

**Film Literacy
in Poland:
The Practices
and the Prospects
of Film Education**

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Foreword

Fuelled with new energy, film education is again the focus of Polish film studies and Polish studies. Recently published monographs by Witold Bobiński (2011, 2016) and volumes released by various academic institutions (Jaskulski, Koryciński, 2016; Ciszewska, Klejsa, 2016) prove that researchers keenly explore practical and theoretical issues connected with this phenomenon. During the 2nd Congress of Film and Media Scholars titled “Discourses of Visibility” (Cracow, December 2016) two panel sessions were devoted to film education. There is no shortage of activities aimed at promoting film education among students of humanities programmes, suffice to mention the Think!Film project conducted by the Film Studies Student Society in the Chair for Media and Audiovisual Culture at the University of Lodz. Open meetings with film education theoreticians and practitioners held in the Department of Philology at the University of Lodz in 2015–2016, featuring e.g. Prof. Dr. Habil. Piotr Sitarski, Dr. Habil. Konrad Klejsa, Dr. Michał Pabiś-Orzeszyna, Dr. Jadwiga Mostowska, Dr. Małgorzata Kozubek, Anna Równy and Agata Sotomska, stimulated much critical reflection, whose echoes can be found in the texts collected in the present volume.

The central issue in the field of film education is the tension between history and traditional methods of obtaining educational results, and the changing reality, which forces us to redefine the very goals of film education and ways of implementing it. In Polish academic tradition but also educational practice, we are used to perceiving film education as strongly integrated with the school system. As a result, as Ewa Ciszewska explains, film scholars and teachers advocate for an educational reform consisting in the creation of a separate school subject devoted to film (or media) education. This goal has never been fully accomplished. At present, film history and aesthetics can be discussed as part of several school subjects. Usually, film education is conducted during Polish language classes; nevertheless, it can be successfully implemented within other subjects as well as within extracurricular activities. This is proposed by teaching method specialists (see the article by the team of the **Central Cabinet for Film Education**), who offer a whole range of teaching techniques to be applied in film education.

On the other hand, as Małgorzata Jakubowska points out, film education is increasingly often addressed at other people besides school students, namely at small children, university students and adults (including senior citizens). Consequently – and in line with EU guidelines – it has become part of the lifelong learning process. Problems and challenges involved in providing kindergarten children with film education are discussed by Kamila Żyto, who presents activities conducted by the New Horizons Association as an interesting educational offer addressed at the youngest learners.

Jadwiga Mostowska shows that legal and organisational framework conditioning film education in Poland makes it largely a domain of enthusiasts (both in schools and outside them), who are brave enough to initiate film-oriented events despite substantial obstacles and difficulties. Teachers and educators keep perfecting their skills and gaining new knowledge concerning film education; still, as **Anna Równy** points out, their access to various forms of supplemental education and in-service training largely depends on their location. Hence, film education has been transferring to cinemas, which is analysed by **Justyna Hanna Budzik**. This tendency can be interpreted as a consequence of insufficient teacher training and objective difficulties connected with conducting film education activities in schools.

Still, film education is very much needed in Poland, since, as **Monika Rawska** suggests, active film commentators still lack necessary knowledge. This, in turn, results in the instrumental use of films in quasi-therapeutic ventures, which the author describes in detail. Some optimism is to be found, however, in the instances of creative exploration of the educational potential of Polish animation by institutions, NGOs and inventive cultural managers (as is presented by **Mateusz Żebrowski**). In **Katarzyna Figat's** opinion, the quality of film education in Poland would improve if film studies and culture studies university curricula included aspects pertaining to audiosphere and film sound.

Film education is presently conducted by a number of specialised institutions, e.g. by the National Film Archive in Warsaw (since 1 June 2017 functioning as the National Film Archive – Audiovisual Institute), whose educational activities focused on Polish pre-World War II cinema are discussed by **Katarzyna Turczyn**. This raises hope about the possibility of improving the viewers' competences and shows to what extent modern film education relies on history and canonical works. The question of film canon, possible interpretations of rankings and lists as well as potential educational merits offered by events like the "12/120" poll conducted by the Film Museum in Lodz to commemorate the 120th anniversary of cinema are discussed by **Konrad Klejsa and Krzysztof Jajko**.

