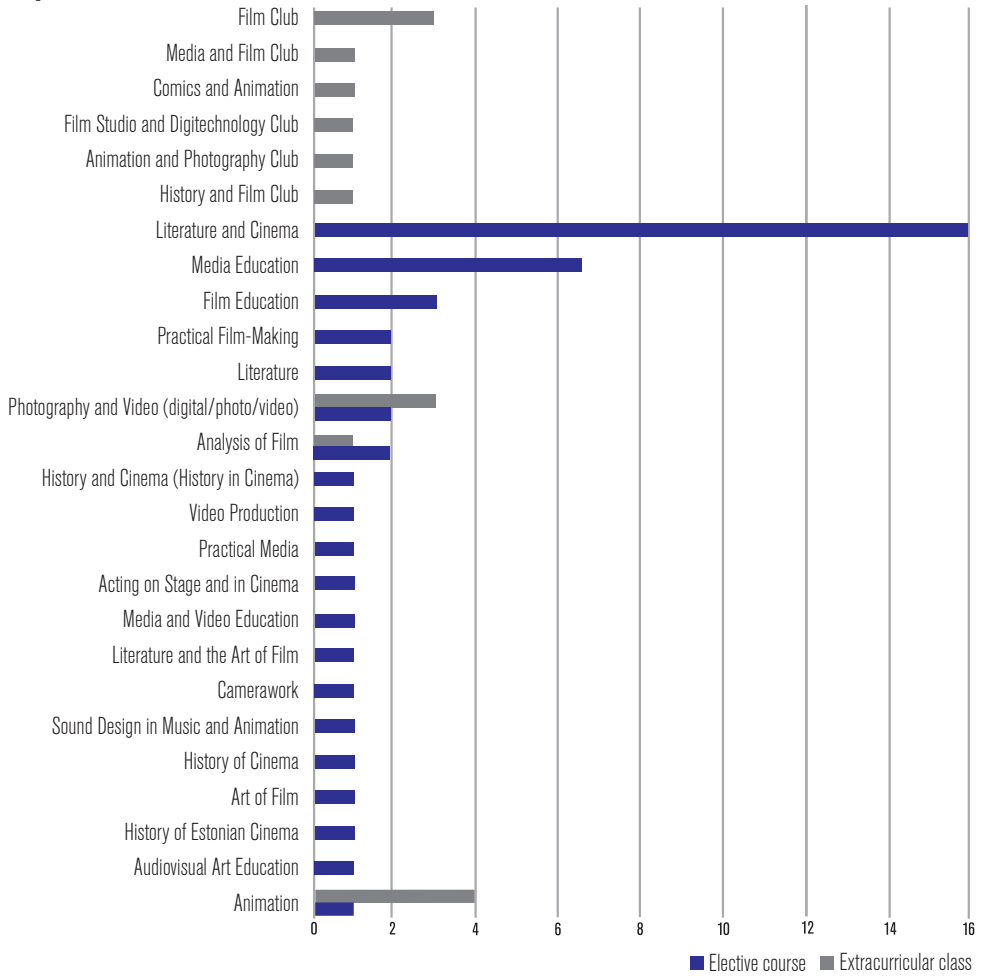
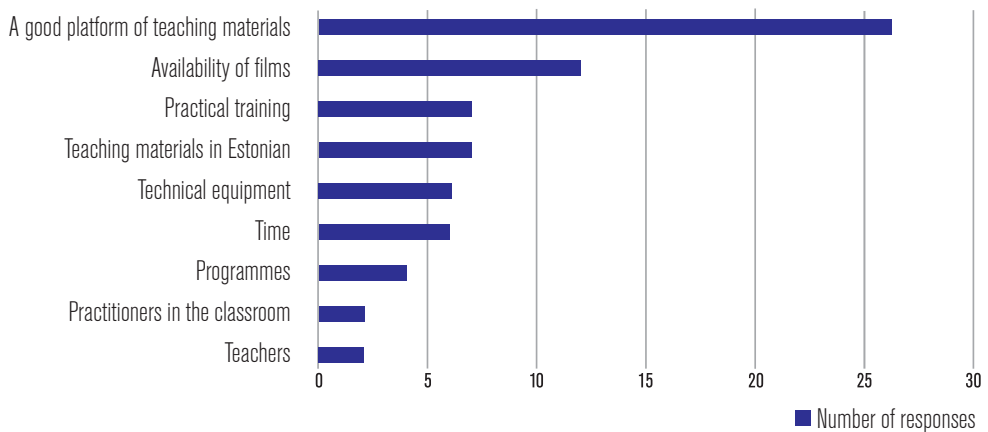


Figure 2. What are teachers lacking for teaching film/video?



*Some of the respondents teach several subjects or extracurricular classes.

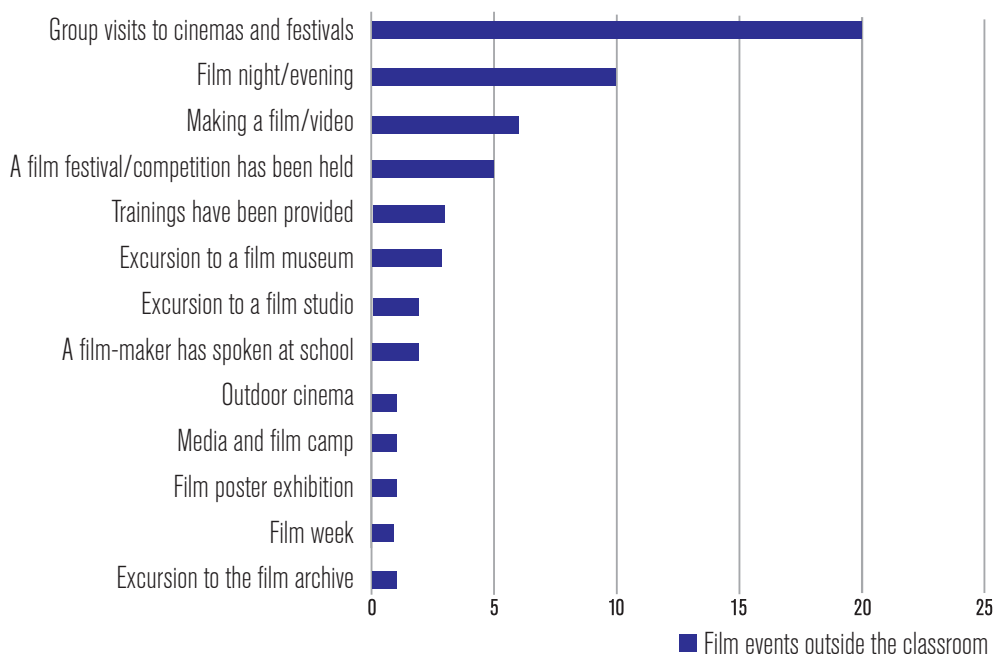
Answers to questions about the problems and shortcomings of film teaching were received from 53 teachers. Figure 2 presents a summary of the shortcomings mentioned by the teachers (some pointed out more than one shortcoming, which is why the number of answers exceeds the number of respondents). A detailed list with the wording used by the teachers is presented in the Annex; it will hopefully be of help in finding ideas that can make film education more accessible to general education schools. In addition to Figure 2, a short summary of the answers is presented below.

