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Film Education Practice in Poland – Legal and Organisational Factors

The document titled *Framework for Film Education in Europe* (2015), created in order to provide a common point of reference for film educators across Europe (as far as designing, managing and evaluating film education projects is concerned), states that the goal of film education is “to inspire and equip people across Europe to be able to enjoy, understand, create, explore and share film in all its forms throughout their lives” (*A Framework for Film Education in Europe*, 2015). The guidelines listed in this document, prepared by a team of 25 academics, film educators, national institutions and NGO representatives from 20 countries, are not legally binding in any way. They only show a direction to be pursued by those who set goals for film education and conduct such activities in individual countries. Significantly, however, such people – even though they exert a certain individual influence over their educational actions – need to comply with legal and formal rules as well as educational priorities defined by people who are not always familiar with the role, function and real needs connected with film education practice.

Relying on my own professional experience (as a film scholar, I prepare copious materials to be used in film education, e.g. film analyses, guides and lesson plans; I also conduct workshops and deliver talks concerning film culture), I would like to discuss the requirements for Polish practitioners of film education aimed at teenagers and children. These requirements are grounded in existing legislation but also in organisational practices linked with film education in schools¹ as well as in other institutions. I will comment upon several important (at least in my view) problems related to the practice of film education in Poland, which are a consequence of the factors listed above.

¹ In the present article, I am not referring to film education on an academic level; I am also not discussing any issues regarding supplementary courses in film education for film educators, teachers and film scholars.

Film Education in Schools – Formal and Organisational Factors

At present, knowledge about film is not an independent school subject, nor are there any indications that this should change in the foreseeable future;² still, film-related issues are sufficiently present in school teaching, meaning that schools remain the most important places for film education. The legal frame for school education in Poland consists of several acts, including: the Act on the Education System (determining the organisation and functioning of the Polish education system) (Journal of Laws of 1991, no. 95, item 425), the Teachers' Charter (regulating the rights and obligations of state school teachers) (Journal of Laws of 2014, item 191) and the Core Curriculum for Early Childhood Education and School Education for Various Types of Schools (Journal of Laws of 2012, item 977), the latter being a regulation issued by the Ministry of Education.

The Core Curriculum defines educational content and skills that must be taught at every stage of education. It provides the basis for textbooks, grading and exam requirements. Its contents concern both state and private schooling. Even though, as I mentioned before, film education is not a separate school subject, the Core Curriculum includes a number of film-related issues to be addressed in detail within other subjects. Most of them are to be incorporated into Polish language classes. Here are a few examples of Core Curriculum guidelines concerning this subject: the students are supposed to “identify elements of film and television works (screenplay, directing, frame, acting) as well as name characteristic features of audiovisual messages” (Polish language, 2nd stage of education) (Journal of Laws of 2012, item 977, p. 30);³ they are also “perfecting their skills of analysis and interpreting of cultural texts” (Polish language, 3rd stage of education) (Journal of Laws of 2012, item 977, p. 78)⁴ as well as becoming acquainted with “selected films of famous Polish directors (e.g. Krzysztof Kiesłowski, Andrzej Munk, Andrzej Wajda or Krzysztof Zanussi)” (Polish language, 4th stage of education, basic level) or “selected films by internationally acclaimed directors (e.g. Ingmar Bergman, Charles Chaplin, Federico Fellini, Akira Kurosawa, Andrei Tarkovsky or Orson Welles)” (Polish language, 4th stage of education, extended level) (Journal of Laws of 2012, item 977, p. 88).⁵ In upper-secondary schools (general upper-secondary schools and technical schools) elements of film education are also incorporated in subjects such as cultural studies, e.g.: “[the

² At present it is impossible to determine if, or how, changes in the Core Curriculum announced by the Ministry of Education (implemented since September 2017) will impact on film education.

³ In the Polish educational system, the 2nd stage of education covers grades 4–6 of primary school, consisting of 9–10 up to 12–13-year-olds.

⁴ 3rd stage of education concerns 13–15-year-olds.

