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Film Education-Related Supplemental Education and In-Service Training of Teachers in Poland (2010–2015)

In the present article I will attempt to investigate the issue of film education-related supplemental education and in-service training of teachers in Poland as well as survey the potential of individual training in this field. I will discuss the most popular forms of teacher training as far as film education is concerned, focusing on cyclical and nation-wide programmes. In the final part of the article, I will formulate conclusions and present perspectives for taking action with respect to film education-related teacher training. This article is based on several years of personal experience in film education. As an educator and film education coach, for the last six years I have worked together with various institutions and NGOs dealing with film education. I also have fourteen years of experience as a school teacher (teaching Polish language and cultural studies classes), which have provided an opportunity to test various forms of in-service training offered to teachers in Poland.

Film Education in the National Curriculum

For several decades now, film education has been an essential element of education in the humanities. Thanks to existing methods and learning facilities, university graduates – future teachers – gain an apparatus that enables them to apply elements of audiovisual education in Polish schools. Methods of film education in Poland have been developing for years now [owing much to Professor Bolesław Lewicki (1985, pp. 11–36)]; they accelerated notably in the 1970s and 1980s thanks to the works of Henryk Depta, Janusz Plisiecki, Janina Koblewska, Anna Marzec, Ewelina Nurczyńska-Fidelska and many other Polish scholars. In the 1990s, interesting didactic propositions were put forward by academics

affiliated with the Jagiellonian University in Cracow (Bobiński, 1994) and Adam Mickiewicz University in Poznań (Hendrykowski, 1996).

In 1986–1990, Łódź scholars conducted research within the project “Film in the School Education System”, which was part of a larger initiative titled “Polish National Culture, Its Developmental Tendencies and Reception”. The research team was led by Professor Ewelina Nurczyńska-Fidelska, who outlined a general strategy for film education in schools in her book *Edukacja filmowa na tle kultury literackiej* [Film Education as Part of Literary Culture] (1989), focusing on its contexts and teaching methods. In the book *Film w szkolnej edukacji humanistycznej* [Film in Teaching Humanities in Schools] (Nurczyńska-Fidelska, Parniewska, Popiel-Popiołek, Ulińska, 1993), film education is defined as “a process, or a system of actions, or coordinated educational activities, as well as transmitting knowledge and training certain skills. This process should not be limited to a simple communication situation, in which a message is transmitted from sender to receiver, but rather it should be based on consciously modelled interactions” (Nurczyńska-Fidelska et al., 1993, p. 13). In this process, the role of the teacher is pivotal; hence, it is essential that they should possess the right knowledge, experience and skills. Ewelina Nurczyńska-Fidelska expanded Henryk Depta’s earlier distinction between “film teaching” and “teaching through film”, adding the following goals of film education:

1. to develop the skills of deeper analysis and evaluation of texts (film works) with respect to ideas as well as ethical and aesthetic values;
2. to develop consciousness concerning the code in which the film’s message is transmitted;
3. to develop consciousness of the role and function of films in contemporary culture in the context of other art forms (especially literature) and other mass media;
4. to develop a selective and critical approach (Nurczyńska-Fidelska et al., 1993, p. 16).

Film education became part of Polish language teaching and included information not only about films but also other aspects linked to television and mass media. Nevertheless, film history was left out of the curriculum and the main stress was placed on interpretation skills and deciphering film codes [*Program szkoły podstawowej. Język polski (klasy IV – VIII)* <Primary School Curriculum. Polish Language – Grades 4–8>, 1985; *Program liceum ogólnokształcącego oraz liceum zawodowego i technikum. Język polski* <Upper Secondary School, Vocational Secondary School and Technical Secondary School Curriculum. Polish Language>, 1985]. Film education methods applied at the time were focused on entertaining and the educational role of films, as well as on appreciating its interaction with other art forms, including literature (Plisiecki, 1993).