A good and easily accessible platform of teaching materials would help schools manage staff turnover and facilitate the use of films in teaching even for teachers who still have to familiarise themselves with film-making. Film excerpts chosen by specialists would be of great help in teaching, as full-length films take too much time and teachers also lack time to find suitable excerpts, while the visual aspect is a very important part of the learning process. The material should be suitable for teaching film theory and the world of film through practical work and create interactive tasks that pupils can solve in a digital environment. There should be a compilation of methods to use in film lessons, such as lesson plans of films for each level (for both Estonian and international films) than can be used for teaching by subject, age group and genre. It is very important that these materials be in Estonian; however, a recommended list of freely available materials in English could also be helpful at the beginning.

There is a lack of visual materials and it would be good to be able to apply for support to invite film-makers to schools for lectures or workshops, like the Estonian Teachers' Society when they invite writers to speak at schools.

The greatest problem is the lack of teachers and time for an in-depth approach. Lessons are so infrequent that pupils often forget what they did in the previous lesson. Film-making is time-consuming and therefore, in a situation where people, materials and resources are insufficient, priority is given to subjects that are easier to teach (drones, robotics, cyber defence, website building, poster design, etc.).

Figure 3. Film events outside the classroom



Teachers from 28 schools answered the questions about film-related events outside the classroom. Many of these schools organise more than one such activity. Activities in each of the schools are listed in the Annex.

