



Kreativna
Europa
MEDIA

DKE – Ured MEDIA Hrvatske
CED – MEDIA Office Croatia



PARTNERS:

kids regio



Hrvatski
audiovizualni
centar



With support from CED – MEDIA Offices

CHILDREN & YOUTH

THE IMPORTANCE OF DEDICATED SPACES

17-18
09
2020

Rijeka/Croatia
& Online

Organisers/Partners/Friends:

The conference is jointly organised by:



Partnering up with:



With support from:



Creative Europe MEDIA Desks from Austria, Belgium (Vlaanderen & Wallonia-Brussels Federation), Bulgaria, Denmark, Finland, France, Georgia, Germany (Berlin-Brandenburg, Hamburg, München & NRW), Greece, Italy (Torino), Lithuania, The Netherlands, North Macedonia, Poland, Portugal, Serbia, Slovenia, Sweden, UK

Thank you:




Background

Creative Europe Desk MEDIA Office Croatia and Artkino Rijeka, in cooperation with Kids Regio initiative and Creative Europe MEDIA Desks, organize a two-day conference “Children & Youth – The Importance of Dedicated Spaces” to take place in Rijeka, Croatia and online on September 17 and 18, 2020.

Anticipating the opening of the Children's House in Rijeka, Croatia, we would like to address the existing shortage of spaces dedicated to European film especially for the young audience, evident throughout all of Europe – in small as well as in big countries. Through a series of round tables and chat rooms for sharing success stories and different practices, we would like to tackle a fruitful discussion and encourage networking among different stakeholders and participants.

The aim of the conference is to highlight the importance and different ways of providing high quality film content and film education for the young audiences. By making it available and giving children and young audiences opportunities to explore and challenge themselves, we are helping them in developing their own sensibility to perceive things, people, situations and emotions.

The background of the image is a complex, abstract network of teal-colored lines and nodes. The nodes are small, glowing spheres of varying sizes, and the lines are thin, connecting them in a web-like pattern. The overall color scheme is teal and yellow. The text is centered and reads:

PANELS & CHATROOMS

- Panels -



September 17, 2020

Panel 1 - 10 : 00 (CEST)

Panel 2 - 11 : 30 (CEST)

Panel 3 - 12 : 30 (CEST)



- Panel 1 -

1 hour duration - 10:00 (CEST)

'How can we strengthen films for children & film education at the EU level?'

The key questions:

- 1) What has been done so far?**
- 2) Are we facing any challenges?**
- 3) Can we do something in regard the future CE MEDIA 2021-2027?**

Speakers:

Maria-Silvia Gatta / EC - DG CNECT

Claus Noer Hjorth / EFAD

Christopher Peter Marcich / CAVC

Jürgen Biesinger / EFA - Young Audience Award

Charlotte Appelgren / Cine Regio & Kids Regio

Margret Albers / ECFA

Moderator:

Martina Petrović / CED-MEDIA Office Croatia

Maria-Silvia Gatta

European Commission/ DG CNECT



After completion of her studies at the University of Bologna and at the Johns Hopkins University School of Advanced International Studies, Maria Silvia Gatta joined the EC in 1993. Her first assignment was within the PHARE Programme, the assistance for the Central and Eastern European Countries in the transition towards liberal democracies after the fall of the Eastern bloc.

Subsequently, she joined the MEDIA programme, in charge first of the evaluation of the MEDIA+ and afterwards of the Distribution action. In 2008 she took up the post of political advisor at the Representation of the European Commission in the Netherlands for 9 years. In 2019 Maria Silvia returned to the Creative Europe MEDIA to follow the film education scheme and support for film heritage in the EU.

Claus Noer Hjorth

Head of EFAD Film Education Working Group



Head of Children & Youth Department, Danish Film Institute. Head of Secretariat, Danish Media Council for Children and Young People. General Manager of Awareness Centre Denmark (EU Connecting Europe Facility Programme).

Previously, Claus held the position of Senior Advisor at the Danish Ministry for Culture and at Local Government Denmark. Claus has a Master Degree in Political Science.

The EFAD Film Education Working Group was established in 2015 with a mandate to address: Film Education and the development of a fair and transparent copyright regime for film used for educational institutions and services exchange of policies, strategies and best practice in order to develop an EFAD position on the relevance and impact of film education for children and young people in the 21st century.

Christopher P. Marcich

CEO/Croatian AV Centre/ Croatia



Christopher P. Marcich has a Master of Arts degree from Georgetown University. He spent sixteen years working in the U.S. Government on international trade issues as a negotiator and shaping U.S. trade policy. When he left the Government in 1995, he was the Assistant U.S. Trade Representative for Europe, responsible for trade relations with the region. Chris joined the MPA in 1995. From 1995 through 2014 he served as President in charge of MPA's regional office for Europe, the Middle East, and Africa.

From January 2015, he became responsible for coordination of the MPA's international offices (EMEA, Asia-Pacific, Canada, Brazil & Mexico). He has been President of the Board of AGICOA, the association of audiovisual producers and their collective rights management groups since 2013. Chris was appointed CEO of the Croatian AV Centre (HAVC) on 1 May 2019.

The Croatian Audiovisual Centre is the Government-backed strategic agency for the audiovisual sector in Croatia. It aims to stimulate a successful, vibrant audiovisual industry as well as to promote the widest possible enjoyment and understanding of audiovisual works throughout Croatia. It was founded in 2008 as a result of the new Law on Audiovisual Activities unanimously passed by the Croatian Parliament in July 2007. It is funded by the grant-in-aid from the Government and through contributions of all those using audiovisual works, such as broadcasters, digital, cable and satellite operators, Internet providers, telecoms, etc.

Jürgen Biesinger

Producer/ European Film Awards & EFA Young Audience Award



After studying German Philology, Philosophy and Sociology in Cologne, Jürgen worked from 1996 to 2000 as assistant theatre director and theatre director before switching to the film industry in 2001.

He teamed up with the Berlin based film production company Egoli Tossell Film until 2005. Since 2006, he has been an executive producer of the European Film Awards and since 2008 managing director of Berlin based EFA Productions GmbH, the in-house production company of the European Film Academy. He has also been executive producer of the EFA Young Audience Award since its launch in 2012.