During the editing of this volume, significant changes were introduced in the Polish school system. Starting from 2017, the hitherto existing types of schools were replaced with eight-year primary education, four-year secondary school (or five-year technical school) and two-tier occupational schools. Lower-secondary education is being gradually eliminated. Consequently, new curricula are substituted for the ones used previously. The fast pace of these changes (announced in early 2016, they have since already been implemented) have made some of the authors' comments based on the existing legal regulations or structures partly outdated. Nevertheless, as of yet, it is extremely difficult to comment on these changes. The ministerial regulations concerning the new school curriculum for early childhood and primary school education since 2017/2018 were only signed on 14 February 2017 and solely involved changes concerning the abovementioned stages of education. Since 1 September 2017, the new curriculum has

regulated the scope of education for 1st, 4th and 7th grade primary school students; in the years to come, new material will be used by older students as well. At present, it is virtually impossible to estimate the reform's impact on film education opportunities in schools, and, indirectly, on the education conducted in cinemas and other institutions, which is meant to supplement the material covered by schools. As a result, in many respects this volume, even on the date of its publication, offers a historical rather than up-to-date discussion on the topic. On the other hand, it may be used as a reference for comparisons and a point of departure for debate on film education in reformed schools, which should commence in due time.

The publication of this volume was possible thanks to the Erasmus+ Strategic Partnership for Youth funds; we are much indebted to Adéla Mrázová and Terezie Křížkovská from the National Film Museum (Národní Filmové Muzeum) in Prague for inviting us to join the programme. On behalf of the whole team, we would like to express our gratitude for this inspiring three-year adventure; we wish you much success with creating an innovative, educational and exhibition space. We would also like to thank the Dean of the Department of Philology, Prof. Dr. Joanna Jabłkowska for her financial support. Last but not least, we would like to express our deepest gratitude to the entire Think!Film team – Agnieszka Barczyk, Patrycja Chuszcz, Katarzyna Figat, Mikołaj Góralik, Marta Kasprzak, Sylwia Kubera, Małgorzata Lisiecka-Muniak, Renata Nolbrzak, Olga Łabendowicz, Honorata Małaszkiwicz, Monika Rawska, Weronika Rumas, Justyna Szaferska, Zuzanna Woźniak, Oktawia Wierzejska, Katarzyna Żakieta and Mateusz Żebrowski – for their efforts and genuine commitment.

September 2017, Ewa Ciszewska, Jadwiga Mostowska

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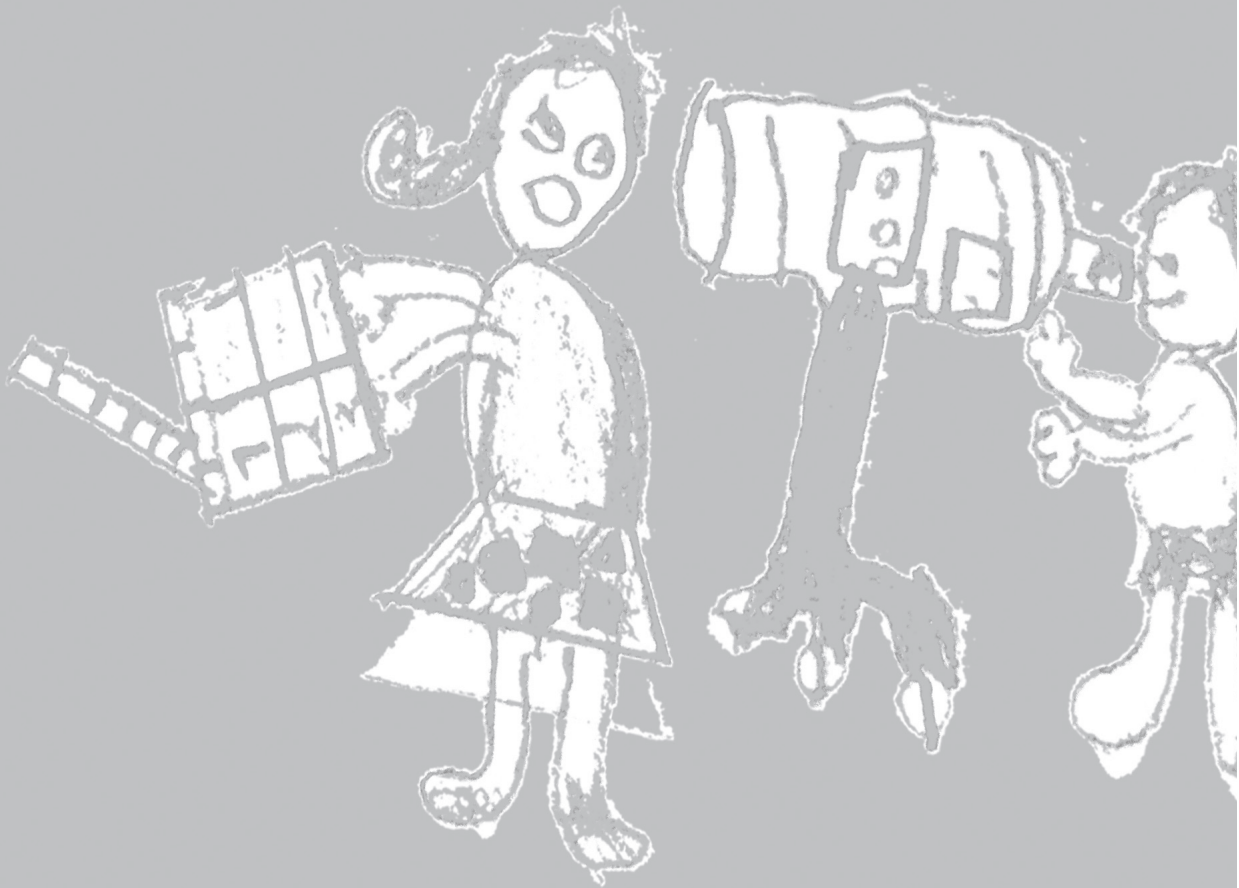
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Structure and Organisation of Film Education in Poland