Figure 4. Cooperation to enhance film literacy

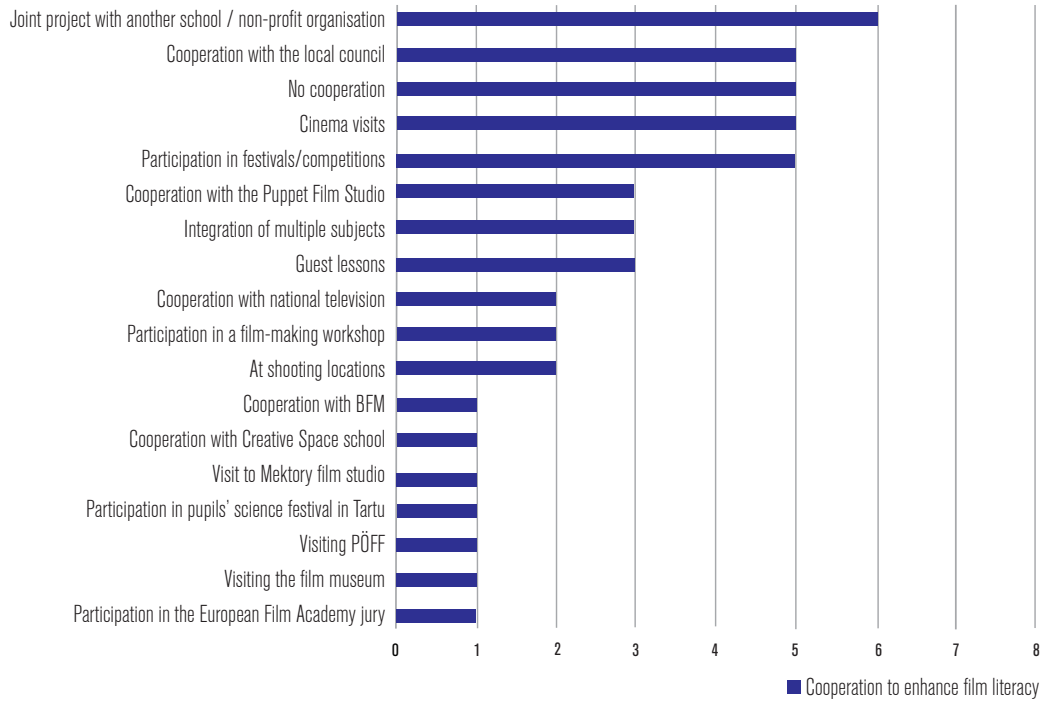


Figure 5. Desired cooperation partners

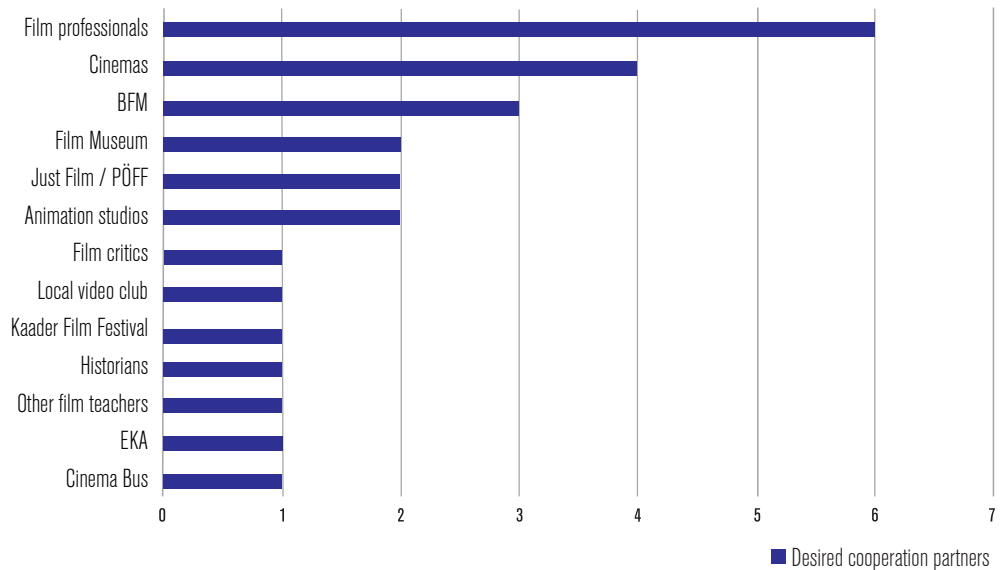


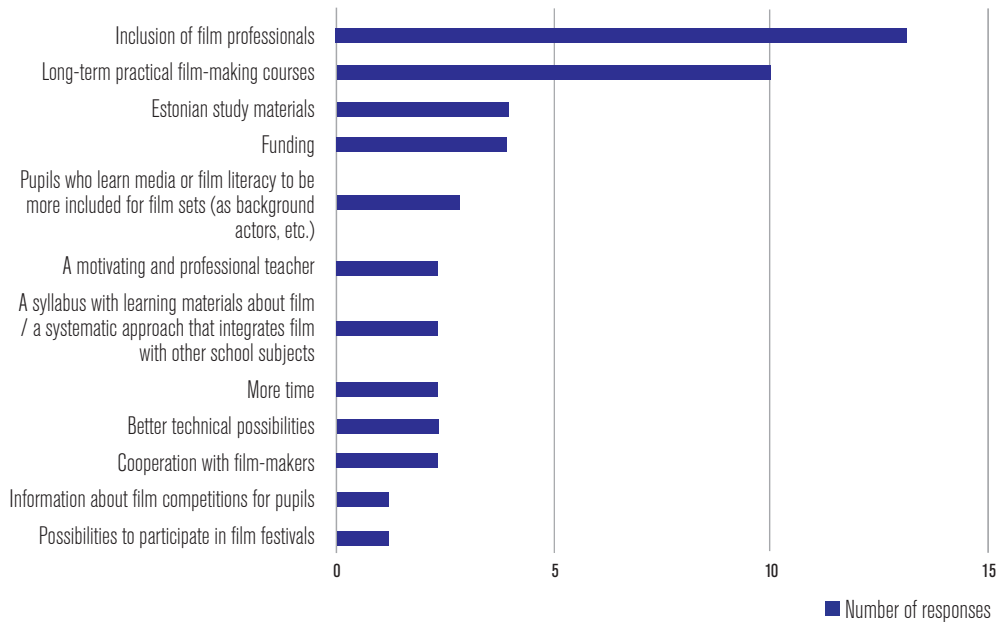
Figure 4 only indicates the answers given specifically to the question. It is possible that the schools that did not answer the question do not have relevant points of cooperation, while five schools stated specifically that they did not engage in such cooperation. The responses covered by Figures 4 and 5 (desired cooperation partners) are presented in greater detail for each school in the Annex.

Evidently, education institutions are especially interested in inviting film-makers to the school, but for some reason, there were few answers to the question about potential cooperation partners. Also, it is evident that cooperation should be conducted on the local level, but this requires at least some level of local competence to teach film-making.

One of the stated points of cooperation is internal cooperation with teachers of other subjects so as to integrate the possibilities of film on a broader basis (e.g. using animations in geography lessons). In smaller places, a lack of time or finances can present an obstacle to e.g. taking a trip to the nearest town for a cinema visit or for training.

The Pelgulinna Gümnaasium gave good tips on how to promote film education and who to cooperate with in order to make the art of film-making more applicable in teaching (HITSA, education technologists, IT managers, computer teachers, Tallinn Education Department, summer schools, and e-courses).

Figure 6. What do pupils/teachers need for a better acquisition of film skills?



The greatest amount of interest comes from involving film professionals in teaching – light engineers, make-up artists, costume designers, assistants, producers, directors, cinematographers, etc. – so as to introduce more practical and real-life material to the school environment. A need for systematic film courses for teachers to have more confidence when speaking about and engaging in creative work was revealed, as, ideally, one film-competent teacher per school is not enough, as film could be integrated into a majority of subjects.

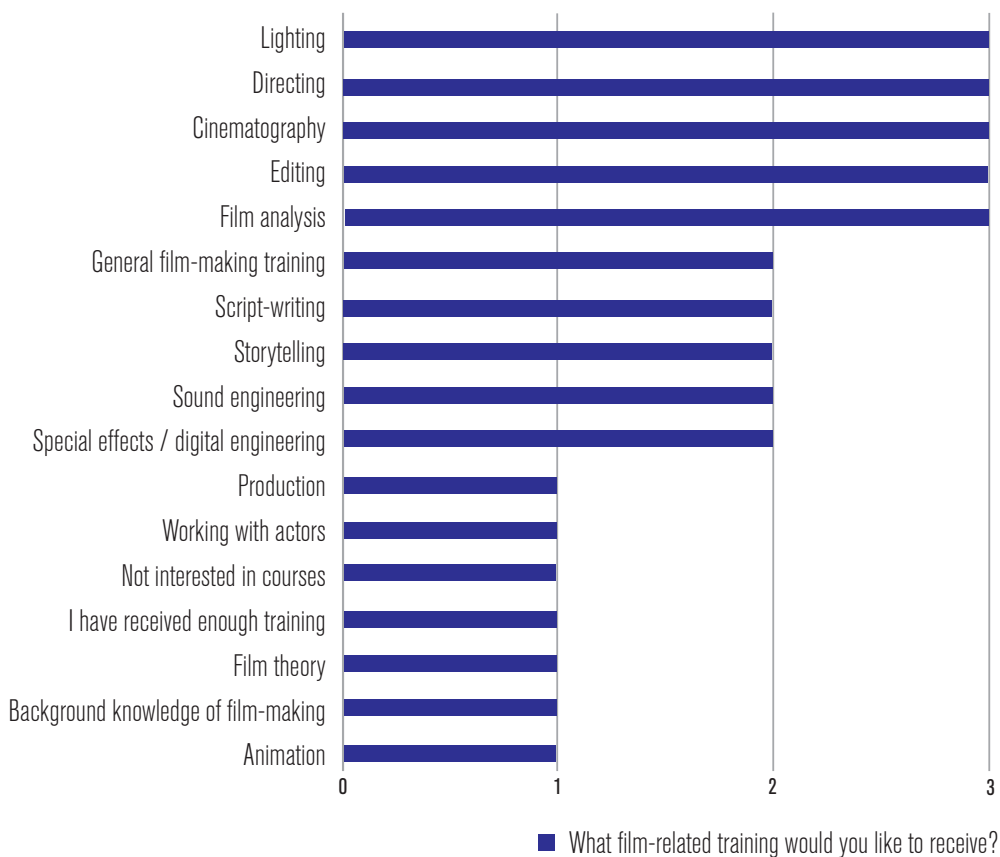
The fact that that skills were based on isolated experiences was pointed out as a problem, while a longer-term systematic course is needed for both teachers and pupils.

For example, on how to document the memories of the older generation and how to conduct interviews and collect heritage and lore. Developing film-making skills is necessary for very practical reasons, as most Erasmus projects require the making of a film or video or creating a YouTube channel.

As cooperation with real film-makers would be a great motivation for pupils, film-makers could invite pupils from the schools that teach media and film to mass scenes, if possible.