With this Young Audience Award dedicated to films addressing 12 to 14-year-olds, EFA is reaching out directly to this audience group and is giving it an active role in European film culture. On the last Sunday in April, three nominated films are screened (as original version subtitled in 30 languages) in cinemas and – as new feature online in virtual cinemas – across Europe to more than 3,000 teenagers who serve as one big, pan-European jury.

Charlotte Appelgren

General Secretary of Cine-Regio AISBL & Kids Regio



General Secretary of Cine-Regio AISBL, holds a Master of Science in Business, Economics & Culture from SDU in Denmark. Charlotte has previously worked as International Executive with Merlin Films, Ireland; Advisor/Coordinator with MEDIA Desk Denmark; Festival Manager for the Danish Film Institute; and at two Danish production companies. Author of The Fine Art of Co-producing and contributor to reports on the Danish Games Industry. Currently, board member of Cineuropa.org, member of the Observatory's advisory committee and on the Advisory Panel of Create Converge.

Cine-Regio is the association of regional film funds in Europe. The members invest in film culture and foster regional business by collaborating across Europe. The network counts 50 regional film funds from 13 EU member states, plus Norway & Switzerland. At the 70th Berlinale 2020 the members backed 39 titles including 50% of the films competing for the Golden Bear and Silver Bears, as well as 10 titles in Generation targeted at kids reflecting Cine Regio's commitment to next generation audiences.

Margret Albers

President of ECFA



Margret Albers is a project manager at the German Children's Film Association, freelance lecturer and journalist. She studied in Göttingen, Berkeley and Babelsberg and holds degrees in English and German Literature as well as in Media Studies. Her passion is the fantastic genres, the extraordinary and – of course – media for children. From 1996 to 2016 she was CEO of the German Children's Media Foundation Goldener Spatz. Margret is a regular member of various juries. Since 2017 she is also president of the European Children's Film Association (ECFA).

ECFA is a membership organization for professionals and institutions. Since 1988, ECFA has worked to improve children's access to the best possible film culture and to increase awareness of the need for good media policies across Europe. The association has approx. 150 members in 40 European and non-European countries. Among other activities, ECFA publishes four ECFA-Journals and six ECFA-Updates each year and organizes the ECFA Awards (Short, Documentary, Feature).

Martina Petrović

Head of CED - MEDIA Office Croatia



Martina Petrović holds a major in International Relations and minor in Psychology. Martina gained most of her professional experience at the Ministry of Culture, Department for International Cultural Cooperation, being responsible for various cultural exchange programmes between Croatia and other countries; among many activities, she was responsible for the organisation of Croatian film presentations at international film festivals in Berlin and Cannes. From 2008, she was actively involved in establishing the Croatian AV Centre, where she stayed, after being appointed by the EC as the Head of MEDIA Desk Croatia.

Following immediate and successful Croatian MEDIA results, she was awarded the first Albert Kapović Award by the Croatian Producers Association in 2010. Ever since, she has been actively involved in organising innovative and creative workshops – important tools for education, information and networking between Croatian and European film professionals.

CREATIVE EUROPE DESK – MEDIA Office Croatia is a promotion and information office for the European Commission's MEDIA Sub-programme which offers a wide variety of funding for film and television, video games and activities ranging from training to development and distribution to markets, events and festivals. Since September 2008 it is hosted by the Croatian AV Centre. It offers advice and answers enquiries from Croatian film and TV professionals and gamers, explaining various funding strands and eligibility criteria, organising various workshops, info days and lectures.

- Panel 2 -

1 hour duration - 11: 30 (CEST)

'Dedicated Spaces for Children - Our Success Stories!'

Key questions:

- 1) What is a dedicated space for children?**
- 2) Why are dedicated spaces for children so important?**
- 3) How can we learn from each other: sharing tips & challenges!**

Speakers:

Slobodanka Mišković / Children's House Rijeka/Croatia
Živa Jurančič / Kinodvor Ljubljana/Slovenia
Pantelis Panteloglou / Raisin Factory Pygros/Greece
Mark Cosgrove / Watershed Bristol/UK

Moderator:

Anne Schultka / KIDS Regio

Slobodanka Mišković

Director of Art-kino Rijeka/Croatia



Slobodanka Mišković has a BA degree in Sociology from the Faculty of Humanities and Social Sciences in Zagreb. Since 2008, she has actively participated in the Art-kino initiative, coordinating its establishment while continuously managing its operation to this day. In 2009, she coordinated the development and implementation of the Agreement on Strengthening Local Film Capacities between Croatian AV Centre and City of Rijeka, which ensured joint co-financing of short and medium-length films.

Since 2014, she has acted as the director of Art-kino, a public cultural institution. That same year she participated in the foundation of Croatian Independent Cinema Network, and remained a member of a Steering Committee of the Network until 2018. She has participated in preparation and implementation of Rijeka 2020 – European Capital of Culture project from the very beginning.

Children's House is a new venue in former industrial complex Benčić in the very city centre that is going to be mixture between cultural and educational centre, production centre and experimental hub for kids. It is led by three cultural institutions (CITY PUPPET THEATRE, CITY LIBRARY, ART-KINO) that are already deeply committed to art education. Children's House will try to equip children with the analytical and practical skills to understand and apply language of arts. Its programme will integrate many forms of arts and creative expression– film, performance, visual arts, music and in a close connection with new media and new technologies.

Živa Jurančič

Kinodvor Ljubljana/Slovenia



Živa Jurančič studied Cultural Studies at the University of Ljubljana. She has 11 years of experience with children, teens and cultural education. For the last 7 years as part of the Kinodvor film education and young audience department. First, she worked on Kinodvor programme for schools, but since 2015 her main focus has been the development of the film programme Kinotrip, created by the youth, for the youth.

At the moment, she is replacing Petra Slatinšek as a manager of the Film Education and Young Audiences Programme at Kinodvor. In the years 2014 and 2015 she led the National Film Educational Programme for Slovenian Art Cinema Association that enabled quality cinema experience for more than 16.000 children and teens around the country and trained five new national film educators.

Pantelis Panteloglou

Raisin Factory Pygros/Greece



Pantelis Panteloglou studied social anthropology in Athens. He has a master's degree on „Social Exclusion and Minorities“. He has worked in various creative, technical and administrative posts for film festivals, television and theatre.

He has worked for Olympia International Film Festival for Children and Young People since 2011 and since 2017, he is its Deputy Artistic Director.