Ewa Ciszewska

University of Lodz

Film Education in Poland – Historical Outline and Current State of Research

Even though film education programmes in Poland have been conducted both within and outside formal education, researchers have traditionally treated them as phenomena strongly connected with the schooling system. Additionally, Polish academic texts devoted to film education are mostly prescriptive in character, while only a small number of texts deal with evaluating and summarising the already existing programmes. The lack of evaluation of film education conducted in schools stems from insufficient amount of data, since – as there is no separate school subject devoted to film education and no opportunities to assess students' knowledge – film education in schools has mostly been carried out through isolated projects. Notable exceptions can be found in the works of Bolesław W. Lewicki and Ewelina Nurczyńska-Fidelska, who both created, conducted and evaluated film education programmes, and thus their contributions will feature prominently in the present study.¹ Secondary literature on the subject also includes a series of texts that could be grouped under the joint title “From My Experiences” (to use the crossheading of a text published in 1975), presenting comments and observations by film education practitioners (Szlązakowa, 1967; Blicharska, 1975).

It is important to signal, however, that film education in Poland is stretched between three separate disciplines: the so-called applied film studies, pedagogy and Polish studies; as a result, articles on film education have been dispersed across a number of periodicals and volumes devoted to those three areas of study. This diffusion of published research is also partly linked to the multiplicity of entities and initiatives focused on film education. Often this is merely a filler class, not necessarily connected with the main profile of a given institution, and materials published afterwards have low print runs and narrow distribution. Taking all this

¹ Presently I will refer to only one volume entitled *Edukacja filmowa w szkole podstawowej i średniej* [Film Education in Primary and Secondary Schools] (Koblewska, Butkiewicz 1985), including nine texts by Lewicki and Nurczyńska-Fidelska, presenting the findings of the research “A Review of Film Teaching Techniques in Schools” conducted in 1977–1981.

complexity into account, the intention behind this paper is to focus on film education from the point of view of academic film studies.

One idea frequently repeated by Polish academics is that film education classes should be conducted in schools by specially trained teachers (mainly Polish language teachers), which has resulted in producing a number of lesson plans for all educational levels. Those lesson plans provide fascinating material for the study of how thinking about film education has evolved in Poland over the years. The changes of approach can be observed in teaching materials, techniques and also in the very subject of film education.²

The lesson plans are usually prepared by pedagogists and Polish language teachers and are often collected in volumes after various contests (see e.g. initiatives launched by *Polonistyka* [Polish Studies periodical] [Frycie, Koblewska, 1979] and the Central Cabinet for Film Education).³ Primary sources – such as lesson plans, educational programme descriptions and materials prepared by the organisers (Filmoteka Szkolna [Film Library], Nowe Horyzonty Edukacji Filmowej [New Horizons of Film Education], Akademia Filmu Polskiego [Polish Film Academy] and KinoSzkola [CinemaSchool], to name but the most recent few) vastly outnumber secondary sources that could provide evaluation of the implementation of such initiatives.

This is not to say, however, that film education remains a *tabula rasa* of Polish academic publishing. Throughout the years, a number of texts on the subject have been published. It is also possible to distinguish recurring motifs in texts representing various periods of film education research, such as technological issues or teacher training. Another branch of study in this field is represented by research into film reception by children and teenagers (see e.g. invaluable texts by Adam Kulik, 1964; or Janina Koblewska-Wróblowa, 1961).

Film education as a field of study saw its peak in Poland in the 1960s and 1970s. Most of the texts which are discussed here were published or translated

² See e.g. Nurczyńska-Fidelska, Parniewska, Ulińska, 1984; Koblewska, Butkiewicz, 1985 (the second part of the volume includes 58 lesson plans focused on film education); Marzec, 1990; Nurczyńska-Fidelska, Parniewska, Popiel-Popiołek, Ulińska, 1993; Hendrykowski, 1997 (including 26 suggested lesson plans; contrary to the title of the volume, these were prepared not only by Polish scholars but also by film and literary scholars). Nowadays, most teachers access lesson plans online through databases such as EdukacjaFilmowa.pl or Filmotekaszkolna.pl. Increasingly often film distributors commission lesson plans for their films and make them available online. See educational files for films such as *Hiszpanka* [Influenza] (2014, dir. Łukasz Barczyk) (Kinoonh.pl); *Jack Strong* (2014, dir. Władysław Pasikowski) (Stylowy.net).