A system should be developed for integrating film education into the curriculum and finding the time for that during the school day.

Figure 7. What film-related training would you like to receive?



Very few teachers answered this question and most of those that did were interested in developing more than one skill. Their requests are detailed in the Annex.

The Annex also contains a selection of the answers to the question about the importance of teaching film language in general education schools. As the question was posed rather subjectively, the free-text answers are not included in Figure 7.

Teaching film language is considered important because:

- pupils are increasingly interested in working with visual material;
- pupils would be more motivated to watch films if the activities were somehow guided, such as film evenings or analysis lessons;

- pupils themselves live in films and their horizons should be broadened, as they film themselves in various situations, send video messages, etc.;
- the way the world is developing, critical analytical skills of the language of images are as important as literacy;
- modern youth are moving past books and sometimes it is the only way to discuss stories with them in a way that makes them understand; a visual story works on completely different bases compared to contemporary or classic novels;
- teaching film language is as important as teaching analysis of literary works: the aim should be to develop a more informed and critical film viewer;
- our era is increasingly visual and films speak to pupils more than text does; it is therefore important that the visual experience gives rise to meaningful thoughts, as very often the visual aspect speaks to the pupil but their experience is superficial and all they can say is that it was cool or made them laugh, etc.;
- pupils are not familiar with arthouse films, recognised Estonian and foreign film directors and actors, or the importance of the art of film-making: the general cultural level is therefore low, as confirmed by compositions of the state examination;
- I believe that film broadens the cultural horizons of pupils and gives them insights into various cultures and people, may help them find a job in the future, and develop creativity by interweaving exciting after-school activities and study.

Ideas and Proposals

In his 1974 book, *Film ja aeg. Esseid, etüüde, portreevisandeid (Film and Time. Essays, Outlines, Portrait Sketches)*, the film critic and author of several film books, Ivar Kosenkranius, wrote:

“Apparently, a wide propaganda of the bases of the art of film-making plays an important role in solving the “crucial” film problem in order to cultivate a serious, informed attitude to films as works of art. Frankly, a minimum effort has been made toward this in our republic so far. Unsolved are a number of related topical issues, such as the potential cooperation between cinemas and schools, systematic publication of film literature, organisation of special cinema clubs, extending and deepening the role of film reviews in the press, radio and TV, etc. These and many other issues require closer attention.”

Although the art of film-making in Estonia has made a huge qualitative leap in professional, substantial and visual terms since the country regained independence, and especially in the 2010s, many of the issues highlighted by Kosenkranius 45 years ago are still unsolved.

Cooperation between cinemas and schools is episodic and based on the enthusiasm of individual cinemas, schools or teachers, which often gets bogged down due to a lack of time or the common idea that watching a film is a leisure-time entertainment rather than a cultural event. However, Estonian films are indeed becoming increasingly popular as cultural events (e.g. *Tõde ja õigus*, *Eia jõulud Tondikakul*, *Tuulte tahatud maa*). Still, Estonian films are not enough to study the art on a global scale: empathy and curiosity for various cultures, nations and traditions can arise from a diverse cultural experience.

In 2004 the Estonian Film Foundation, in cooperation with the Ministry of Education and Research, initiated the pilot programme *Estonian Films to Estonian Schools*, which, since 2006, has covered all Estonian general education schools²⁶⁸. Each school received a DVD of selected films and the hope was expressed that copyright issues would be solved and Estonian films would be available to schools online²⁶⁹, but this has not happened. The initiative is a good example of cooperation between the education and film spheres, considering that the Minister of Education of 2006, Mailis Reps, is again in office in 2019.

Systematic publication of film literature currently rather means systematic inaction, as there are almost no scientific or popular scientific writings about Estonian film history, meaning that there is actually no tradition of speaking or learning about film in Estonian.

In Estonia's largest nationwide library catalogue, ESTER, the keywords “film-making”, “film education” and “film history” return 175 books or guidelines in Estonian published since 1933 (see Annex 4 – Film literature in Estonian), meaning that nearly two books a year have been published during this period (nearly 3.2 books a year since the 1990s). In recent years, at least one translated book and usually 1-2 memoirs have been published every year. From the aspect of film education, it is symbolic that the latest teaching aid for teachers of general education schools that is available in libraries is the 1990 book *Filmiõ-*

268 sirp.ee/s1-artiklid/film/eesti-film-eesti-koolidesse/

269 www.hm.ee/et/uudised/haridus-ja-teadusministeerium-ning-eesti-filmi-sihtasutus-alustavad-koostood

petus: abimaterjal õpetajale (Film Education: Aid for Teachers) by Anne Nahkur. *Videoaabits (Video Primer)* by Rein Viru and Olev Viitmaa, instructor at the legendary Kullo Youth Film Studio, and *Animaõpik (Animation Textbook)* by Rao Heidmets were published respectively in 2000 and 2013. There is also the textbook *Video and televisioon lõimitud keele- ja aineõppe toetajana (Video and Television for Integrated Language and Subject Teaching)* by Diana Joassoone and Ene Peterson, which was not found in the library database search, and the 2016 e-textbook *Kirjandus ja Film (Literature and Cinema)* by Greta Varts, which can only be accessed for a fee.

The organisation of special cinema clubs has been successful thanks to the cinema network created by the Cinema Bus²⁷⁰.

Extending the role of film reviews in the press, radio and television – the Estonian Association of Film Journalists has 25 members, while the Estonian press has four paid positions for film editors: the culture newspaper *Sirp* and the culture magazine *Teater. Muusika. Kino* each have film editors. The weekly newspaper, *Eesti Ekspress* has an editor for the *Areen* cultural supplement, and the daily newspaper *Postimees* has an editor for the culture department. Weekly radio shows about films are aired by *Raadio 2* and *Raadio Kuku*, and the *Delfi* news portal intermediates the *Kinoveeb Chatroom* podcast. *Ida Raadio* has a show about films once a month. There are no film shows on television, except reports and reviews in the ETV culture programme, *OP*. The video format is used relatively infrequently in Estonian film criticism; the only persistent example is *Henrik Alla liikuvad pildid (Hendrik Alla Moving Pictures)* on *Postimees TV*. The format of audiovisual essays, which develops film culture quite prominently elsewhere in the world, has shown no signs in Estonia so far.

In light of the above, what should EFI's position be in relation to film education, and what steps should be taken?