Olympia International Film Festival for Children and Young People

Two years ago, the Greek central government and the regional administration of Western Greece decided to invest 12 million Euros for the repurposing of the old, abandoned 3,000 square meters “ASO” Raisin Factory in the centre of Pyrgos, to make it a new home for the Festival and an innovative European Center for Youth Audiovisual Creation. According to the ongoing plan, the Factory will become a cultural complex with cinemas, workshop spaces, a museum and a library, an animation studio and a film set.

“KOIN.S.EP. FESTIVAL OLYMPIAS” is the social cooperative enterprise responsible for the operation and development of Olympia International Film Festival for Children and Young People under a special Program Contract with the Greek Ministry of Culture and Sports and the Region of Western Greece.

Mark Cosgrove

Watershed Bristol/UK



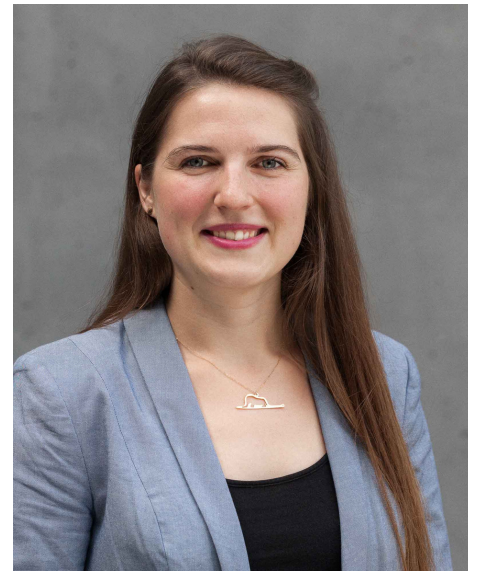
Mark Cosgrove is passionate about film and music and has dedicated his career to independent cultural cinema exhibition since the late 1980s; first at Plymouth Arts Centre then Cornerhouse (now HOME) in Manchester, and since 1994 at Watershed where he is Cinema Curator. He has curated various seasons and tours ranging from New Portuguese Cinemas to a Claire Denis retrospective and worked with partners to set up Filmic, exploring connections across film and music and Cinema Rediscovered, “the UK’s leading festival dedicated to classic cinema” (Sight & Sound). He is also Director of Film Culture at UWE.

Watershed champions engagement, imagination and ingenuity, working locally, nationally and globally from our home in Bristol, UNESCO City of Film. It is a leading cultural cinema as well as the home of BFI Film Audience Network Hub for the South West, developing film culture and talent, and the Pervasive Media Studio, our research space bringing together artists, technologists and academics. With audiences and participation at our heart, we put on an inclusive programme of talent development, cinema exhibition, events and are home to festivals such as Encounters, Afrika Eye, Slapstick and Wildscreen.

<https://www.watershed.co.uk/about-us>

Anne Schultka

KIDS Regio/Germany



Anne Schultka has been a project manager at KIDS Regio since April 2018. She holds a Bachelor's Degree in Intercultural European and American Studies, Psychology and Economy at MLU Halle-Wittenberg and a Master in Media Management at Bauhaus-University and University Lyon 2. In 2017 and 2018 she was a Research Associate at Bauhaus-University. From 2016 till 2018 she worked as an assistant for the German Children's Film Association and German Children's Media Foundation Golden Sparrow.

KIDS Regio presents a lobby initiative for high quality and multi-faceted European Children's Films. It functions as an agent between policy and society, the film industry and the scientific world in order to form a network and discuss new synergies. Thus, the initiative supports the industry professionals by building a platform to strengthen existing networks and define solutions to improve the status, transfer and variety of European productions and co-productions for a young audience.

- Panel 3 -

1 hour duration - 12:30 (CEST)

'National Film Educational Models'

The key questions:

- 1) What are the best examples of national strategies?**
- 2) Do we need a national strategy?**
- 3) How can we do it?**

Speakers:

Leopold Grün / Vision Kino in Berlin/Germany

Mark Reid / British Film Institute

Lisbeth Arto Juhl Sibbesen / DFI/Filmcentralen

Anna Håkansson / Swedish Film Institute

Ksenija Zubković / Slovenian Film Centre

Moderator:

Martina Petrović / CED-MEDIA Office Croatia

Leopold Grün

Vision Kino Berlin/Germany



© Erika Borbely-Hansen

Leopold Grün is the new managing director of Vision Kino. He is a teacher, social pedagogue and media consultant. From 1996 to 2017 he was responsible for the media education department at Freiwillige Selbstkontrolle Fernsehen (FSF – a self-regulatory body for TV-content). At the end of the 1990s, he made his first works as a documentary filmmaker. The Red Elvis (2007) and At the End of the Milky Way (2013) were shown at international festivals and in the cinema. Most recently he was managing director of AG Verleih, the German association of independent film distributors.

Vision Kino aims at elevating the perception of film as a cultural and art good among children and young people, as well as developing awareness of cinema as both a place of experience and education. The long-term aim is to enhance the skills needed to decipher moving pictures and foster greater knowledge of film and its traditions in order to develop an audience for tomorrow. Vision Kino is partly financed by the German Federal Film Board (FFA) and the Federal Commissioner for Culture and the Media (BKM) and is constituted as a public-private partnership. It is financed on a project basis and applies for financing with a new budget every year.

Mark Reid

British Film Institute/ UK



Mark Reid trained to teach English and Media in the early 1990s, and after teaching in high schools for 7 years joined the British Film Institute to set up online courses for film and media teachers. In 2006 he took over the leadership of the BFI's education programmes, covering BFI Southbank, online provision, and research and strategy. In 2012 he led a consortium of European partners in Screening Literacy, a MEDIA-funded survey of film education in 33 European countries. Substantially the same group of people designed the Framework for Film Education, and now manage the CREATIVE MEDIA project Film Education: from Framework to Impact. Mark has some expertise in understanding what makes film education strategies successful, and why there are so few successful ones around!

The British Film Institute (BFI) was founded in 1933 and is a charity governed by a Royal Charter. The BFI combine cultural, creative and industrial roles, bringing together the BFI National Archive and BFI Reuben Library, film distribution, exhibition and education at BFI Southbank and BFI IMAX, publishing and festivals. The BFI award Lottery funding to film production, distribution, education, audience development and market intelligence and research. Film Forever is the BFI's five year strategic plan for 2012-2017 to support UK film. The plan covers all of the BFI's activities and is based around three priorities – education and audiences, support for the UK film industry and unlocking film heritage.