⁵ The 4th stage of education consists of upper-secondary schools (16–18-year-olds). At this particular stage, subjects are taught according to either a basic or extended programme. World cinema classics, such as Welles or Fellini, are only taught at the extended level, which means that students studying Polish language at a basic level will not become acquainted with their works. On the other hand, there can be some doubt as to whether films by directors such as Bergman or Tarkovsky are not too challenging even for those students who are studying Polish language at an extended level.

student is able to] analyse films [...] using basic terminology suitable to this area of culture” (Journal of Laws of 2012, item 977, p. 110).⁶

With regard to film education understood as teaching how to produce artistic utterances (expressing oneself through art), it should be mentioned that the Core Curriculum for grades 4–6 of primary school and lower-secondary schools only includes lessons in drawing and music.⁷ In lower- and upper-secondary schools there is an additional subject devoted to artistic education (singing, theatre, photography or film workshops), yet for the entire three-year educational cycle there are only 65 school hours ascribed to these activities in lower-secondary school and 30 school hours in upper-secondary school (Journal of Laws of 2012, item 204).⁸ As a result, these educational activities are substantially limited.

In addition, and in accordance with the aforementioned Act on the Educational System, schools offer a variety of free extracurricular activities, which may, but do not have to include film clubs or filmmaking workshops. The scope and type of such activities are determined independently by individual school authorities and students’ parents (Journal of Laws of 1991, no. 95, item 425). The contents of the Teachers’ Charter oblige teachers not only to undertake didactic, educational and care-giving activities, but also fulfil tasks and duties resulting from individual school charters, taking into account students’ needs and interests (Journal of Laws of 1982, no. 3, item 42). As a result, there is space for organising activities developing students’ interests through extracurricular and outside school activities (such as film education workshops held in local cultural institutions or cyclical film screenings at a local cinema). The headteachers and teachers are given large autonomy regarding the form and focus of such activities. Moreover, film education at a lower-secondary level can be carried out as part of the so-called obligatory “educational project” (information regarding each student’s participation in such a project as well as the project’s title are printed on the school certificate). The project is defined as an organised team effort undertaken by students under the guidance of a teacher. It should be focused on solving a specific problem and apply multiple operational methods; its subject may concern a selected aspect of learning specified by the curriculum but it may also transgress from it.⁹

⁶ It should be noted that this subject is taught solely at basic level.

⁷ With respect to art lessons in primary and lower-secondary schools, the Core Curriculum also mentions film (though very generally and briefly): the student “undertakes creative activities based on painting, drawing and other types of art (film, photography), making two- and three-dimensional works (using materials, tools and techniques appropriate to the right artistic disciplines)” (art lessons, 2nd stage of education) (Journal of Laws of 2012, item 977, p. 37).

⁸ Different regulations apply to state artistic schools, where the headteacher is responsible for making sure that the total number of hours for each such subject is not lower than that specified in the Core Curriculum.

⁹ The way in which educational projects should be planned is determined by the Minister of Education Decree from 10 June 2015 on Specific Conditions of Grading, Classifying and Promoting State School Students (Journal of Laws of 2015, item 843).

More film education-oriented activities can be offered to students in schools where there are special profiled classes (e.g. theatre and film-oriented, acting-oriented). According to existing legislation, apart from obligatory lessons, students can pursue courses with no imposed ministerial guidelines and whose programme, developed by one or more teachers, is part of the school's individual charter. Such classes exist, for instance, in the Joachim Lelewel Upper-Secondary School no. 6 in Lodz and School Complex no. 7 in Lodz (made up of Lower-Secondary School no. 23 and the Krzysztof Kieślowski Upper-Secondary School no. 34). Film-profiled lower- and upper-secondary schools also exist at the Warsaw Film School.

As proven by the research titled *Film Education in Polish Schools*, consisting of elaborate interviews with elements of a questionnaire conducted on a group of practising educators, the respondents believe that “in the case of most school subjects, the school curriculum¹⁰ is constructed in such a way that there is insufficient time for proper use of film as a teaching tool [...]” (Litorowicz, Majewski, 2011, p. 8).¹¹ “Proper use” means here not just watching films but also accompanying the screenings with explanations, discussions and interpretations. As a result, films are often treated merely as “time-fillers” and resorted to when a teacher is absent or needs something to keep the students occupied during the form period (the interviewees were not commenting on their own teaching habits but rather those employed by some of their colleagues).

It can be stated then that how film education is conducted in practice, whether it takes place as part of artistic and extracurricular activities or whether lower-secondary school students are allowed to base their school projects on film-related activities, depends on which school they attend and which teachers teach a particular class. According to the educators interviewed by Litorowicz and Majewski, most film education-related activities are offered by schools and classes with a profile in humanities. The report reads as follows:

The way, scope and frequency of using films as educational tools are completely different – and much better – when it comes to schools and classes with a profile in humanities as well as classes taught by teachers who are ardent film enthusiasts. These teachers tend to organise weekly film discussion club sessions or overnight screenings of films, giving the teachers and students an opportunity to have a sleepover at school (which also has an

¹⁰ The authors of the report used the phrase “school curriculum”, which is rather ambiguous. My guess would be that this may have been the phrase mentioned by the interviewees, who used it as a mental shortcut. Most probably it refers to curricula used in particular schools and created by school headteachers, which include both the number of hours ascribed to each school subject, governed by the aforementioned ministerial decree, and the contents of the Core Curriculum.