³ Since 2008, the Central Cabinet for Film Education (Centralny Gabinet Edukacji Filmowej, CGEF) publishes volumes in the series titled *Zoom. Cinema in Close-Up*, including various methodological and interpretative ideas in the form of lesson plans. The first volume, comprising 17 lesson plans, accompanied the CGEF project “Film Duels 4”, carried out in 2008. Subsequent volumes accompanied the Polish Film Study Conferences in Borki (held in Radziejowice since 2011) and distributed among the participants free of charge. By 2015, six volumes in total had been published; since 2011 all materials have also been posted online at EdukacjaFilmowa.pl. Since 2012, lesson plans collected by the series’ editors have also competed in a contest for the best lesson plan.

in this exact period. This trend coincided with a global shift to incorporate films in school education – either as a separate school subject or as a number of activities spread across several existing subjects.⁴ This coincided with several UNESCO reports⁵ – known in Poland and frequently cited in Polish articles on the subject – and UNESCO conference materials. The international lobby for film education in the 1960s and 1970s⁶ offers an interesting parallel with the present-day situation, where EU funds allow various bodies to finance theoretical papers as well as programmes in film education, and to facilitate audience building.⁷

I. On Film and School: A “Call for Organised Action” (Lewicki, 1995, p. 366)

Strong links between film and formal education that seem to have dominated Polish academic discourse on the subject can be explained through widespread discussion regarding the persuasive power of audiovisual media that predestine them to perform educational tasks (especially in the light of socialist education)⁸ as well as specific postulates concerning formal education that was supposed to prepare young people for analytical, conscious reception of works of art, including films. “Just as we supervise our students’ contact with literature and music, so we need to introduce them to films”, wrote Bolesław W. Lewicki in his *Młodzież przed ekranem* [Young People in front of Screens] (1995, p. 357). “School needs to guide young people towards good films, works of high artistic quality. The responsibility for this lies in the hands of Polish language teachers, if only because of the prominent status they enjoy in our schools” (Lewicki, 1995, p. 359). In Czech

⁴ For descriptions of former and current educational models see Witold Bobiński (2001, pp. 59–71) and Janina Koblewska (1976, pp. 31–78).

⁵ Janina Koblewska quotes, among others, a work by Jan Maria Lambert Peters titled *Teaching about Film*, commissioned by UNESCO in 1961 (a translation of this document from French was published in Poland in 1965) and his *Learning to Be. The World of Education Today and Tomorrow*, published in 1972 in London.

⁶ As Zoë Druick points out, film education played a role in UNESCO educational projects aimed at promoting world peace through free flow of information (which meant fighting against illiteracy, including media illiteracy) and modernisation (with special focus on instructional and educational films). At the same time, the author exposes the utilitarianism of UNESCO programmes, which had become an instrument of propagating US geopolitical dominance (Druick, 2011, pp. 81–102).

⁷ See Górecki, Sotomska, 2014. This pamphlet was published in 2014 thanks to financial support from the Creative Europe MEDIA Programme (the publishers were programme offices in Berlin-Brandenburg, Denmark and Poland). It comprises a list of initiatives in film education implemented in 23 European countries (including Poland). See *A Framework for Film Education in Europe* (2015) and reports published on the website Koalicjafilmowa.pl produced with the objective of providing a common point of reference for film education specialists all across Europe (for designing, managing and evaluating film education projects). Postulates and guidelines outlined in this work are not normative in character; they were compiled by a team of 25 scholars, film education specialists, NGOs and government body representatives from 20 countries (including Poland).

⁸ First comments on film’s influence on the younger generation appeared as early as in 1913 (see Ludwik Skoczylas, 1975, pp. 77–82). The new cultural phenomenon and its educational potential were also discussed by Jan Stanisław Bystron, Jan Kraskowski, Jerzy Toeplitz and Leopold Blaustein. See Bobiński, 2001, pp. 71–77.

Republic, Petr Denk, who similarly to Lewicki linked film to school education, pointed to two separate functions of films to be explored in schools: firstly, their utility in transmitting educational content; secondly, their potential as a separate field of study (Denk, 1936). The aim of film education at the time was to “replace unhealthy cinema addiction with a correct approach to films” (Lewicki, 1996, p. 361). It should be noted, therefore, that the main objective of film education was different from what it is today – let us only compare it with Filmoteka Szkolna, the flagship educational project of the Polish Film Institute, whose aim is to promote the canon of independent cinema and celebrate its achievements. Lewicki criticised any cult of directors and actors. “School needs to overcome the drug-like appeal of the silver screen”, he pronounced (Lewicki, 1935, p. 364), calling for film education whose chief objective would be to make students more film-conscious. This goal was to be achieved through transmitting “film reading” skills and offering a careful selection of film works presented to students, especially those with educational content.