Lisbeth Arto Juhl Sibbesen

Danish Film Institute/ Filmcentralen/ Denmark



Lisbeth Arto Juhl Sibbesen is an editor of film education at the Danish Film Institute. Her main focus is DFI's streaming site Filmcentralen with more than 1900 short and documentary films and more than 600 study guides. She has also been developing and facilitating courses in film education throughout Denmark for many years. She has given many lectures and published several articles on film education and film analysis. Lisbeth studied French and Film & Media Science at the University of Aarhus, Denmark and Perpignan, France.

Filmcentralen is a streaming site making Danish shorts and documentaries as well as teaching materials available to primary and secondary schools. The Danish Film Institute's educational streaming site Filmcentralen aims to support the use of film in the classroom, promote the quality of teaching and generally improve children and young people's experience of film. The site offers, via login access, an extensive film catalogue, in particular of Danish shorts and documentaries. Furthermore, the site provides teaching materials, a film glossary and other learning resources. A number of functions enable teachers and students to share content in the form of playlists, clips, stills and more.

Anna Håkansson

Swedish Film Institute/ Sweden



Anna Håkansson is editor and communications officer working with children and youth programmes at the Swedish Film Institute. She also works as a theatre critic, specializing in theatre for children and youth at Sweden's biggest daily newspaper, Dagens Nyheter. She has a master's degree in film- and theatre studies at the University of Stockholm and has a background as a project manager of the Anti-racist Filmdays in Göteborg as well as Kombat, a Queer film festival held in Stockholm and Göteborg.

The Swedish Film Institute is working on numerous ways to increase the importance of film education in the Swedish school system, ranging from connecting study guides to the curriculum to exploring the cultural heritage through film history.

Ksenija Zubković

Slovenian Film Centre/ Slovenia



Ksenija Zubković was born in Rijeka. She holds a degree in Cultural Studies from the Faculty of Social Sciences of the University of Ljubljana. Shortly before and after finishing her studies, she had been collaborating with various media from Croatia and Slovenia in the field of culture, including portal Planet Siol.net, cultural weekly Pogledi of Ljubljana's Delo newspaper and the magazine for cinema and cinematic Kino! She is the author and co-author of translations of more scientific and other texts, mostly in the field of Human and Social Sciences. Since 2013 she has been working at the Slovenian Film Centre, a public agency of Slovenia, where she is in charge of developing film culture since 2017.

In 2016, the Government of the Republic of Slovenia adopted the Strategy for National Film Education Development. Building on the specificities of the film and audio-visual field, the strategy aims to ensure accessibility, systematic approach and a long-term perspective of film education within the curriculum and education programmes as well as within cultural institutions. In particular, it defines film education and the formal and informal ways of providing it.



- Chatrooms -

September 18, 2020

Chatroom 1 - 10 : 00 (CEST)

Chatroom 2 - 11 : 00 (CEST)

Chatroom 3 - 12 : 30 (CEST)

Chatroom 4 - 13 : 30 (CEST)



- Chatroom 1 –

1 hour duration - 10:00 (CEST)

'The importance of different educational approaches'

Speakers:

Irena Lovčanin / Montessori / Croatia

**Cathrine Jakobsen / The Cultural Schoolbag/
Kulturtanken / Norway**

Maya Reichert / DokEducation / Germany

Jasmin Topalušić / Art Therapy / Croatia/UK

Moderator:

Martina Petrović / CED - MEDIA Office Croatia

Irena Lovčanić

Teacher, Docent of language in Montessori education / Montessori School Zagreb/ Croatia



Irena Lovčanić has a teaching degree from University of Zagreb Faculty of Teacher Education; she is a Montessori teacher and a Docent of language in Montessori pedagogy from Montessori – Vereinigung Steiermark KPH Graz. Since 2007 she has been working in Primary Montessori School in Zagreb. She gained her early working experience and theoretical and practical knowledge of work with special needs children as a personal assistant for a child with Down syndrome. Currently she is a teacher in a Montessori school and a docent in Montessori education for educating teachers. Since 2003 she has attended numerous workshops, summer schools, projects, courses and trainings: Music, Arts, Drama pedagogy, Speech, Theatre, Acting, Puppetry, Peace studies, British Council Project Intercultural Navigators (participating in the project Arts for Intercultural Dialogue Toolkit), Orff Schulwerk, English language. She is active in discovering and developing new ideas in Arts and Education.

The Montessori Method of Education, developed by Italian physician Maria Montessori, is a child-centred educational approach based on scientific observations of children. The method views the child as naturally eager for knowledge and capable of initiating learning in a supportive, thoughtfully prepared learning environment. It attempts to develop children physically, socially, emotionally and cognitively. Montessori's method has been used for over 100 years in many parts of the world.

Cathrine Jakobsen

Senior Arts Adviser for Film / Kulturtanken – Arts for Young Audiences/Norway



Cathrine Jakobsen holds a BA degree in Communications from Goldsmiths College, London, UK and an MA degree in journalism from the University of Oslo, Sweden. She has professional experience in television and film production and communications, and has worked for Norwegian National Broadcasting Company (NRK) and Concerts Norway. She currently works as a senior arts adviser for film in Kulturtanken – Arts for Young Audiences. Kulturtanken – Arts for Young Audiences is the Ministry of Culture agency (since 2016) responsible for The Cultural Schoolbag, the centrepiece of the government's policy for bringing arts to children and young people. The Cultural Schoolbag (TCS) is a national programme designed to ensure that all school pupils in Norway experience professional art and culture of all kinds, as part of their education. The activities are of professional quality and cover film, cultural heritage, literature, music, performing arts and visual arts.

The Cultural Schoolbag is a collaboration between the Ministry of Culture and Ministry of Education and the county councils and municipalities throughout the country. Information about TCS in English:

<https://www.denkulturelleskolesekken.no/english-information/>

Maya Reichert

Head of DOK.education / International Documentary Film Festival DOK.fest Munich/ Germany



Maya Reichert, cultural mediator and filmmaker herself, heads the year-round educational programme DOK.education at Germany's largest documentary film festival DOK.fest Munich since 2013. She studied filmmaking at the University of Television and Film Munich, where she worked from 2009 to 2017 in the department of Dramaturgy and Creative Writing in the chair of Prof. Doris Dörrie. As a lecturer, she teaches at universities such as LMU or HFF Munich, at various film initiatives as well as several education institutes for teachers. She is an active member of the "Round Table Film and School" of the Institute for School Quality and Educational Research, which is committed to strengthening media competence, film analysis and film practice in schools.