¹¹ Aleksandra Litorowicz (Institute of Public Space Research, Warsaw), Piotr Majewski (Institute of Public Space Research, Warsaw; Institute of Culture and Communication, SWPS University of Social Sciences and Humanities). As the research was conducted on a small group of subjects, the findings cannot be treated as representative. Nevertheless, they do express an opinion shared by a certain part of the teaching community (those teachers who consider film education as an important part of general education). As a result, the research may be deemed informative.

integrating function), watching “quality films” and taking part in discussions which require prior preparation. It should be mentioned, however, that in the latter case the teachers’ activity reaches just a small niche – it is conducted as part of extracurricular activities and only selected students benefit from it. It cannot, and should not, replace suitable obligatory courses for everyone, answering the demands posed by the Core Curriculum. At the same time, even in artistic schools there are not enough practical courses, and not enough teachers prepared to professionally conduct such classes, teaching not only analysis and interpretation of films, but also practical filmmaking skills (with the use of modern media and universally available technologies). The only exceptions are situations when teachers have suitable opportunities (a separate subject approved by school authorities and obligatory for all students) as well as sufficient knowledge to conduct film education, teaching students e.g. how to compare films with literary works, assess the role and function of cinematic modes of expression and recognise selected tendencies within world cinema and culture [...] (Litorowicz, Majewski, 2011, pp. 7–8).

As the above report suggests, the individual dedication and competence of teachers are of considerable importance; so is the attitude and proper support of school authorities, who may create a favourable atmosphere around initiatives surpassing the most basic requirements.

Film Education in Cultural Institutions

Film education in Poland is also conducted by various cultural institutions. These are both industry-related (the National Film Archive, the National Audiovisual Institute, the Film Museum in Lodz),¹² for which film education must be one of their main objectives, and others, for which film education is merely one of many cultural activities. These may be larger institutions (e.g. The Children’s Art Centre [Centrum Sztuki Dziecka] in Poznań)¹³ as well as smaller, local cultural centres (which often have their own cinemas), clubs and even libraries. The document governing the functioning of such institutions is the Act on Organising and Conducting Cultural Activities (Journal of Laws of 1991, no. 114, item 493). According to this document, cultural activity consists not only of creating and protecting culture but also in spreading it. As a result, broadly defined education should lie at the heart of each such institution. The type and scope of activities undertaken by each institution are also determined by other documents and regulations on a central (the Ministry of Culture and National Heritage) as well as a local level, the latter referring to activities performed locally (e.g. the *Policy for*

¹² Film education-related activities of the National Film Archive, the National Audiovisual Institute and the Film Museum merit a separate study and are not included in the present article.

¹³ The Children’s Art Centre is the organiser of the yearly International Young Audience Film Festival Ale Kino! [What a Cinema!].

the Cultural Development of the City of Lodz from 27 March 2013),¹⁴ and finally by charters and rules of individual institutions.

Film education conducted in cultural institutions is less rigorously regulated than that taking place in schools. There are no officially imposed canons and requirements.¹⁵ Whether film education is offered by a given institution or not is mostly determined by the presence (or absence) of staff members specifically interested in conducting such activities, possessing relevant skills and knowledge (e.g. film studies graduates). Other factors at play include technical potential and availability of suitable facilities (such as a screening room or filmmaking equipment for practical workshops) as well as a budget. Thus, it should come as no surprise that the scale of film education activities differs depending on the institution. There are both broad initiatives (e.g. the Great Film Adventure organised by the aforementioned Children's Art Centre)¹⁶ and smaller, local events held in small towns and institutions.