The current National Curriculum of 2008 with amendments from 2014 concerning primary schools (Journal of Laws of 2014, item 803) introduces well-defined elements of film education. My chief example here will be Polish language classes, to which the role of preparing students to watch films is usually assigned. Certain film-related skills and knowledge are developed gradually, starting from the 2nd level of education (grades 4–6 of primary school), through the 3rd level (lower-secondary school) and finishing with the 4th level (upper-secondary school). During Polish language classes, primary school students learn about characteristic features of audiovisual messages, watch films, theatre performances and selected television programmes. In lower-secondary school, students practise their skills in analysing and interpreting films, finding the right contexts, referring to literary and cultural tropes and identifying instances of crossing genres. In upper-secondary schools, where students are already familiar with characteristics of each audiovisual form and well-skilled in analysing and interpreting cultural texts, young people become acquainted with works by eminent directors from Poland, such as Krzysztof Kieślowski, Andrzej Munk, Andrzej Wajda and Krzysztof Zanussi (basic level) and from abroad, such as Ingmar Bergman, Charles Chaplin, Federico Fellini, Akira Kurosawa, Andrei Tarkovsky and Orson Welles (extended level) (Równy, 2014).

Film is viewed as a tool that makes learning more enjoyable and as such it is perceived as a useful teaching resource in subjects such as history, knowledge about society, ethics and education for family life. Even if the Core Curriculum does not refer to film education directly, it is fairly easy to find films which present content related to these subjects. As a result, films can be used as context for discussion regarding various issues. The situation is different when it comes to subjects such as art and cultural studies, where films can become the object of analysis in their own right as art works. Therefore, the whole class can be devoted to mastering of students' skills regarding film analysis and interpretation.

As Danuta Górecka rightly points out: "The current core curriculum ascribes a certain position to film education, creating space for its active presence. At the same time, the curriculum mentions multi-subject learning, which obliges teachers to use a variety of film materials in their teaching practice" (Górecka, 2014, p. 3).

Film Education-Related Supplemental Education and In-Service Training of Teachers

The constantly evolving modern world with its scientific and technological progress forces every person to continually develop their skills and motivates them to seek opportunities for in-service training. The same situation applies to teachers, who are responsible for introducing children and young people to the world of learning, developing their skills to be able to function in the contemporary world and fully benefit from the richness of culture, technology and heritage. A teacher

of the 21st century is a mentor and a guide, acquainting students with technological and social reality.

Due to seldom-upgraded academic curricula and teaching routine, most teachers cannot hope to fulfil their students' needs and meet ministerial expectations without some sort of organised supplemental self-education and in-service training. That's why most teachers recognise the need to gain more knowledge regarding film education.

Supplemental education is often linked to obtaining an additional diploma. As Elżbieta Sałata explains, "Supplemental education is often pursued simultaneously with professional work in order to gain necessary qualifications" (2007, p. 208). In-service training is a related concept. Jolanta Szempruch defines it as "acquiring higher professional qualifications necessary for fulfilling professional tasks as a result of growing expectations linked to development, additional tasks and modernisation of working conditions" (2013, pp. 161–162). Szempruch argues that it should be treated as a continuation of teacher training and participation in the lifelong learning process.

Another crucial element of teachers' professional development is self-education. In his *Nowy słownik pedagogiczny* [New Pedagogic Dictionary], Wincenty Okoń defines self-education as "obtaining education through activity whose goals, scope and conditions are determined by the educated person themselves" (2004, p. 362). Self-education stems from a teacher's self-awareness and need for professional development. What is needed is the teacher's research activity, including formal or informal actions aimed at perfecting their teaching techniques. With respect to film education, which is not an independent subject in teachers' academic education, independent learning seems essential.