DOK.education is the year-round educational program of Germany's largest documentary film festival DOK.fest Munich. Beside the work in film reception, film practice, training for teachers, presence workshops for school classes and an annual youth film competition, the heart of this program is the "School for the Art of Seeing". All projects of DOK.education combine media literacy and cultural education in which the artistic narrative documentary film is always at the centre. Artistic documentaries tell real stories through cinematic images. They offer a wide range of approaches to encourage children and young people to observe closely, to see the art in filmmaking and to raise their awareness for different levels of truth and reality in cinematic storytelling.

Jasmin Topalušić

Art Psychotherapist Croatia/UK



Jasmin Topalušić holds a BA in Devised Theatre from Dartington College of Arts and a MA in Fine Art from Central Saint Martins College of Art and Design and in Art Psychotherapy from Roehampton University. She has extensive experience working with children, adolescents, young people with autism and vulnerable adults with mental health difficulties, disabilities and learning difficulties. She combines her knowledge in psychodynamic therapeutic training with other skills that she acquired through art and devised theatre practice. HCPC registered. BAAT member.

Art Therapy is a form of psychotherapy that uses art media as its primary mode of expression and communication. Within this context, art is not used as a diagnostic tool but as a medium to address emotional issues which may be confusing and distressing. Art therapists work with children, young people, adults and the elderly. Clients may have a wide range of difficulties, disabilities or diagnoses. These include emotional, behavioural or mental health problems, learning or physical disabilities, life-limiting conditions, neurological conditions and physical illnesses. Art therapy is provided in groups or individually, depending on clients' needs. It is not a recreational activity or an art lesson, although the sessions can be enjoyable. Clients do not need to have any previous experience or expertise in art.

- Chatroom 2 -

1 hour duration - 11:00 (CEST)

'Film Educational Initiatives When National Ones Don't Exist'

**School at Cinema – Barbara Zupčić/
Art-kino Rijeka/Croatia**

Slobodna Zona Junior – Rajko Petrović/Serbia

**Kino Skolashi – Tea Gabidzashvili
Georgian National Film Centre/ Georgia**

Ihmifilmi ry– Kaisa Kukkola /Finland

**Cine Clube de Viseu - Carla Augusto & Margarida Assis/
Portugal**

moderator: Martina Petrović / CED - MEDIA Office Croatia



Barbara Zupičić

Educational Programme Advisor Art-kino Rijeka/Croatia



Barbara Zupičić was born in Rijeka in 1973. From 2002 to 2014 she worked in the Department of Culture, City of Rijeka. She has been employed as educational programme advisor at Art-kino since 2014, where she is in charge of its educational programmes for children and youth, especially 'School at the Cinema' project aimed at familiarizing children from the early age with valuable films and film culture in general. Thanks to the School at the Cinema, more than 14 000 children and youngsters, ranging from kindergarten to grammar school age, visit Art-kino every year. Since 2017, she has been organising the Art-kino segment of the Tobogan Festival programme, held each year as part of the Children's House, one of the Rijeka 2020 – European Capital of Culture flagships.

School at the Cinema is the best-known project intended for children and youth organised by Art-kino. The programme is currently implemented at three different levels, depending on the age of participants (kindergartens, primary and secondary schools). The project was created in 2009 in collaboration with the Croatian Film Association, the City Department of Education and the City Department of Culture. The School at the Cinema programme consists of organised screenings of selected film titles for various ages, with accompanying introductory lectures on film language and films in the repertoire.

Rajko Petrović

Filmmaker, Head of Children & Youth Film Workshop Programme Free Zone Junior/Serbia



Rajko Petrović graduated in Film and TV Directing at the Faculty of Dramatic Arts in Belgrade. He also finished the school for documentary films Atelier Varan Paris, founded by Jean Rouch. Petrović was one of the founders of Atelier Varan Belgrade – Centre for Documentary Cinema, in which he worked as a director and producer. Since 2009 he was a selector and since 2011 director of the Free Zone Film Festival in Belgrade. Since 2011 he has been an associate professor in the MA program in Film at the Faculty for Media and Communications, Singidunum University Belgrade. In 2015 he established a boutique distribution company Five Stars Film Distribution, dedicated to the promotion and distribution of European art-house and documentary films oriented regionally to ex-Yugoslav countries.

Free Zone Junior was created in 2006 to initiate dialogue and expand knowledge on global social and political issues in Serbia, as well as to contribute to the development of critical thinking among the youth and increase their media literacy, tolerance, and deconstruction of prejudice and stereotype through the use of engaged films in education. So far four manuals for using film in elementary and high school education (accompanied by appropriate DVD compilations) have been published. A seminar, which is part of the program, was attended by more than 1300 elementary and high school teachers across Serbia so far, and the program has been repeatedly accredited by the Bureau for Education Development.

Tea Gabidzashvili

Project Manager / Kino Skolashi (Film at School) Georgian National Film Centre/ Georgia



Tea Gabidzashvili is a film critic and art project manager, author of films reviews and critics of cinema-process in the newspapers and magazines. She holds a MA degree from the Shota Rustaveli Theatre and Film Georgian State University and a certificate of the Caucasus University in Management of Cultural and Sporting Areas. From 1997 to 2033 she taught a course in the History of World Cinema at the Institute of Arts and Education in Kutaisi, Georgia. Since 2009. She has been the director of Cinema Club, a Georgian NGO which organised multiple projects in the field of Film Education. Since 2013 she has been working for the Georgian National Film Centre (GNFC) as the Film Promotion Department's education projects manager, initiator and manager of the project Film at School, and manager of projects European Film Clubs and Schools Licensing, and The Film Corner Reloaded – A Cultural Approach financed by the Creative Europe MEDIA.

Kino Skolashi (Film at School) was an initiative of the Georgian National Film Centre, which started in 2014. The aim of this project is to promote film culture, deepen the analytically thinking of children and young people and to develop their aesthetic perception skills. Within the framework of the project, weekly film screenings have been organized with follow-up discussion facilitated by young film specialists ("Cinema Missionaries") in about 1100 public schools of Georgia. The age of the target audience was 12-15. The films were selected based on consultations with diverse professionals (film historians, psychologists, educational experts) and include classical Georgian and foreign films.