Film education provided by cultural institutions should supplement the one provided by schools – mostly through offering opportunities for organising activities that are either difficult to organise in schools for some reason or exceed the competence of school teachers (e.g. practical filmmaking workshops). This, however, requires close and continued cooperation between schools and cultural institutions. Such partnerships should receive support (including funding) from official bodies supervising both kinds of institutions.¹⁷

¹⁴ In this document, film is listed as one of the priorities for Lodz – a city with great cinematic traditions – and it is given the status of a strategic field of culture. The *Policy for the Cultural Development of the City of Lodz* lists such goals as “raising the rate of participation in cultural events and developing the competences of the participants” through “cultural education including the heritage of Lodz with its neighbouring areas”. Such education, conducted by cultural institutions and NGOs, is to supplement school education. Film education is listed in the document among the most crucial fields of culture. In addition, the document declares the “creation of a new cultural institution whose aim would be to present the artistic output of Polish filmmakers as well as educate viewers of all generations” through consolidating existing film repositories (*Policy for the Cultural Development of the City of Lodz*, 2012). The National Centre for Film Culture was officially created on 22 September 2015 and started functioning on 1 January 2016. Nevertheless, its offer may only be fully assessed after 2019, when the centre is supposed to commence its full-scale activity.

¹⁵ Nevertheless, if certain activities are addressed specifically at schools (e.g. film education workshops offered to schools by a local culture centre), it is worth designing them in such a way as to make them comply with the Core Curriculum (or at least supplement it in an interesting way).

¹⁶ These are filmmaking workshops (from the initial idea to the premiere) with a 20-year-old tradition, in which young participants work under the supervision of experienced filmmakers.

¹⁷ In the aforementioned *Policy for the Cultural Development of the City of Lodz* the main goal of increasing local citizens' cultural competence through suitable education is to be fulfilled, among other ways, through creating a cross-institutional urban plan for cultural education, coordinating activities of cultural and educational institutions as well as NGOs. Among the involved bodies are: the Department of Culture and the Department of Education of the City of Lodz, the School Inspector, the Office for Stimulating Entrepreneurship and Workplaces of the City of Lodz, local cultural institutions, NGOs and the city's creative circles. The abovementioned plan has not been implemented so far; still, such actions could definitely bring positive results and broaden the scope of cultural education (including film education) available to school students in Lodz.

Film Education and Copyright

The shape of film education activities offered both by schools and cultural institutions (as well as cinemas and in the so-called 3rd sector) is also determined by the contents of the Act on Copyright and Related Rights (Journal of Laws of 1994, no. 24, item 83). The act, originally proclaimed over two decades ago, was updated twice in 2015 (the “big” and “small” amendments). The “big” amendment (in force since November 2015 and January 2016) especially changed a lot with respect to copyright protection. It tackled issues such as: permitted public use, remuneration for library lending, the usage of orphan works and works unavailable on the market and using public domain works. Unfortunately, the new regulations did not eliminate all of the existing problems and certain statements are rather ambiguous. On the whole, the act is written in confusing language, full of jargon, which makes it difficult for people from outside the legal profession to comprehend and adhere to. This is especially problematic for people whose professional activities demand familiarity with these regulations – such individuals should be able to read the act on their own and easily determine whether their actions are legal or not.

For people and institutions involved in film education, the key changes are those concerning permitted public use. The original Act of 1994, § 27 stated: “Educational and scientific institutions may, for research and teaching purposes, use distributed works in their original language and in translation as well as make copies of fragments of these works” (Journal of Laws of 1994, no. 24, item 83). The amended § 27 includes the possibility of spreading such fragments via internet (but limited to people receiving education, teaching or conducting research in such institutions). § 27 of the amended Act reads as follows: “1. Educational institutions, universities and academic units as defined by the Act on Financing Academic Research from 30 April 2010 (Journal of Laws of 2014, item 1620 and of 2015, item 249 and 1268) may, for the purposes of illustrating their teachings as well as conducting research, use distributed works in their original wording as well as in translation, and make copies of shorter works or fragments of larger works. 2. Offering such works or fragments for public use at a time and place selected by the user, as specified in point 1, may only refer to a restricted circle of people receiving education, teaching or conducting research in the institutions listed in point 1” (Journal of Laws of 1994, no. 24, item 83).

The amended act is more detailed than the original document. As a result, the changes should eliminate certain doubts linked with conducting education (including film education) activities in schools and universities, which involve using copyright-protected literary, film and photographic works. In some ways they did, as there is now no doubt that any teacher may copy a short work, e.g. a poem, for educational purposes and distribute copies in class. On the other hand, new doubts have arisen, e.g. related to the word “illustrating”. What does it mean exactly? How is it defined by the legislator?