Many teachers and film education specialists embraced the concept of incorporating film in the process of aesthetic education. This approach was represented by the educationalist Henryk Depta, who called for developing theories and methods for film use in education:

It seems that within the scope of aesthetic education films above all should enjoy a special, privileged position. Why so? Because this form of art is ubiquitous in the life of modern man; needless to say it should be given a similar role in their education (Depta, 1975, p. 18).⁹

Depta distinguished between film education and education through film, and he clearly favoured the latter: “Film education is a necessary condition of proper education through film; but film education can only be justified as far as it serves education through film” (Depta, 1975, pp. 22–26). The role of films as tools of aesthetic education is still visible today, especially in projects addressed at the youngest viewers, such as the Kids Film Festival organised since 2014 by the New Horizons Association (Stowarzyszenie Nowe Horyzonty), and has been reflected in a series of meetings and debates devoted to this issue.

For Bolesław W. Lewicki, film education in schools could only be possible as “organised action” coordinated by school authorities, universities and teachers. He encouraged Polish language teachers to monitor their students’ film experiences, organise group outings to watch films and educate their students in terms of film language and history. He also recommended that school authorities organise special screenings of film masterpieces paired with lectures; universities, he argued, should in turn provide special courses for future teachers (especially Polish language teachers). “Rationalising young people’s attitudes towards films is part of a school’s duties. We only need to begin”, he wrote (Lewicki, 1935, p. 366).

⁹ See Depta, 1983.

Lewicki was both a theoretician and a practitioner; while he worked in Lviv, he organised courses and training sessions for teachers. As it happens, such a situation is typical among academics, for seldom has theoretical reflection appeared without previous practical experience, be it in schools or in creating and implementing extracurricular educational programmes. The same dualism can be observed in the biography of Ewelina Nurczyńska-Fidelska, who – many years before any theoretical works on film education appeared – got to know the reality of the Polish educational system working first in a primary school, and subsequently in Secondary School no. 19 in Łódź (Klejsa, 2016). After she moved on to becoming an academic, she transformed her teaching interests into a field of research. Incorporating films into school curriculum as well as exploring their educational utility became a lifelong project for her. She pursued her academic work through various experimental and implementation tasks followed by scientific commentary and evaluation.¹⁰ She also devoted much time to participating in the works of various bodies, discussing and initiating programmes aimed at reinforcing the role of films in school education.¹¹

Despite many efforts on the part of academia and Polish teachers, film education did not obtain the status of being a separate school subject in the 1970s and 1980s.¹² As a member of the Curriculum Board of the Ministry of Education, Nurczyńska-Fidelska participated in the work on the 1980s school curriculum reform. As a result, the official curriculum of 1984 for primary and secondary schools included an unprecedented (and ever since then unrivalled) number of film elements. In the end, neither the programme, nor its premises outlined in the book *Edukacja filmowa na tle kultury literackiej* [Film Education in the Light of Literary Culture] (1989) and the collective volume *Film w szkolnej edukacji humanistycznej* [Film in School Education in Humanities] (1993) have ever been implemented;¹³

¹⁰ Nurczyńska-Fidelska's research, financed by the Ministry of Education, which she herself described as "a participant experiment" (consisting of designing film education methods and their subsequent evaluation), resulted in a number of inspiring works. The findings of experimental-implementation research conducted in 1977–1979 in the Chair for Literary Theory at the University of Lodz (as part of the Ministry of Education programme "A Review of Film Teaching Techniques in Schools") were published in a volume titled *Edukacja filmowa w szkole podstawowej i średniej* [Films in Primary and Secondary Education] (Koblewska, Butkiewicz, 1985). The findings of the research conducted in 1986–1990 provided material for the works *Edukacja filmowa na tle kultury literackiej* [Education in the Light of Literary Culture] (which earned Nurczyńska-Fidelska a post-doctoral degree from the University of Wrocław in 1989) and *Film w szkolnej edukacji humanistycznej* [Film in School Education in Humanities] (1993).

¹¹ In 1975–1984, Nurczyńska-Fidelska was a member of the School Curriculum Institute in the Ministry of Education, which provided her with opportunities to influence the content of Polish language classes. In the 1980s, she was also a member of the Curriculum Board at the National Arts Centre for Children and Youths in Poznań, which was at that time a very active and influential institution.

¹² Postulates for public film education published in the 1960s and 1970s in journals such as *Nowa Szkoła* [New School], *Polonistyka* [Polish Studies], *Kino*, [Cinema], *Kamera* [Camera], as well as brought up in meetings held during the International Festival of Film Debuts in Koszalin, as quoted by Zbigniew Korsak (2004, pp. 117–134).