Kaisa Emilia Kukkola

**Film Education Trainer
Project Coordinator /
IhmeFilmi ry/Finland**



Kaisa Kukkola is an experienced film and festival professional, educator, project manager. Fluent in several European languages, Kaisa started her professional career working in film festivals in Finland and as a research assistant at Åbo Akademi, Turku, Finland. Since 2008 she has worked as a fixer, interpreter and translator for French TV channels and for several film production companies. In 2014 she joined the IhmeFilmi association as a coordinator on two international projects. She is currently a film education trainer at IhmeFilmi for the CinEd project and a coordinator and cinema educator at Cinema Orion in Helsinki. In 2017 she participated in a documentary *The Last Bookshop in the World*, directed by Rax Rinnekangas.

IhmeFilmi is a Film Education organization that coordinates three different projects at the moment. At a national level it offers a series of film classics for high schools. This IhmeFilmi selection can be offered as a film course in high schools. The other national project is called IhmeSuomi. It targets students who are learning Finnish language and culture. The project offers four Finnish films and special learning packages to language teachers. These packages help students get acquainted with different dialects of the Finnish language as well as information about the history, culture etc. seen in the specific films.

Carla Augusto

Project Coordinator/ Cine Clube de Viseu/ Portugal



Carla Augusto holds a degree in Sciences of Education from the University of Coimbra and a MA degree in History of Education/ Comparative Education from the University of Lisbon, with the thesis "For Other Histories: women in the academic crises of the 1960s at the University of Coimbra". She was a member of the board of the Cine Clube de Viseu between 1997 and 2002, and since 2010 she has been a coordinator of the educational project of the Cine Clube de Viseu Pequeno Cinema. Between 1997 and 2008 she was assistant professor in the Catholic University of Viseu. She has multidisciplinary artistic interests, having participated as an amateur in various shows and productions of dance, theatre and cinema.

Established in 1955 by initiative of a group of cinephiles, the Cine Clube Viseu was, in its first phase of existence, focused on cultural intervention during the persistent dictatorship that lingered over the country. A pioneer, CCV combined screenings for the general public and children since its early beginnings, and all sessions were accompanied by support texts and lectures. Looking ahead to the dissemination and study of cinema, as art and culture, in its multiple expressions, during its history the CCV has developed several initiatives in the field of training, exhibitions, competitions, etc. Located in the Portuguese countryside, in a city with long periods of cultural numbness, the CCV is a cultural activity hub of great importance to several generations.

Margarida Assis

**Editor/
Cine Clube de Viseu/
Portugal**



Margarida Assis holds a degree in Arts and Humanities from the University of Lisbon, with a major in Classical Studies and minors in Literary Studies and Brazilian Studies, the latter from the University of São Paulo; and a master's degree in Ancient Cultures and Languages from the University of Barcelona, with a thesis dedicated to the great Sanskrit treatise on drama, the Nāṭyaśāstra. Since 2012 she has been a member of the board of Cine Clube de Viseu, where she works as an editor of one of the very few publications about cinema printed in Portugal, Argumento.

- Chatroom 3 –

1 hour duration - 12:30 (CEST)

'MEDIA showcases'

**Cinemini Europe - Florine Wiebenga
Eye Film Institute/The Netherlands**

**European Film Factory - Emilie Boucheteil &
Adeline Chauveau / Institut français in Paris/
France**

**Kids Kino Festival / Kids Kino.Lab/Kids Kino Industry
Maciej Jakubczyk / Poland**

**The Film Corner/
Fondazione Cineteca Italiana / Simone Moraldi/Italy**

Moving Cinema / Gintė Žulytė / Lithuania & Spain

**moderator: Susanne Schmitt
(Creative Europe MEDIA Desk Berlin-Brandenburg)**

Florine Wiebenga

Head of Education for Eye Film Institute Lead Project Manager for Cinemini Europe/ The Netherlands



Started working as Head of Education for Eye in 2012. Responsible for management of the education department, as well as management of larger national and education projects such as Film Curriculum for Primary and Secondary Schools and Cinemini Europe, under which she is programming heritage films (own collection or others) combined with innovative learning strategies, developing formats lesson material and activities, and trainings for teachers and staff. Studied Film studies (1997-2002) and Child Development and Education (2005-2009) at the University of Utrecht, Stockholm University and University of Amsterdam. Started her career at the Netherlands Institute for Film Education (NIF) in 2002, and lived in Marseille (France) for a while.

Under the leadership of EYE Film Institute and in collaboration with the Deutsche Filminstitut, Austrian Film Museum, the children's film festival Taartrovers (Netherlands) and Kinodvor (Slovenia) Cinemini project aims to develop a film educational program for children between the ages of 3 and 5. The aim is to identify a corpus of 20 short films suitable for this age group from the history of cinema. At the same time, each partner is developing lesson plans dealing with these films. The films as well as the documentation of the educational approaches will be published online to make everything available to children and kindergarten teachers.

Emilie Boucheteil

**Director of the Cinema
Department of the French
Cultural Institute
– Institut français in Paris /
European Film Factory/France**



Emilie Boucheteil has been working in the film industry for 15 years. She fell into films working for the Short Film Festival of Clermont-Ferrand. She then became an expert of exhibition and young audiences' policies at Europa Cinemas. She took her new position as Director of the Cinema Department of the French Cultural Institute – Institut français in Paris in 2018. She and her team are in charge of promoting French cinema abroad: a large catalogue of patrimonial and contemporary films is proposed (French and African films) as well as tools to help young filmmakers from southern and emergent countries coproduce their films with France (La Fabrique de cinéma and Aide aux cinémas du monde) and educational tools for teachers and youngsters, among which European Film Factory, a film educational programme headed by the Institut français.

European Film Factory is an innovative and pragmatic response to support film education in Europe backed by a €1 million grant from the European Union. The Institut français, the project leader, partnered with two entities at the forefront of digital innovation in schools: ARTE Education, a subsidiary of the European television channel behind the digital educational service Educ'Arte, and European Schoolnet, a non-profit organisation that brings together thirty-four Ministries of Education in Europe.

From September 2020, European Film Factory will give students aged 11 to 18 and teachers from all countries participating in the Creative Europe programme free online access to a catalogue of ten films from Europe's film heritage from 1954 to 2014.

Adeline Chauveau

Project Officer in the Institut français in Paris/ European Film Factory/ France



Adeline started to work in the audiovisual field at the Embassy of France in Turkey. She then worked as an audiovisual project officer in the Embassy of France in China, promoting French and European cinema for two years. Adeline came back to France in 2019 and has worked in the Institut français, on the development of the European Film Factory project since then.