Forms of in-service training offered in Poland by in-service teacher training programmes within individual schools (wewnątrz szkolne doskonalenie nauczycieli, WDN) and teaching method coaching offered by public and privately-owned teacher training centres. The first of the above two forms is organised in schools for the entire teaching staff, which stresses the prevalence of group learning over individual learning. Teaching method coaches and consulting teachers organise workshops, open classes, individual counselling and other activities which assist teachers in improving their professional work.

Since 2004, teachers' supplemental education and in-service training in Poland has been actively supported by the European Social Fund, which guarantees free opportunities for professional development. A substantial amount of research confirms the Fund's impact on raising general teaching competence levels, which directly translates into higher quality education in Poland (Olszewski, 2009, pp. 225–229). Supported by EU funding, teachers benefit from various opportunities for professional development, often following the lead of their colleagues from other European countries.

The leading institution as far as teacher in-service training in film education is concerned is the Polish Film Institute. In 2009, the Institute provided all lower-secondary and upper-secondary schools with a set of 120 films titled *Filmoteka Szkolna* [Film Library], which included a selection of Polish films, but also teaching resources (lesson plans and comments by film specialists and artists). Apart from the abovementioned materials, the website filmotekaszkolna.pl includes films that teachers and students can watch online (from 2013). The so-called First Selection was extended with the Second Selection, in which 21st-century films were added. These include features, documentaries and animated films.¹

The Film Library project was further expanded by three-month online courses for teachers and students (**Filmoteka Szkolna. Akcja!** [Film Library. Action!]) and an internet survey course of Polish cinema linked to film workshops (**Filmoteka Szkolna. Akademia** [Film Library. Academy]), organised and coordinated by the Warsaw Film School. In order to help schools organise film education-related workshops and conferences, the Centre for Citizenship Education and the Polish Film Institute trained 15 educators throughout the country;² now these specialists help organise meetings with teachers, counsellors and teaching method coaches as part of the educational offer of the Centre for Citizenship Education.³ The cooperation between these two institutions resulted in the creation of a network of regional Film Library Leaders who contact schools in their area and help teachers in conducting film education, as well as organise meetings (workshops, conferences) promoting the Film Library project. In March 2014, the first Film Library Screening Room was opened in the 1st Tadeusz Kościuszko Infantry Division Secondary School in Piaseczno; in the following two years another sixteen were created across the country (one in each voivodeship, with the exception of Lublin voivodeship, where they created two, in Krasnystaw and Janów Lubelski).

These facilities offer the opportunity to watch Film Library films in cinema-like quality; they are available for both students and teachers from neighbouring schools. In February this year, hoping to develop the Film Library project even further, the Polish Film Institute created a network of film specialists whose task is to support Film Library Leaders through sharing their knowledge on film theory and history. Using this help, the Leaders may create and coordinate a network of cooperating teachers, who can take on the role of local film education experts in individual schools. This networking approach helps expand the group of project participants as well as aids the project's further development, responding to actual needs of teachers and students.

¹ Materials titled *Filmoteka Szkolna. Materiały edukacyjne* [Film Library. Educational Materials] (part one and two) issued by the project's executive partner, the Centre for Citizenship Education are available on the website <http://www.ceo.org.pl/pl/filmotekaszkolna/news/publikacja-filmotekaszkolna-materialy-edukacyjne>.

² A current list of teachers is available on the website <http://www.ceo.org.pl/pl/filmotekaszkolna/news/prowadzacy>.

³ A list of the training sessions on offer is available on the website: <http://www.ceo.org.pl/pl/filmotekaszkolna/news/poznaj-nasze-szkolenia>.

Another important nationwide film education project in Poland is called the New Horizons of Film Education (Nowe Horyzonty Edukacji Filmowej, NHEF). For more than 10 years, the New Horizons Association has been organising cyclical workshops for teachers called the New Horizons Summer Academy (Letnia Akademia Nowe Horyzonty). The workshops are held during the T-Mobile New Horizons Festival in Wrocław and they enable participants to learn the tricks of the trade and try their hand in making their own films: feature films, documentaries and animated films. The most recent editions also included workshops on working with actors and sound footage editing. Workshops are supplemented by a series of lectures by film specialists on the most recent trends in cinema and meetings with film artists.