The EFI has currently three main objectives: development and marketing of the film sphere, supporting film production, and taking care of film heritage. Developing film education will directly ensure the supply of the next generation of Estonian film-makers and audiences. If films could also be used for educational purposes in education institutions, this would considerably lengthen the lifecycle of Estonian films and help maintain and strengthen Estonian-language cultural life. As regards film production, it is exceptionally important to continuously produce films targeted to children or young people. In taking care of film heritage, it is very important to have the possibility to view films and use them in studies, as otherwise knowledge of Estonian film heritage would be lost, since: a) film heritage is not available from the channels that young people follow and use; b) film heritage has been written about so little that there is almost no chance of sparking interest in it. **Therefore, linking film heritage to the education system is a critical issue crucial to the preservation of cultural memory in the Estonian language.**

I propose to formulate EFI's film education position as follows:

EFI commits that the art of film-making in Estonia should reach the inhabitants of Estonia in all age groups through cinema distribution, streaming and the education system. The EFI wants to ensure the maximum life span and viewability of government-sponsored films in Estonia and

270 kinobuss.ee/vorgustik/

abroad, and is ready to apply support measures to improve the film literacy of Estonians, which would help to popularise film heritage, train teachers and pupils in film-making and analytical skills, and create opportunities to bring film-makers closer to young audiences.

Mapping was the first step in preparing consistent strategic plans to ensure the sustainability of Estonian film culture.

The EFI's broader objective should be to increase film literacy in society through supporting initiatives that develop the analytical skills and creativity of children, young people, students, parents and retired persons, while children and young people are the first priority, as others can be helped to catch up later (see p. 45). This can only be done through very broad-based cooperation. This cooperation should bring together the various cultural and education institutions interested in film education, film-related professional associations, subject teachers' sections and the ministries of culture and education to attempt to agree on the mutual obligations, conditions and needs for teaching film as a form of art both as a pedagogical tool and a separate practical creative and cultural skill.

These parties should decide together what can be done by sharing time, financial and human resources, and which obligations would be assumed by each of them. Should we set up a separate institution responsible for film education, such as FilmABC in Austria, or Vision Kino in Germany? Or join all the interested parties under an umbrella organisation that coordinates and distributes information and facilitates funding?

An umbrella organisation could include interested film-makers and teachers that want to use films in teaching and develop their film-related skills. Cultural and educational institutions that want to make space for film education should also be involved.

At the current level of funding, the EFI's role could be limited to preparing a support scheme for film education, processing applications, serving as the film-related contact point for education institutions, seeking additional funding and developing new partnerships as necessary. Additional funding is essential to continue developing relevant activities beyond the pilot project phase, as film funding in Estonia is below the European average.

Potential cooperation partners

Ministry of Education and Research; HITSA; Innove; BFM; TLU School of Educational Sciences; UT Centre of Educational Innovation; subject teachers' sections; local councils; cinemas; Just Film; general education schools; Estonian Association of Heads of Schools; Estonian Film-makers Union; Estonian Animation Union; Estonian Documentary Guild; Estonian Screenwriters' Guild; Estonian Film Industry Cluster; Union of Estonian Cameramen; Estonian Association of Film Journalists; Good Deed Foundation; Huvitav Kool (Interesting School) Initiative; Avatud Meele Instituut (Open Mind Institute); Estonia 2.0; SA Hariduskiirendi (Education Accelerator Foundation); Youth Agency of Archimedes Foundation; Estonian Librarians Association; Nula Incubator; Estonian STEM Education Union; Integration Foundation and Estonian Houses; Estonian Association of Kindergarten Teachers; Estonian Association of Youth Organisations, Strategic Communication Department of the Government Office.

What activities could be supported?

- Creation of study materials enriching film experience and developing analytical skills (e.g. *Haridus ekraanil* or *Koulukino* in Finland);

- Offering training opportunities for pupils and teachers;
- Development of a film education syllabus integrated into the national curriculum;
- Compilation of a programme of Estonian films to accompany the national curriculum;
- Allowing general education schools to invite film-makers to the school for lectures and workshops;
- Offering children and young people a fully-fledged film education programme through cinemas;
- Initiating a system of scholarships for film research;
- Supporting the writing and translation of film literature.

Support for all these activities could be initially defined through pilot projects, i.e. a certain number of beneficiaries or a certain budget should be planned for each activity, and the outcome and impact of each project should be measurable after the end of the project. The support scheme could be developed following the example of Sweden, where the Swedish Film Institute supports only those initiatives that have a long-term action plan, or that of the Netherlands, where an entirely new system has been developed for film education pilot project applications. It should be considered that those countries have long traditions of film education.

According to the European Framework for Film Education, a fully-fledged film education programme should consist of critical, creative and cultural studies. The key principles, learning outcomes, competences and dispositions for lifelong learning formulated in the Framework could serve as the essential basis for each support scheme – does the proposed project ensure the development of the participants' skills of self-expression, empathy and analytical ability?

The EFI, in cooperation with film-makers, could go through the current film education map and decide on the extent of cooperation with schools. Where are the black areas in the current map and what fields do they concern? Should we develop animation, documentaries or feature films in 2020? Who could do it?

- Teaching materials could be prepared by film teachers and the authors of research referred to in this document.
- Training is provided by various education institutions, but could associations of film professionals also be interested in involvement?
- The development of a syllabus integrated into the national curriculum requires cooperation with experienced teachers, young people and Innove.
- To invite film-makers to general education schools, a list of film-makers that are willing to visit schools for a motivating fee should be prepared.
- Supporting cinemas to offer a film education programme for children and young people requires very clearly defined project requirements and objectives.
- A system of film research scholarships requires the willingness of film professionals to contribute by sharing their knowledge and needs in order to supply students with research subjects that would benefit film-makers.
- Writing and translating film literature requires the existence of an interested publisher.

International examples and projects, participation in which could be beneficial

Estonia should look to all neighbouring countries, as we have something to learn from each of them. Finland has well-established national (KAVI) and private (Koulukino) education traditions. Latvia has made film heritage with learning materials (Kino škola) and a large share of Latvian films (filmas.lv) freely accessible to schools. The Lithuanian film centre has assumed a number of film education duties, while documentary makers and

media educators (Meno Avilys, Nanook), cinemas (Kino Skalvija Film Academy) and young film-makers (Young Blood Film School) are actively contributing.

Of countries of a similar size as Estonia, we could follow the example of Slovenia, where the film centre and the Kinodvor cinema in Ljubljana have had a very professional approach to film education for many years. As regards the creation of a film education network, we could take the example of Poland (Coalition for Film Education, Filmoteka szkolna ja EdukacjaFilmowa) or the Czech Republic (Association for Film and Audiovisual Education). For broad-based film education research, an example is set by the UK (*Film: 21st Century Literacy*).

Estonia (or an institution within Estonia) should consider joining an international film education programme such as *Le Cinéma, cent ans de jeunesse*; *CinEd*; *Moving Cinema*.