Maciej Jakubczyk

Head of Kids Kino International Film Festival, Kids Kino Lab and the Kids Kino Industry Forum/Poland



Maciej Jakubczyk is a member of the Board and director of the educational department of the New Horizons Association. Expert for Polish Film Institute on the production of films for young audiences and for the Ministry of Culture and National Heritage on educational projects. Co-creator of the New Horizons Film Education programme organised in several dozen cities and towns in Poland, Kids Kino International Film Festival and Kids Kino Lab (development program). Member of the European Children Film Association and the Advisory Board of Kids Regio 2019 (Germany). Workshop leader for Europa Cinemas, mentor at the international School of Film Agents, and lecturer at the SWPS University in Warsaw. Nominated to the Man of The Year award in 2009 by a main cultural newspaper in Warsaw.

Kids Kino is a Poland based program which main aims are dissemination of films for young audiences and facilitation of production of new ones. At the heart of the program there is Kids Kino International Film Festival based in Warsaw in September. Most of the films shown in the festival have also theatrical releases in Kids Kino Presents distribution project and are part of New Horizons of Film Education – nationwide educational project organised in over 90 cities. Industry part of the festival are Kids Kino Lab – a yearlong international development program for features and series and Kids Kino Industry – international coproduction forum which takes place during the festival.

All initiatives are organized by New Horizons Association. For more information see: festival www.kinodzieci.pl, lab www.kidskinolab.pl industry www.kidskinoindustry.pl and education www.nhef.pl

Simone Moraldi

Assistant Project Manager / Fondazione Cineteca Italiana - The Film Corner / Italy



Simone Moraldi has a degree in Film Studies at the University of Roma Tre, PhD in film studies in co-tutorship with the Université Paris X Nanterre-La Défense and is lecturer in Film and Media Education at Sapienza University of Rome. As a European Consultant and Film Education Specialist he has collaborated and collaborates with national institutions (Roma Tre University, Fondazione Cineteca Italiana, Istituto Luce-Cinecittà, Experimental Center of Cinematography, Save the Children) and international (British Film Institute, Cinémathèque Française) in projects of national and international level. He has held consultative and evaluative positions at the European Commission, the Ministry of Education and the Ministry of Culture. In 2012 he was national account for Italy and advisory board member for the European report on film education Screening Literacy. Film education in Europe. He is co-author of A Framework for Film Education in Europe published by the BFI-British Film Institute (2015) and is author of the volume Questioni di campo.

The Film Corner project has been running since 2016 and is co-financed in the frame of the Creative Europe Programme. The project is managed by Fondazione Cineteca Italiana (Italy) in partnership with Jugoslovenska Kinoteka (Serbia), The Film Space (UK), The Nerve Centre (Northern Ireland), University of Milano-Bicocca (Italy), the Georgian National Film Centre (Georgia) and Kino Otok (Slovenia). The project consists of an online digital interactive platform for film education, an innovative didactical tool that joins film education and innovative cross-media techniques in order to find innovative ways to foster engagement and stimulate young audience's curiosity around film.

Gintė Žulytė

Co-founder and Project Manager / NGO Meno Avilys / Lithuania



Trained as a media anthropologist, Gintė Žulytė has worked in the field of film education for a decade. She is a co-founder and project manager of the film and media education and heritage organisation Meno Avilys in Vilnius, Lithuania. Gintė designs and implements educational activities for youth and children, works as a teacher trainer, publishes teaching guides. Since 2020 she has been a lecturer at the Faculty of Film and Theatre at Lithuanian Academy of Music and Theatre. She is a team member of the European project Moving Cinema and a partner in the international project Cinéma, cent ans de jeunesse and in the European project CinEd. Since 2014 Gintė has been a member of the Film Literacy Advisory Group (FLAG) in Europe. She is also a scriptwriter and a co-producer of the Lithuanian documentary The Ancient Woods.

Moving Cinema is a European project started in September 2014. The main objectives of the project are to create strong links between young people and cinema, to give them tools to be autonomous spectators, and ultimately, to build active and sensitive audiences that appreciate diverse cinematographic manifestations. The focus is on contemporary and classic European auteur cinema with special attention to films and filmmakers that differ from the mainstream, and yet are able to engage young people in a deep and meaningful way. The project addresses young people aged from 12 to 19 by combining work within the school framework (in a cross-curricular approach) and outside it. The project was launched in 2014 thanks to the support of the Creative MEDIA Europe.

Susanne Schmitt

Head of the Creative Europe MEDIA Desk Berlin-Brandenburg / Germany



Susanne Schmitt has a background in film science and German studies, she worked for festivals, in film-production and as a dramaturge and script consultant. In 2005 she was appointed Head of the Creative Europe MEDIA Desk Berlin-Brandenburg. Since then, with her team, she has initiated and organized many different formats to connect film professionals across borders, initiated think tanks, roundtables and events to explore the fields of art and film, new audience strategies in the digital age, film literacy in Europe or new trends in tech innovation.

- Chatroom 4 -

1 hour duration - 13:30 (CEST)

**Kino Klubai / Dovilė Butnoriūtė
Lithuanian Film Centre/Lithuania**

**Film for Kids at Hospitals / Edita Bilaver
Kids Meet Art/Croatia**

Real Heroes / Gregg Young /VRT Belgium

**Cinemas in Rural Areas / Gorana Barišić Bačelić
Fortress of Culture Šibenik/Croatia**

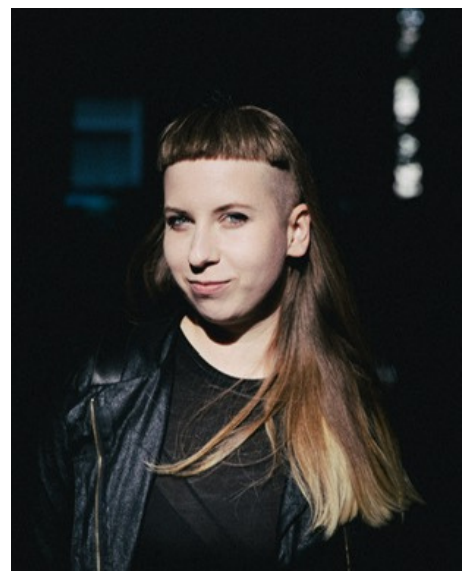
**CinEd / Rui Machado
Cinematca Portuguesa/Portugal**

Moderator:

Martina Petrović / CED - MEDIA Office Croatia

Dovilė Butnoriūtė

Head of the Film Promotion Department of the Lithuanian Film Centre / Kino Klubai/ Lithuania



Dovilė Butnoriūtė holds a BS in Culture Management and MA in Integrated Communications from Vytautas Magnus University in Lithuania. Since 2015 she has been working for the Lithuanian Film Centre. For the past three years she has been in charge of film promotion and film education projects worldwide, public relations and representation of Lithuanian film industry at festivals and markets. She is also managing the coordination of film restoration processes and classic film distribution.