¹³ For more on film as a subject of school education in Poland, see Bobiński, 2001, pp. 71–89.

nevertheless, we should appreciate the scale of the project and its original perspective. The programme suggested that films should be treated as both a form of art and an element of mass culture; hence, “Film education should prepare young people for conscious and critical reception of films, and for this reason it should be focused on artistic experience and broadening the students’ knowledge about film. The teachers need to present unique features of film, its special language and tropes, their function and the links between film and other art forms” (Primary school curriculum for Polish language, 4th–8th grade, 1985, p. 40).¹⁴

The process of introducing film in schools has still not been successfully completed. On the contrary, after 1990 it is possible to trace a tendency to gradually remove film and audiovisual media from Polish language classes. At the same time, the educational reform of 1999 introduced supplementary educational threads, including a media thread (subsequently criticised for its allegedly fetishist approach to technology and its elimination of aesthetic education content) (Nurczyńska-Fidelska, 2002, p. 456). In the 2002/2003 school year, the list of subjects taught in upper-secondary schools – general, specialised and technical – was extended to incorporate cultural studies (one lesson per week for one school year) whose curriculum obliged teachers to include film education (though it did not provide any specific guidelines). In reality, the subject was mostly devoted to visual arts, with only minor references to films (Moraczewski, 2003, p. 88). In his discussion on the role of films in the national curriculum after 2009, Witold Bobiński points out that “the curriculum is so clear and specific that it prevents teachers from omitting film education elements in the course of Polish language classes. At the same time, the guidelines are general enough to allow teachers to decide the extent and form of that education on an individual basis” (Bobiński, 2001, p. 100). Simultaneously, Bobiński offers his own strategy of using films for teaching literature (Bobiński, 2001, pp. 151–331).

II. Technological and Organisational Constraints of Film Education in Schools

Efforts required to make sure that it [the equipment – author’s note] functions properly [...] redirect teachers’ and students’ attention to technical issues. Minutes are passing, while the whole group struggles to make the equipment work; screwdrivers are used and the most skilled among the students have a chance to show off; finally, with their help, the device is repaired. Seemingly, the lesson is back on track but in fact a great number of students begin to ponder a question unintended by their teacher what happened to this particular part of the tape recorder that it should snap like that? (Polakowski, 1967, p. 232).

¹⁴ Quoted in Bobiński, 2001, p. 83.

The quote above, taken from a 1967 work *Środki techniczne w nauczaniu języka polskiego w szkole średniej* [Technical Equipment in Teaching Polish Language in Secondary Schools] edited by Alicja Szlązakowa, presents an issue which – in spite of technological progress, or perhaps as a result of that progress – has remained problematic until the present day, namely: how to cope with technology interfering with the lesson. Many film scholars know all too well how often one needs to struggle with a projector, agonise to open a Power Point presentation saved in a format that cannot be read by the software installed on a university computer, or embark on a quest to discover the right plug. Then there is also searching for an HDMI socket and groping for a power supply, not to mention problems with switching between various sources for different film fragments. It goes without saying, therefore, that teachers using film in the classroom need not only have a thorough knowledge of their subject but also be skilled in using all sorts of equipment – and this surely requires time and effort, especially if one needs to use several different devices.

Szlązakowa's work (mentioned above) stems from reflection on the issue which nowadays is seldom directly addressed: what are the advantages but also the problems of using multimedia in schools?¹⁵ While analysing the use of devices such as a radio, tape recorder, slide viewer, television set or film projector, teachers appreciate the appeal of new media but at the same time they remain conscious of various traps linked with using audio-visual materials in class. Among the most common problems they listed was the use of various devices simply as transmitters of content, without paying sufficient attention to the specific aesthetic of a given medium and the process of creating the work. Additionally, they stressed organisational and technological problems connected with the use of new media that tend to impact on the teaching process, distracting students' attention from the topic and drawing it to technological issues. Jan Polakowski also wrote about the tendency to fetishize audiovisual teaching resources, which results in students' passivity and deprives teachers of the opportunity to exert their influence (Polakowski, 1967, p. 226), while Ewelina Nurczyńska-Fidelska suggested switching the equipment on before class, as usually the process of making it work consumes too much valuable time (Nurczyńska-Fidelska, 1967, p. 161).

Another important issue addressed by scholars researching film education in schools was the practical side of organising workshops of Polish language teachers using films in their classes. How to obtain materials? And how to present them? In 1967, Janusz Plisiecki described his experience of teaching film at school in such a way:

The conditions are reasonably good; I am teaching in a room with a screen.
Still, I have experienced numerous difficulties:

- the school owns two projectors but both can only work with 16 mm film tapes, while some films about art (e.g. miniatures of *The Balhazar*)

¹⁵ The volume also includes a bibliography of works devoted to technology used in schools: *Bibliografia pomocnicza dla nauczycieli*, compiled by Szlązakowa, 1967, p. 243–244.