Undoubtedly, one positive aspect of these changes is opening the way for e-learning practices, where certain works used in the didactic process are distributed via internet (provided that the group of recipients includes solely identified students and teachers). It should be mentioned, however, that permitted public use, allowing the users to explore distributed works free of charge and without any obligation to obtain the authors' permission, is still limited to educational institutions, universities and research institutions. Cultural institutions are not included, even though they too conduct educational activities (and should continue to do so). As a result, a school teacher may, while acquainting the class with the works of Krzysztof Kieślowski or Ingmar Bergman, legally show Kieślowski's film or distribute excerpts from Bergman's screenplay; whereas an educator associated with a cultural institution (or culture activist from an NGO) will break the law by doing so, as long as the works in question are protected by copyright. This does not change even if the initiative is completely non-profit (the educator is an unpaid volunteer and the participants do not pay any fee). The new regulations solely benefit educational and research institutions. This is a substantial impediment for film education conducted in other institutions, which are obliged to cover full costs required by copyright. This consumes additional funds in the institutions' small budgets, forcing them to gain external funding (which they do not always receive), charge participants or abandon educational activity altogether. Unfortunately, this issue was neglected by the legislator and the demands for extending the category of institutions benefitting from permitted public use in the regulations did not influence the final shape of the amended act.

Conclusion

Film education in Poland is constantly developing. There is a growing interest in this field on the part of teachers, employees of cultural institutions and cinema managers, which is reflected in their growing attendance at events such as the Forum of Teachers and Filmmakers during the Ale Kino! Festival or the National Polish Film Studies Conference in Radziejowice. There is also an increasingly large group of academics willing to continue the work of their predecessors such as Bolesław Lewicki or Ewelina Nurczyńska-Fidelska, who championed the use of film in school education. Nowadays, elements of film education are present in the Core Curriculum. Film education-oriented activities are organised by cultural institutions, NGOs and cinemas. The amount of available educational materials is growing. Nevertheless, there are still certain constraints of a legal (such as permitted public use regulations excluding cultural institutions), organisational (an insufficient amount of time devoted to film education at school as well as a lack of proper facilities both in schools and cultural institutions) and financial nature (cultural institutions are obliged to cover license costs, thus participants must often be charged a fee). There is still not enough attention paid to film education for the youngest children (kindergarten and primary school pupils), which is reflected in a relatively small number of available teaching materials prepared specifically for

this age group (most guidebooks are focused on teenage students' needs). Teachers working with the youngest pupils cannot rely on much institutional help (compared with their colleagues teaching older students). There are not many guidelines or guidebooks explaining how to efficiently use films in subjects other than humanities (most materials concern the use of film in Polish language lessons and form period). As a result, Polish film education still heavily depends on individual teachers' dedication, creativity and determination in overcoming obstacles. Only if there are enough such devoted enthusiasts, there is still some future for Polish film education.

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This article was originally written in March 2016. Even back then, the government promised substantial changes in the Polish education system.¹⁸ As it turned out, both the scope and pace of these changes proved anything but revolutionary. Hence, I have decided to add a short postscript, commenting on these changes (to the extent it is presently possible).

Starting from the school year 2017/2018, the Polish educational reform will gradually replace the hitherto existing schools¹⁹ with an eight-year primary school, four-year secondary school (or five-year technical school) and two-tier vocational schools. Practically, this means returning to the system which existed in Poland prior to 1999 and abolishing lower-secondary schools altogether. At the same time, changes will be made regarding the Core Curriculum and school curricula, determining the number of hours dedicated to each subject in a particular class. At present (July 2017) the Core Curriculum for primary schools was made available;²⁰ the final version of a parallel document for secondary schools has not yet been announced. We also know the schedule for school system transformation and implementation of curriculum changes in all types of schools, decreed by the Bill Implementation Regulation – Educational Act (Journal of Laws of 2017, item 60). Thus we know that the new curriculum will be introduced gradually (in the school year 2017/2018 it will be taught in Years 1, 4 and 7). Even though much is as yet unknown, the hitherto announced documents allow us to investigate the role ascribed to film education in the new eight-year primary school.

In the hitherto existing curriculum, film education was mostly part of Polish language classes;²¹ therefore, it is worth examining the new Core Curriculum

¹⁸ See Footnote 2.

¹⁹ Presently these are: primary school (6 years), lower-secondary school (3 years) and upper-secondary school selected by the student (three-year general upper-secondary school, four-year technical school or three-year vocational school). Subsequent levels include post-secondary (non-tertiary) and tertiary education. Schooling is preceded by early childhood education (compulsory for all five-year olds).