The NHEF also organises another project called Education in Cinema (Wychowanie w kinie), which consists of a series of workshops for teachers at all levels of education: early childhood education and care, primary school, lower-secondary and upper secondary school. The programme includes psychological-educational film meetings focused especially on the educational opportunities offered by films in group and individual teaching. The meetings consist of film screenings, lectures delivered by invited specialists, as well as discussions and group workshops. The project spans from November to April every school year.

The New Horizons Academy (Akademia Nowe Horyzonty) is an advanced course in filmmaking, which has been organised by the association for the past four years. Previous editions of the project were addressed at teachers from across the country; in the 2015/2016 school year, it also became open to educators and culture managers, school and university students as well as all those involved in educational, social and artistic projects of any sort. This offers the teachers an opportunity to network with people from outside the school milieu, helps them to develop their social skills and puts them in the way of meeting representatives of various cultural institutions. The New Horizons Academy programme is focused on developing practical filmmaking skills at every level of film production, including scriptwriting, directing, working with actors, shooting and film editing. There are also courses in copyright law and Creative Commons licensing, using archives and applying filmmaking skills in the participants' individual work.

I would also like to mention an important institution as far as film education is concerned, namely the Central Cabinet for Film Education (Centralny Gabinet Edukacji Filmowej, CGEF) in Łódź. Supported by the National Film Archive and the "Venea Artis" Association, the Cabinet runs a website called Film Education (Edukacja Filmowa), where they post useful materials such as lesson plans for all levels of education, film descriptions and analyses to be used by teachers, articles concerning film education techniques and examples of good practices. Every year, the CGEF organises the Film Conference in Radziejowice (Konferencja Filmoznawcza w Radziejowicach) (formerly held in Borki by the Sulejowski Reservoir), where teachers, educators and culture managers can expand their knowledge on film and film education techniques (Ciszewska, 2016, pp. 54–55).

The CGEF was created in 1985 as a result of the efforts of Professor Bolesław Lewicki and Professor Ewelina Nurczyńska-Fidelska. It is headed by Ewa Kanownik and it cooperates with teacher training centres in Łódź, the Polish National Film, Television and Theatre School as well as various schools in Łódź and across the country, organising not only workshops and seminars but also numerous contests, such as Two Silver Screens and Film Duels. In 2015, there were two important events co-coordinated by the CGEF: the premiere of an internet game *Mój pierwszy film* [My First Film] created by Sławomir Kalwinek and the publication of Jadwiga Mostowska's book on using film in teaching 9–12-year olds *Elementarz młodego kinomana* [A Young Cinema-Goer's Textbook] on the portal EdukacjaFilmowa.pl (the textbook is offered as open content). The abovementioned teaching aids offer useful material for self-education and in-service training of teachers.

Film education-related in-service training of teachers can also be pursued in the form of full-time postgraduate courses. In February 2013, thanks to funding from the Ministry of Culture and National Heritage, Warsaw Film School opened a free postgraduate course called "stART!". Its aim was to prepare school teachers to actively promote film education as an integral part of school learning. The course equipped teachers with professional knowledge and practical skills linked to filmmaking and making theatre performances as well as offering a source of inspiration much needed for initiating cultural events and encouraging young people to engage in them. Among the lecturers were Krzysztof Zanussi, Maciej Slesicki and Andrzej Kołodyński. The course concluded in December 2013 with a presentation of film projects created by teachers together with their students. Unfortunately, due to lack of funding no subsequent editions have so far been organised.