Film clubs in Lithuanian schools were launched as a part of the international project Licensing European Film Clubs and Schools, conducted by Film Literacy Europe from the United Kingdom. The pilot project started in Spain, Cyprus and Romania in 2015. Lithuania, Latvia and Georgia joined the international project in 2016. The project involves more than 200 Lithuanian schools from different districts which are screening films from a catalogue containing 51 titles. Screenings are usually held once a week after classes as a community thing. Every film club can choose the film from the catalogue available on the website.

The implementation of the pilot project was partly financed by the European Commission's MEDIA sub-programme, coordinated by the Lithuanian Film Center in cooperation with the Ministry of Education.

The aim of this project is to develop film education in Lithuania, paying more attention to children and young people, increasing the availability of European films, expanding the film base and encouraging Lithuanian schools to use them, testing film clubs as a model of film literacy and their relevance to Lithuania.

Edita Bilaver

Co-founder / Kids Meet Art/ Film for Kids at Hospitals/ Croatia



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

The international project Film for Kids at Hospitals is an online platform dedicated to film screenings and audience engagement for children at the hospitals, revalidation centres and children recovering at home. In 2011 the project was launched by the European Youth Film Festival (Antwerp, Belgium), with the help of Bednet, an organisation facilitating online streaming from the classroom to sick children at home or in hospitals. After several successful editions there was an urge to expand the project and connect with other European partners. The call for Promotions of European Works Online, launched by the European Commission, was the moment for teaming up with new partners Kids meet Art (Croatia) and BUFF (Sweden). An international platform was created, dedicated to film screenings and audience engagement for children in hospitals, with different sections for different age groups: 3+, 6+, 9+ and 12+, for parents of patients and hospital staff. In each country the project is presented in its native languages.

Gregg Young

Project Coordinator of Real Heroes/ Belgium



Gregg Young is a product owner at VRT Innovation and a creative producer at VRT Sandbox. He works on Flemish and European research projects and sets up collaborations between start-ups (SMEs) and VRT brands. At VRT Sandbox he developed various VR and AR projects for the TV channels Ketnet, Eén, Sporza and VRT NWS, among others. Gregg is a digital pioneer in audiovisual film and television production with a focus on compelling storytelling and interactive media. In addition, Gregg is a co-founder of the makerspace The Distillery, in collaboration with Nerdlab-Gent, and he was a member of the creative hub of the Vooruit Arts Center as an audiovisual expert.

Real Heroes aims to realise a mixed reality experience for youngsters to immerse them in science, art and society. The project will create an interactive and immersive story around the hero Leonardo Da Vinci via a multi user room VR experience. Via this platform, youngsters will be able to experience what it takes to be a hero by solving puzzles connected to the inventions of Leonardo da Vinci. Leonardo Da Vinci is chosen as a central persona, since he is widely recognized as a universal icon of the continent's arts and science.

Gorana Barišić Bačelić

CEO of Fortress of Culture Šibenik/ Connecting Cinemas in Rural Areas / Croatia



Gorana Barišić Bačelić is an expert in the arts and culture management. She graduated in art history from the Faculty of Philosophy in Zadar and specialised in cultural management at the DeVos Institute of Arts Management of the University of Maryland – an education programme organized by the Croatian Ministry of Culture. Since 2016, Gorana Barišić Bačelić has run Fortress of Culture Šibenik, a public institution that manages revitalized St. Michael's Fortress, Barone Fortress and future House of Arts Arsen in Šibenik, Croatia. Under her leadership, activities and programmes of Šibenik's fortresses are recognized in the national as well as European context as examples of best practice, confirmed by 12 awards in the field of culture, tourism and communication.

Fortress of Culture is a partner in the EU project Connecting Cinemas in Rural Areas, co-funded by the EU Commission under the call Cinemas as Innovation Hubs for Local Communities. The project intends to connect audiences and cinemas in rural regions Europe wide by establishing an effective networked infrastructure to share events and programmes, knowledge transfers and build a strong sustainable partnership network for an engaged cinema. Connecting Cinemas aims at investigating the cinema-making process on three unfolding key visions which will be investigated in an 18 months programme of joint activities: connect, entertain and engage. Connecting Cinemas is a pilot project in cooperation with 4 rural cinema partners, 3 culture centres, 3 festivals and 3 university partners from 6 different European regions together with cross-disciplinary stakeholders from creative technologies and social entrepreneurship.

Rui Machado

Deputy Director Cinemateca Portuguesa - Museu do Cinema / CinEd / Portugal



Rui was born and raised in Lisbon 50 years ago, graduated in Economics at Universidade Nova de Lisboa, he soon started working at the Cinemateca Portuguesa, on a part-time basis, in the old film archive installations. Shortly after graduation, he worked for two years at Agfa-Gevaert Portugal, in the marketing área of the Business Group Photo. In 1997 he returned to the Cinemateca Portuguesa, having had different skills in the film archive department, at Cinemateca's Conservation Centre ANIM (National Archive of Moving Images). From 2009 to 2014 he performed the duties of Head of ANIM. And since 2014 he has been Deputy Director of the Cinemateca Portuguesa. Throughout all these years he has attended several courses and workshops specialized in the area of film archives, having also presented several lectures on this matter. In 2020 he was elected a member of the executive committee of the ACE (Association of European Cinémathèques).

CinEd is a European film education programme with a holistic digital approach, which facilitates access to European films and expands cinema education across Europe. Targeting young people (6 to 18) and teachers in and out-of-school, CinEd's main goal is to develop long-lasting knowledge and taste for European cinema, young people's critical judgement and creative sensibility, and to contribute to general education through cinema, as well as to an awareness of Europe's cultural diversity.