²⁰ Starting from September 2017, primary school education will be extended from six to eight years (present Year 6 will move on to become Year 7 instead of entering the first year of lower-secondary education).

²¹ See paragraph 4 in the present article.

contents regarding this particular subject taught in final years of primary schools (so far, these were Years 4–6, now – Years 4–8).²² Significantly, the previous curriculum presented teaching content jointly for the entire stage (which was shorter then, three years instead of five);²³ right now the stage is divided into two levels – Years 4–6 and Years 7–8. In Years 4–6, the students are supposed to “recognise distinctive features of cultural texts such as literary texts, theatre performances, films, music, visual and audiovisual works” as well as “point to characteristic features of film and television works (screenplay, directing, take, acting, music) as well as audiovisual medium (films, news programmes, entertainment)”. Moreover, they should “understand what an adaptation of a literary work is (e.g. film, television or radio adaptation) and see the differences between literary works and their adapted versions” and “consciously watch films, concerts, shows, as well as radio and television programmes, especially those addressed at children and teenagers” (the Core Curriculum with a Commentary. Primary School, Polish Language Classes, p. 13). The students also “create cohesive utterances using the following forms: dialogue, storytelling (creative, copying), description, letter, report (from a film, a theatre show, an event) [...]” and “edit a screenplay based on book fragments and their own concepts” (the Core Curriculum with a Commentary. Primary School, Polish Language Classes, p. 15). Supplementary readings for Years 4–6 include “other literary works and texts of culture selected by the teacher” (the Core Curriculum with a Commentary. Primary School, Polish Language Classes, p. 17). The guidelines concerning Years 7–8 (at present, 1st and 2nd year of lower-secondary education) specify that the student should “identify literary and cultural allusions in popular cultural texts (e.g. films, graphic novels, songs)” (the Core Curriculum with a Commentary. Primary School, Polish Language Classes, p. 18). Moreover, the students are supposed to participate in educational projects consisting of preparing various presentations, exhibition designs or short videos using multimedia technology (the Core Curriculum with a Commentary. Primary School, Polish Language Classes, p. 20); supplementary readings also include the abovementioned “other literary works and texts of culture selected by the teacher” (the Core Curriculum with a Commentary. Primary School, Polish Language Classes, p. 21). These are the only fragments of the new curriculum concerning Polish language teaching in Years 7–8 of primary school which reference films and film texts of culture. (At the same time, this meagre presence of film in the Polish language classes is not compensated with increased film-related content within other school subjects).

What conclusions can be drawn regarding the presence of film education in schools, judging from the contents of the new curriculum concerning Polish language teaching to older primary school students? The greatest emphasis is put on literary and cultural education (mostly based on analysing literary texts) as well as language teaching. Certain aspects pertaining to film education are present,

²² Similarly to the previous Core Curriculum, film education is not treated as a separate school subject. See paragraph 3 in the present article.

²³ See Footnote 7.

but in a very reduced manner, especially given the fact that we are living in an audiovisual culture and film remains one of the crucial media. It is also the source of culture most often accessed by students. Requirements concerning films are either very general (“should consciously watch”) or very specific, and potentially very demanding (in Years 4–6, a student is supposed to prepare a screenplay based on book fragments and their own concepts).²⁴ It is hard to comprehend the lack of curriculum elements related to films in Years 7–8, when young people are usually very much interested in learning about films.

Is there a real danger that the importance of films in school education will decrease instead of increasing? The new curriculum does not encourage optimism. It is hard to determine anything, however, merely on the basis of ministerial documents. The real influence of the ongoing changes will only be visible in a couple of years. Presently, one may only hope that teachers and film educators who are well aware of the importance of film education and its role in elevating conscious consumers of culture will continue to do their work, receiving constant support from parents, cultural institutions and NGOs.

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²⁴ General requirements are nothing wrong, as they offer teachers much independence in selecting topics for their students; nevertheless, the teacher must be well aware of the importance of film education and sufficiently prepared to take on the initiative. If not, film education may in practice boil down to screening films and asking students to summarise them (to produce evidence of their “conscious watching”).

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Summary

The article focuses on the requirements reflected in legal acts as well as on the organisational conditions connected with the conduct of film education in both schools and cultural institutions in Poland. The above issues allowed the author to draw attention to the possibilities, but also limitations and therefore real problems, connected with the practice of carrying out film education of children and young people in Poland. The final part of the text provides a brief insight into the possible place of film education in the country's school system, which is currently being reformed.

Keywords: film literacy, film education