Postgraduate film studies offered, among others, to teachers, were started in October 2015 at the SWPS University of Social Sciences and Humanities. The project **New Film Studies** combines theoretical knowledge with training skills for its practical application. Next to theoretical and historical subjects taught by film specialists, the programme includes a number of workshops conducted by artists, critics and workers of organisations and institutions linked to cinema. The adjective "New" points to the fact that the programme was composed so as to incorporate elements referring to the role of cinema in the modern socio-cultural space, as well as courses in the most recent cinema releases. The university's website states as follows: "while fulfilling the standards of a specialised film studies programme, the degree includes interdisciplinary elements, as various courses incorporate elements of anthropological, psychological and legal contexts" (Podyplomowe.pl). The SWPS University asserts that graduates will be well-equipped for specialised reading of film texts but also for undertaking film education activities. The participants are required to pay a fee and more editions are planned in the future.

The abovementioned programmes are only a few proposals selected from among many. It is worth stressing that contemporary film education also focuses

on actual independent filmmaking by teachers and students. This certainly allows them to gain a deeper understanding of film language and makes the learning process more enjoyable, which in turn stimulates their imagination and boosts their creativity. Film projects created by students come extremely in handy in terms of the so-called school project (obligatory for all lower-secondary school students). Most of the aforementioned forms of training are free and available for all teachers. The majority of training sessions, workshops and conferences are organised in Warsaw. The situation is different, however, with respect to initiatives coordinated by Film Library Leaders, who are responsible for distribution of film knowledge across all voivodeships.

Film Education-Related Self-Study of Teachers – Internet Resources

In the previous paragraph, I have discussed the leading role of the Polish Film Institute in terms of in-service training of teachers as far as film education is concerned. The Department of Film Culture Promotion and Marketing coordinates all activities which deal with formal and informal film education; it also supervises the website Filmotekaszkolna.pl. The Film Library's Facebook page contains information regarding training sessions, workshops and conferences for teachers and students. In 2015, the Polish Film Institute, in cooperation with the University of Warsaw prepared free online courses for teachers, enabling them to develop their skills with respect to film education. After creating an account and logging in to the university's platform, teachers may enrol in three courses: Film as a story. Reading film texts, Film teaching methodology and Film Library Studio reporting. The first of the three is mainly focused on interpreting films as texts and teaches how to read films. Introducing basic terms as far as film language and forms are concerned, it teaches first and foremost narrative techniques. In contrast, the course titled Film teaching methodology is addressed to university students who want to pursue careers in teaching, teachers and all those interested in film art and using films in teaching practice. The main aim of this course is to develop skills necessary for analysing and interpreting films as well as to convey practical advice concerning the use of films in teaching in schools. The participants become acquainted with selected film theories and genres as well as survey Polish and international cinematography. Last but not least, the Film Library Studio reporting course is addressed to young people interested in journalism, eager to produce their own film material (reporting on school events, film festivals, etc.), as well as to teachers who would like to teach such filmmaking techniques to their students and anyone interested in reporting. The course incorporates elements of media education and film education. The participants can find out about the ins and outs of working in a news department as well as learn how to write a good piece, register sound and image in the correct manner and look good in front of the camera. Course modules include graphic and video examples, quizzes and tasks.

EdukacjaFilmowa.pl was created as part of a programme of the Ministry of Culture and National Heritage. Many materials posted there were made as part of another ministerial programme called “Cultural Education”, which included the task Between Us Authors. Yet another project, called Film Generation Map (2014–2015) involved the creation of more texts and educational tools. These include the first Polish non-profit computer game *Mój pierwszy film* [My First Film] and an internet application Film Map of Poland (Filmowa Mapa Polski). The main goal of the website is to provide specialised film knowledge and information regarding current trends in education, as well as coordinate the activity of various groups involved in film education. It is also meant to create a platform for sharing educational experiences and needs. The portal offers materials useful in all activities linked to film education, such as workshop analyses and educational analyses of films, film descriptions (prepared in line with the Core Curriculum, i.e. including interpretation guidelines, tropes and references to other cultural texts), as well as lesson plans which can be used in various subjects. These include tips on how to use film content and form for various educational purposes. It is worth mentioning that the portal shares materials useful for teachers at all levels of education – from primary school to extracurricular classes with the oldest groups of students.