Behem Codex) have 35 mm copies in full colour but only black-and-white copies in 16 mm, which means that I have to give up the colour version and use the black-and-white one instead;

- some film tapes are so damaged that they hardly produce the right effect; in fact, these should be withdrawn from use;
- some films include too much written or spoken content, which makes it difficult to set up problems for discussion;
- the local “Filmos”¹⁶ does not possess all films included in the catalogues or announced in *Kamera* [Camera] monthly; additionally, they are not always able to provide films for teachers on request, so it seems advisable for schools to own copies of the most valuable and frequently used films;
- screening speed is such that some more difficult moments should be replayed but as our films have no spiral wrapping, the tape cannot be rotated;
- the last twenty years or so have supplied us with over a hundred films about art, but this is still very few in comparison with our needs (Plisiecki, 1967, pp. 221–222).

Many of the problems listed by Plisiecki are now outdated, for instance damaged copies (it’s hard to imagine anyone would use 8 mm, 16 mm or 35 mm film projectors nowadays except for the sake of demonstration) or impossibility of working with selected fragments (modern software provides options such as pausing, repetition, speeding up, jumping to another section, etc.). Meanwhile, new issues have arisen, such as film piracy and copyright problems. Still, most of these 1960s problems remain valid today: the availability of films for schools, the role ascribed to film education in the curriculum, the availability of equipment and the quality of films themselves.

Organisational and financial problems of obtaining films for school use from state distributors inspired scholars and practitioners (including Plisiecki) to call for the creation of school repositories. Several attempts to establish those were made before the war: in 1935/1936 the Film Institute of the Polish Telegraph Agency in cooperation with the Ministry of Religions and Public Education compiled a list of films to be used in schools. Simultaneously, steps were taken to equip educational institutions, and later also schools, with 8 mm and 16 mm film projectors. In 1967, Ewelina Nurczyńska-Fidelska called for the creation of an easily accessible film collection for schools: “Until we have a film library storing all films that are useful in

¹⁶ The “Filmos” Educational Film Centre was a two-tier institution, operating on a national and regional level. Its chief purpose was the distribution of short films in cinemas, local cultural centres, schools and private flats via its regional offices. In 1974, the “Filmos” was merged with the Film Rental Centre, creating the Film Distribution Centre. In 1957–1972, “Filmos” published a journal, *Kamera* [Camera], while the Film Rental Centre released a different one, *Studio*, in 1973–1975.

school education and put this library in the hands of an efficient institution which will make those films available (at a reasonable price) for interested teachers, all our efforts to use films in schools remain but a form of educational guerrilla war” (Nurczyńska-Fidelska, 1967, p. 182).

The idea to create film libraries seems to represent all the crucial issues connected with film education in schools, giving priority to its political, ideological and economical aspects. The answers to questions such as which film format should be used (16 mm or 35 mm), which films to choose (school/educational or feature films), where they should be produced (in Poland or abroad) and where they should be shown (in a classroom or outside of it) revealed the basic conflict concerning the beneficiaries of film education. Like in Czechoslovakia in 1930s, most interested parties agreed that film education in school should rely on domestic production rather than foreign works. As a result, both in Poland and in Czechoslovakia, film education was incorporated into national film industries: orders for school films accounted for a major part of the income of the Educational Film Studio in Łódź in the 1970s and 1980s. Among the propagators of the idea to use educational films (rather than feature films) in schools was Bolesław W. Lewicki: “Watching educational films teaches one to focus and carefully trace movement on screen; it is similar to learning close, attentive reading. In addition to that, such films expand students’ observations and knowledge. Providing educational films, therefore, is among the first responsibilities of a film teacher” (Lewicki, 1995, p. 360). At the same time, it can be stated that the market potential inherent in film education in schools was never recognised in full in communist Poland. The dominant practice became to use short films (school and educational). The presence of feature films (as well as documentaries and cartoons) only changed in 2008, when Filmoteka Szkolna [Film Library] was created, as a joint venture between the Ministry of Culture and National Heritage and the Polish Film Institute (with the aid of Ewelina Nurczyńska-Fidelska).

III. The Subject of Film Education

The insufficient number of films addressed at children and teenagers is one of the impeding factors in film education. The lack of new Polish productions addressed at children and teenagers translates directly into their absence in educational programmes, both conducted in schools (such as Filmoteka Szkolna) and outside them. In recent years steps have been taken to encourage the production and distribution of films for younger viewers, promote the issue within the industry and educate both artists and viewers on this aspect. These include, for instance, promoting films for children on the Polish Digital Cinemas Network as part of the domestic productions quota and closer cooperation between the Polish Film Institute and the Ministry of Education to ensure automatic patronage for films addressed at children co-financed by the Institute (Grawon-Jaksik, Materska-Samek, 2016, pp. 69–70).