Contributors

The following is a list of good and hard-working people who have, either directly or indirectly, contributed opinions, information and knowledge that helped with the creation of this document and its appendices.

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<https://www.tlu.ee/artes-liberales#oppekava-ja--ained>

The EMTA's Interpretation Pedagogy curriculum –
<http://sise.ema.edu.ee/erialad.x?valik=erialad&sid=206>

TLU's Literature, Visual Culture and Film Studies curriculum –
<https://www.tlu.ee/kirjandus-visuaalkultuuri-ja-filmiteooria#oppekava-ja--ained>

The UT's Culture Administration curriculum –
<https://www.ut.ee/et/ut-oppekavad/kultuurikorraldus>

The EKA's Art History and Visual Culture curriculum –
<https://www.artun.ee/erialad/kunstiteadus/erialast/>

The Pallas University of Applied Sciences' Media Design curriculum –
<https://www.artcol.ee/et/erialad/meediadisain>

The BFM's Modern Media curriculum –
<https://www.tlu.ee/bfm/nuudismeedia#oppekava-ja--ained->

The BFM's Crossmedia curriculum – <https://www.tlu.ee/node/2178#oppekava-ja--ained->

The UT's Semiotics and Culture Studies curriculum –
<https://www.ut.ee/et/ut-oppekavad/semiootika-kultuuriteooria>

The EKA's Scenography curriculum – <https://www.artun.ee/erialad/stsenograafia/ulevaade/>

The UT Viljandi Culture Academy's Theatre Arts curriculum –
<https://www.kultuur.ut.ee/et/oppekavad/teatrikunst>

The Tallinn Polytechnic School's TV Operator vocational speciality curriculum –
<https://www.tptlive.ee/course/teleoperaator/>

- The Tallinn Polytechnic School's Film Festival – <https://filmifestival.tptlive.ee/>
- The Tallinn University Centre of Excellence in Media Innovation and Digital Culture (MEDIT) – <http://medit.tlu.ee/>
- The Baltic Screen Media Review, the journal published by MEDIT – <http://publications.tlu.ee/index.php/bsmr/about>
- The Estonian Film Database (EFIS) – <http://www.efis.ee/>
- The EFIS subpage Film koolis: õpetajate tuba (Film in school: the teacher's lounge) – <http://www.efis.ee/et/varamu/film-koolis:-opetajate-tuba>
- The Estonian History Museum's educational programmes (including the Film Museum) – <https://www.ajaloomuuseum.ee/haridus/meil-on-agedad-haridusprogrammide>
- The Kino Sõprus Film School programme – <https://kinosoprus.ee/et/movie/filmikool-0>
- The Kino Sõprus Take Your Class to Cinema programme – <https://kinosoprus.ee/et/movie/klassiga-kinno-1>
- The mobile cinema Kinobuss archive of educational projects – <https://kinobuss.ee/projektid/arhiiv/>
- The festival Kino Maale – <http://www.kinomaale.ee/>
- The TLU learning materials Üldpädevuste kujundamisest aineõpetuses (Developing general competencies in subject teaching) – https://oppekava.innove.ee/wp-content/uploads/sites/6/2017/05/%C3%9Cldp%C3%A4devused-aine%C3%B5petuses_TLU.pdf
- The 2006 article on the cooperation project Eesti film Eesti koolidesse (Estonian cinema to Estonian schools) between the Estonian Film Foundation and schools for general education – <https://sirp.ee/s1-artiklid/film/eesti-film-eesti-koolidesse/>
- The press release regarding cooperation between the Ministry of Education and Research and the Estonian Film Foundation – <https://www.hm.ee/et/uudised/haridus-ja-teadusministeerium-ning-eesti-filmi-sihtasutus-alustavad-koostood>
- The film collection of MTÜ Mondo's centre for world education and training – <https://maailmakool.ee/materjalid/filmid/>

Research over the last 10 years into the implementation potential of film and video in education and their effectiveness on children, youth and society (in chronological order)

Linn, Liis (2009). Joonisfilmi "Leiutajateküla Lotte" episoodide kasutamise võimalused I kooliastme inimeseõpetuse tundides (The potential of using episodes from the animated film *Lotte from Gadgetville* in human studies classes in primary school) – <https://dspace.ut.ee/handle/10062/15774>

Gendrikson, Riina (2010). The Role of Mass/Popular Culture as the Reflector and Constructor of American Mainstream Values and its Possible Influence on Estonia – https://dspace.ut.ee/bitstream/handle/10062/15226/Gendrikson_Riina.pdf?sequence=1&isAllowed=y

Tagel, Kristi (2010). Animatsioonide osast aatomi ehituse ja keemilise sideme teema õpetamisel põhikoolis (About the role of animations in teaching atomic structure and chemical bonding at primary school) – <https://dspace.ut.ee/handle/10062/16624>

Kullama, Maarja (2011). Videomaterjali kasutamine I ja II kooliastme inglise keele kui võõrkeele tundides (Using videos in teaching English as a foreign language in first and secondary school stages) – <https://dspace.ut.ee/handle/10062/18015>

Lipp, Mari (2012). Lühifilmide kasutamise meetod grupiteraapias (The method for using short movies in group therapy) – https://www.ester.ee/record=b2856767~S1*est

Raevald, Maarja (2012). Turunduskommunikatsioon animafilms "Jänku-Juss" aastatel 2007 ja 2011 (Marketing communication in the animation *Jänku-Juss* in 2007 and 2011) – <https://dspace.ut.ee/handle/10062/25857>

Varblane, Siret (2012). Joonisfilmi "Lotte ja kuukivi saladus" kasutamise võimalused eelkooliealiste laste meediapädevuse arendamiseks (The potential of using the animated movie *Lotte and the Moonstone Secret* in media literacy education in children of a preschool age) – <https://dspace.ut.ee/handle/10062/25875>

Hermann, Kristina (2013). Ekraanimeedia roll soostereotüüpide kujundamisel: Eesti algklassiõpetajate ja -õpilaste arusaam (The role of screen media in generating gender stereotypes: perceptions of Estonian elementary school teachers and children) – http://www.efis.ee/UserFiles/pdf/hermann_kristina.pdf

Kahro, Marek (2013). Ekraanireligioon: populaarsete filmide ja telesarjade mõju Eesti noorte uskumustele (Screen religion: the impact of popular films and TV series upon the beliefs of Estonian young people) – https://dspace.ut.ee/bitstream/handle/10062/33114/kahro_ma_2013.pdf?sequence=1&isAllowed=y