More issues pertaining to film education are addressed by the national campaign titled Legal Culture (Legalna Kultura). The campaign’s website includes a page titled “Teachers’ Zone”, dedicated to using legal educational online resources and respecting authors’ rights. Here, teachers can find, for instance, a file including lesson plans focused on Malik Bendjelloul’s film *Sugar Man* (2012) and a cycle of classes on Stanley Kubrick’s films. All published lesson plans have two versions: for lower- and upper-secondary schools. In 2015, Legal Culture conducted a project called “Doors Open to Cultures” (Otwarte Drzwi do Kultury), offering teaching materials concerning various films available for all teachers as open content.⁴

Teachers can also find support in the National Audiovisual Institute, which offers an online media library, NINATEKA (Ninateka.pl). The repository includes over 6,000 video and audio files on culture, as well as 21 lesson plans and student’s books NINATEKA EDU. All teaching materials shared on the website were prepared by experienced teachers; they also conform to the Core Curriculum and take into account school reality. Together with the New Horizons Association, the National Audiovisual Institute also prepared an online set of film lessons titled “Ekran 2.0” [Screen 2.0], which is posted on the websites of both these institutions. It is an online set of film lessons for lower- and upper-secondary school teachers, including lesson plans, multimedia presentations and film excerpts. Among the issues addressed are, for example, film structure and narrative, film language, advertising, reality distortion in films and audiovisuality. Lessons tackle elements such as selected film genres, elements of film (such as screenplay, editing, production,

⁴ A list of available lesson plans can be found at <http://otwartedrzwidokultury.pl/index.php/strefa-edukacji/scenariusze-i-materialy/>.

costumes and music), opportunities connected to using the Internet, animation making and characteristic features of games and video clips. The programme can be used to supplement classes such as Polish language, knowledge about society, lessons with the class tutor or extracurricular sessions. All lesson plans were prepared by lower- and upper-secondary school teachers who are experts in both film studies and film education. Every lesson plan comes with a multimedia presentation and every issue is supplemented with a suitable film excerpt. The lesson plans include other additional materials, such as diagrams, photographs, copies of paintings and information on the films to which they refer. All materials are in line with the Core Curriculum. The “Ekran 2.0” set includes almost 30 lesson plans, about 20 themes and over 120 films. The Institute’s statutory activity as far as education is concerned is focused mainly on media education. In this respect, films are included as audiovisual texts, whose understanding and proper analysis facilitate acquiring media competence.

Goals and Perspectives – Conclusion

Film education is included in the Core Curriculum of most school subjects, at all levels of education. Gradually developed with each subsequent level of study, it is not limited to subjects dealing with film analysis and interpretation directly (such as Polish language and culture studies) but it also concerns those that can benefit from using films as valuable sources of information about the world, its history, countries, nations and cultures. The semiotics of films as modern culture texts makes them especially popular among students, as it refers to images as sources of content.

In 2015, film was incorporated into examination requirements for the Polish language oral matura (upper-secondary school-leaving examination) and ever since it has been treated as a text of culture on a par with literature and other art forms. This is tangible proof that films are gaining in reputation and the need for teacher training in film theory and history is unquestionable.

For a number of years, various cultural institutions, foundations and associations have been dealing with teacher supplemental education and in-service training as far as film education is concerned. This stems from the demands of the national curriculum but it is also linked to the ten-year activity of the Polish Film Institute, whose chief tasks include supporting film education in Poland and offering funding for similar activity of other institutions. There can be no doubt that a breakthrough came in 2009, when the Film Library project was launched. All lower- and upper-secondary schools gained access to the programme. Its instant and constant popularity proves that there is a high demand for such activity in Polish schools.