Kibe, Berit (2013). Multifilmi tegelaste võimalike mõjude väljendumine laste omavahelistes suhetes (The potential influence of cartoon characters on children's relationships with each other) – <https://www.etera.ee/zoom/8886/view?page=1&p=separate&tool=info&view=0,0,2550,3301>

Koppel, Kadri (2013). Filmi kasutamise võimalusi gümnaasiumi kirjandustundides (Using film to enrich literature classes in upper secondary school) – http://www.ester.ee/search~S1*est/X?-searchtype=X&searcharg=Filmi%20kasutamise%20v%C3%B5imalusi%20g%C3%BCmnaasiumi%20kirjandustundides&searchscope=1&SORT=DZ&extended=0&SUBMIT=OTSI

Markson, Annika and Seinberg, Jaana (2013). Audiovisuaalne materjal ning aktiiv- ja interaktiivõppe meetodid antiikkirjanduse õpetamiseks (Audiovisual material with active and interactive methods for teaching ancient literature) – <https://dspace.ut.ee/handle/10062/31377>

Sassjan, Marko (2013). Kultuur ja kultuuritundlikkuse areng läbi filmikunsti (Culture and development of cultural sensitivity through cinematography) – <https://www.etera.ee/zoom/2904/view?page=1&p=separate&tool=info&view=0,840,2481,2668>

Kreitsmann, Taavi (2014). Saaremaa õpilaste hinnangud autentsete materjalide kasutamisele põhikooli 7.–9. klasside inglise keele tunnis (A basic schools students' evaluation of the use of authentic materials in grades 7-9 in schools of Saare County) – <https://dspace.ut.ee/handle/10062/41823>

Tõnisson, Jane (2014). Uus meedia emakeeleõpetuses: õpetajate ettevalmistuse ja õppekomplektide analüüs (New media in mother tongue teaching: an analysis of teacher training and textbooks) – <https://dspace.ut.ee/handle/10062/44035>

Muuli, Toomas (2015). Kultuuri õpetamine filmi abil III kooliastme inglise keele tunnis (Using film for teaching culture in basic school English lessons) – <https://dspace.ut.ee/handle/10062/48061>

Ojamaa, Maarja (2015). The Transmedial Aspect of Cultural Auto-communication – https://dspace.ut.ee/bitstream/handle/10062/45985/ojamaa_maarja.pdf?sequence=1&isAllowed=y

Raat, Nele (2015). Luule animeerimine gümnaasiumi ja põhikooli III astme kunstitunni rikastajana (Animated poetry as an opportunity to enrich art lessons in basic and upper secondary school) – <https://www.etera.ee/zoom/4388/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Siilivälja, Aimar (2015). Eesti Rahvusringhäälingu digitaalse arhiivi saated õppematerjalina ajaloo tunnis (Using shows from the digitised archive of Estonian Public Broadcasting to teach history) – <https://www.etera.ee/zoom/9877/view?page=1&p=separate&tool=info&view=0,0,2480,3509>

Tõnumaa, Gerli (2015). Animatsiooni kasutamine lasteaia õppetöös (The use of animation in the kindergarten learning process) – <https://www.etera.ee/zoom/8877/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Aia, Heldi (2016). Põhikooli õpilaste kaasamise võimalused digitaalse õppevara väljatöötamisel loodusainete näitel (Engagement possibilities of primary school students in the development of digital learning resources in natural sciences) – <https://www.etera.ee/zoom/29735/view?page=1&p=separate&tool=info&view=0,0,2481,3509>

Järvela, Romet (2016). Veenmisvõtete kasutamine YouTube'i videoblogijate näitel (Using weapons of influence by example of YouTube video bloggers) – <https://www.etera.ee/zoom/28551/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Kald, Keidi (2016). Loovmängud: viiekümnendad, üheksakümnendad ja tänapäev (Creative games: the fifties, the nineties and the present) – <https://dspace.ut.ee/handle/10062/52111>

Kase, Kärt (2016). Digitaalse narratiivi kasutamise võimalused lasteaias (The opportunities for using digital narratives in kindergarten) – <https://www.etera.ee/zoom/27914/view?page=1&p=separate&tool=info&view=0,0,2550,3301>

Kotter, Eugenia (2016). Nutiseadmete animatsiooni rakenduste videojuhendid üldhariduskoolidele (Video tutorials for mobile device animation applications in primary education pedagogics) – <https://www.etera.ee/zoom/29823/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Lindsalu, Emily (2016). Laste ekraanimeedia lemmiktegelaskujud ning nende roll laste ja vanemate igapäevaelus (Children's favourite characters from screen media and their role in childrens' and parents' everyday life) – <https://dspace.ut.ee/handle/10062/52029>

Maripuu, Kerttu (2016). Filmi lõiminguline käsitlemine gümnaasiumi eesti keele kursusel "Meedia ja mõjutamin" Elmo Nüganeni filmi "1944" näitel (An integrative approach to film at the upper secondary school Estonian language course "Media and its Influences", using the example of Elmo Nüganen's film 1944) – http://dspace.ut.ee/bitstream/handle/10062/51697/Maripuu_2016.pdf

Markus, Maria (2016). Koolieelse lasteasutuse õpetajate tõlgendused ja praktilised kogemused meediakasvatusest (Preschool teachers' interpretations of and practical experiences with media literacy) – <https://www.etera.ee/zoom/18555/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Mettus, Margit (2016). 5–6-aastaste laste arusaam soolistest stereotüüpidest läbi lastefilmide (5- to 6-year-old children's understanding of gender stereotypes through children's movies) – <https://www.etera.ee/zoom/27510/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

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Talts, Piret (2016). Ekraanimeedia 11–14-aastaste Waldorfi- ja tavakooli õpilaste kasutuses (Screen media usage by 11- to 14-year-old Waldorf and mainstream school students) – <https://dspace.ut.ee/handle/10062/52559>

Tõnissoo, Aide (2016). Algklasside õpilastele aktsepteeritud käitumise õpetamine õppefilmide abil (Teaching acceptable behaviour to primary school students through training films) – <https://www.etera.ee/s/kXNOWcMce4>

Agur, Inger (2017). Nutiseadmete kasutamise võimalused ja riskid väikelaste arengus: Tartu linna sõimerühmade õpetajate hinnangud (The possibilities and risks in toddlers' development from the use of smart devices: evaluations by Tartu nursery teachers) – <https://dspace.ut.ee/handle/10062/56695>

Granström, Mikk (2017). Film kui õppevahend gümnaasiumi füüsikatunni näitel (Film as a learning tool illustrated through the example of an upper secondary school physics lesson) – <https://dspace.ut.ee/handle/10062/57365>