As Danuta Górecka from Łódź Teacher Training and Practical Education Centre rightly claims, “in all activities related to film education the role of the

school's head teacher is extremely important. They [these activities – author's note] may succeed only provided that the head teacher understands the role of film in education and is willing to support innovative teaching methods, using his or her authority to stress their importance" (Górecka, 2014, p. 4). This essential role of school head teachers in the process is also appreciated by the Board of the Polish School Authorities Association; every national congress of the association features a panel on film education. In 2014 and 2015, the programme included meetings with film educators, teachers and invited guests representing the film industry, such as Krzysztof Zanussi. Still, there is not much interest in the topic among school management representatives. What could be the reason for this state of affairs? Most probably it is due to the way in which film education is generally treated: many people lack awareness regarding the educational value of films or fear that film education in schools may not be conducted in a sufficiently professional manner. Among elements that could potentially convince school management representatives of the importance of film education are systemic projects or priorities imposed by the Superintendent of Schools Office focused on film education. This would assist teachers in obtaining their superiors' permission to participate in film education projects together with their students. As a result, supplemental education and in-service training of teachers focused on film education would be perceived as more important and potentially become one of the priorities of schools' budgets.

According to a 2013 survey conducted by the Educational Research Institute (Instytut Badań Edukacyjnych), one of the main inhibitors of the professional development of teachers in Poland is the high cost of supplemental education. This factor was quoted by 60% of primary school teachers, 53% of lower-secondary school teachers and 54% of upper-secondary school teachers. Other inhibitors included lack of a suitable educational offer (primary schools – 42%, lower-secondary schools – 47%, upper-secondary schools – 49%), lack of time due to family responsibilities (43%, 44% and 45% respectively) and lack of encouragement on the part of school authorities (39%, 39% and 45% respectively) (Hernik, 2015, pp. 39–41). It can be deduced that the same factors influence the area of teacher training discussed in the present article.

Many teachers involved in film education would like it to become a separate school subject (as it is in France, for example) or include it in the scope of a subject devoted to media education (the UK, Hungary), terminating with an obligatory state school-leaving exam. This issue has been debated within the Ministry of Education and the Ministry of Digital Affairs for several years now with the participation of academics and film education practitioners. All parties confirm that in line with EU directives, future citizens should be conscious receivers of media output who are able to thrive in a society based on information rather than knowledge. Film – which I nonetheless prefer to view as an art form – has great impact in this respect. Hence, it is essential that students be prepared to watch films in an informed manner as well as differentiate between commercial entertainment and

artistic cinema, which not only broadens our knowledge about the world but also develops our social and emotional competence.

Recommending one of the film education programmes, Jerzy Stuhr said: “The film audience in Poland today consists predominantly of young people. In films they seek information about the world, the human condition and moral dilemmas. That’s why they need to come to the cinema prepared. They need to come and see how great film artists saw the world. They need to learn how to enter into a dialogue with the screen rather than just sit in front of it and rest” (Nowe Horyzonty Edukacji Filmowej). This quote confirms that the question of film education is a vital one and as such it needs to be addressed in a systemic manner.

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Summary

This article collects information on the functioning of the system of teacher training and development in the field of film education in Poland, and proposes how the process of self-education in this area may progress. The author focuses on the most popular forms, reaching broad audiences. The starting point in the text is a discussion about the place of film education in the Polish education system, and an analysis of syllabuses. The author also attempts to analyse the direction of activities related to the development of film education methodology in Poland, reviewing the activities of individual academic centres. In the latter part of the text, she describes the content and organisational concepts of cyclical and nationwide projects. A separate paragraph is devoted to online resources for the improvement, and consequent self-education of teachers in the area of film education. The article's conclusion contains suggestions for systemic actions which would make it possible to raise the profile of this field of education, or even help make film education a school subject.

Keywords: film literacy, film education