Lepik, Veronika (2017). Geograafia õpetamisel kasutatavate kaasaegsete meetodite seos õpimotivatsiooniga (The relationship between contemporary teaching methods and learning motivation in teaching geography) – <https://www.etera.ee/zoom/32491/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Toompuu, Mailis (2017). Meediakasvatuse ning info- ja kommunikatsioonitehnoloogia vahendite rakendamine õppetöös: ühe Kuressaare lasteaia näitel (Applying media education and ICT tools in the learning process: the case of one kindergarten in Kuressaare) – <https://www.etera.ee/zoom/32123/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Vanamb, Kerttu-Kadi (2017). Projektõppeülesandeid Andrus Kivirähki teose "Rehepapp ehk November" põhjal (Project-based learning tasks based on Andrus Kivirähki's novel *Rehepapp ehk November*) – <https://dspace.ut.ee/handle/10062/56793>

Venno, Airi (2017). Katse kujundada õpilaste väärtuseelistusi videoklippide abil (An attempt to change students' values using videos) – <https://dspace.ut.ee/handle/10062/57306>

Ärm, Triin (2017). I ja II kursuse tudengite meediapädevus eesti keele kursuse "Meedia ja mõjutamine" kontekstis (Media literacy of 1st and 2nd year university students in the context of the course *Media and its Influences*) – <https://dspace.ut.ee/handle/10062/56858>

Gurt, Gerly (2018). Eesti keele ja kirjanduse õpetajate hinnangud digivahendite kasutamisele Tartu ja Põlva maakonna koolide näitel (The evaluation of Estonian language and literature teachers regarding the use of digital resources, using the example of the schools in Tartu and Põlva Counties) – <https://dspace.ut.ee/handle/10062/61230>

Heinsalu, Milen (2018). 6–7-aastaste laste lemmik ekraanimeedia tegelaskujud ja nende roll laste joonistustes (6- to 7-year-old children's favourite screen media characters and their role in children's drawings) – <https://www.etera.ee/zoom/45123/view?page=1&p=separate&tool=info&view=0,0,2481,3509>

Hollo, Riine and Eglit, Triinu (2018). Õppevideod 4. klassi õppetöös: meediasisu loomine ja kasutamine õppeprotsessis inimeseõpetuse teemadel (Educational videos in the instruction of 4th graders: the creation and use of media content in the learning process on the topics of human sciences) – <https://www.etera.ee/zoom/51909/view?page=1&p=separate&tool=info&view=0,0,2479,3509>

Laadoga, Kertu (2018). Avalike filmi- ja videoandmebaaside kasutuspraktikad Eesti aineõpetajate näitel (The practices of using public film and video databases, using the example of Estonian subject teachers) – <https://www.etera.ee/zoom/44477/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Oad, Mikk (2018). Õppeanimafilmid lasteaia õppetöös: õpetajate suhtumine, kogemused ja vastuvõtt (Educational animations in the kindergarten study process: teachers' attitudes, experiences and acceptance) – <https://www.etera.ee/zoom/45943/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Rikkolas, Britta (2018). Gümnaasiumi valikkursuse "Kirjandus ja film" ainekava elluviimine: õpilase kaasamine multimodaalsuse põhimõtetest lähtudes (The Syllabus Implementation of Elective Course *Literature and Film* in Gymnasium: Involving a Student Basing on Principles of Multimodality) – <https://www.etera.ee/zoom/45338/view?page=1&p=separate&tool=info&view=0,0,2480,3509>

Eensaar, Linda (2019). Juutuuberite video sisu analüüsi meetoodika (Methods for analysing YouTubers' video content) – <https://dspace.ut.ee/handle/10062/64203>

Kommer, Liis (2019). Perekonna ekraanimeedia tarbimise roll 6–7-aastaste laste sotsiaalsete oskuste arengus ja pereväärtuste kujunemisel (The role of the family's screen media consumption in the development of the social skills and family values of 6- to 7-year-old children) – <https://www.etera.ee/zoom/59073/view?page=1&p=separate&tool=info&view=0,0,2480,3509>

Murdla, Katariina (2019). Õpilaste kultuuriline silmaring: õpilaste kultuuriteadmiste analüüs riiklike õppekavade ja kahe Eesti kooli näitel (The cultural knowledge of students: an analysis of the cultural knowledge of students based on the national curriculum and two Estonian schools) – <https://www.etera.ee/zoom/59589/view?page=1&p=separate&tool=info&view=0,0,2481,3508>

Neuvonen, Tiia (2019). Lõimitud aine- ja keeleõpe kultuuri õpetamise teenistuses. Õppematerjalid kolmandale kooliastmele (The use of content and language integrated learning in teaching culture-related content. Study materials for grades 7-9) – <https://dspace.ut.ee/handle/10062/65166>

Zirk, Kristina (2019). Lapsevanemate hinnangud juhendamisstrateegiatele puutetundliku ekraani kasutamisel 1,5–3-aastaste laste seas Tartu lasteaedade näitel (A study of parents' supervision methods for controlling the use of smart gadgets among 5- to 3-year-old toddlers, using the example of kindergartens in Tartu) – <https://dspace.ut.ee/handle/10062/64944>

Promoters of cinema culture in Estonia

Cinema Artis – <https://www.kino.ee/>

The network of cinemas by the mobile cinema Kinobuss – <https://kinokoda.kinobuss.ee/>

The Tartu Elektriteater cinema – <https://elektriteater.ee/eriprogrammid/>

The Apollo cinema chain programme for schools – <https://www.apollokino.ee/special/KoolKinno>

The Forum Cinemas cinema chain programme for schools – <https://www.forumcinemas.ee/events/klässigakinno>

The Viimsi Cinema programme for schools – <https://www.viimsikino.ee/News/School>

The Valga Cultural centre programme for schools – <http://www.valgakultuurikeskus.ee/sundmused/kino/kooliga-kinno/>

Just Film, the film festival for children and youth – <https://www.justfilm.ee/>

The festival Kino Maale – <http://www.kinomaale.ee/>

Supernova Cinema – <http://www.kinosupernova.ee/en>

Kumu Documentary – <http://kumu.poff.ee/est>

The Retro Cinema in Sillamäe – http://www.sillamae.ee/uudised-ja-teated/-/asset_publisher/jwgkUWW0pViW/content/kolmapaevane-retro-kino-sillamae-raamatukogus

The children's book and film club at Tallinn Central Library – <https://keskraamatukogu.ee/muusika/laste-raamatu-ja-filmiklubi-jatkub-uel-hooajal/>

The youth book and film club at Tallinn Central Library – <https://keskraamatukogu.ee/muusika/noorte-raamatu-ja-filmiklubi/>