Initiatives aimed at popularising films for children and propagating their use in film education have so far taken the form of isolated actions, and they have only reached large cities such as Warsaw and Wrocław (such as in the case of the Education Department of the New Horizons Association).¹⁷ Characteristically, most films used in educational projects for early childhood care, primary schools and lower-secondary schools are foreign films (both actor and cartoon). The cinema education project aKINO (October–December 2016) did not include any Polish productions; instead, the organisers used German, French, Italian and Danish films included in the catalogue of the New Horizons Association.

The dominant – and this is the case not only in Poland – paradigm of incorporating film education into national language classes translates into prioritising one specific genre: film adaptations of literary works. Showing these films in class allows teachers to kill two birds with one stone: on the one hand, they can discuss a literary work, while on the other – incorporate elements of working with another medium. This tendency is reflected in teaching materials available for teachers, which tend to prioritise the issue of adaptation.¹⁸

IV. Competence of Staff Responsible for Film Education

Well-equipped classrooms, great films and sufficient time for screening them would still not be enough without competent and enthusiastic teachers. Propagators of film education were always conscious of the crucial role of teachers in the process. Basic training sessions and supplementary classes for teachers took many forms before and after World War II, such as courses, workshops and lectures. The most significant step was taken when elements of film studies were incorporated into the Core Curriculum for future Polish language teachers. This became possible thanks to the creation of the Department of Film Studies within the Chair of Literary Theory at the University of Łódź – the first academic unit of its kind in Poland – in 1960. Initially, the Department of Film Studies offered an MA programme focused on film within Polish studies, but in 1975 it became part of cultural studies instead. Film education was occasionally part of Polish scholars' academic education, and it was seldom taught as a separate academic subject within film studies. One consequence of this formal division between Polish studies and film studies – which is still felt today – is the issue of teaching qualifications: graduates of Polish studies usually obtain a license to teach at state schools, while graduates of film studies do not. As a result, film studies spe-

¹⁷ Other programmes include: Kids Film Festival, Dzieciaki na Horyzoncie [Kids on the Horizon] – children's film distribution; W-F Akademii Nowe Horyzonty [P.E. of the New Horizons Academy] – film workshops for teachers and educators; "O filmie się rozmawia" [We Talk About Films] – a cycle of psychological workshops for children and parents (Warsaw and Wrocław); Wychowanie w kinie [Education in the Cinema] – meetings for teachers in Wrocław and in Warsaw; Film for Kids. Pro – a programme devoted to teaching scriptwriting to children.

¹⁸ See Nurczyńska-Fidelska, Parniewska, Popiel-Popiołek, Ulińska, 1993. In this volume, the section with lesson plans opens with a chapter titled *Film Adaptations of Literary Works as an Example of Adapting Original Texts*.

cialists are not entitled to teach in state schools unless they complete additional training and courses.

One way to deal with the effects of this gradual parting of ways between film studies and Polish studies within academia was the creation of the Central Cabinet for Film Education as a joint venture between the Ministry of Culture and Ministry of Education. The initial idea came from Bolesław W. Lewicki and Ewelina Nurczyńska-Fidelska. The chief objective of the Central Cabinet for Film Education, whose 30th anniversary was celebrated in 2015, was to provide support for all school teachers interested in film education. Established in 1985, the Cabinet has been managed by Ewa Kanownik, MA, a graduate of film studies at the University of Lodz. It deals with film education for children and teenagers in school and outside school as well as with providing suitable training for teachers. Its activity is therefore twofold: on the one hand, it organises seminars, training sessions and methodological workshops for teachers and other educators; on the other hand, it offers (free of charge) film classes for students in many Polish schools.¹⁹

Integrating the milieus of film scholars and school teachers using films for teaching purposes remains an important challenge for all bodies and individuals involved in film education. This aim may be achieved, among other initiatives, through the National Film Conference (organised yearly since 1991; 1st in Borki and since 2011 – at the Ministry of Culture and National Heritage Retreat in Radziejowice). Initiated by the Central Cabinet for Film Education, the conference is a unique event in Poland, as it is directed specifically at teachers and educators using films as educational tools in their teaching practice.²⁰ Its Scientific Committee was led by Professor Ewelina Nurczyńska-Fidelska and year after year, among the participants were scholars from the leading departments of film studies in Poland. Panels dedicated to film history are offered beside panels for teachers, who discuss their methodological problems; there are also meetings with film artists and actors from Poland and abroad. The conference is paired with publishing activities which have resulted in the publication of methodological compilations (lesson plans) as well as volumes collecting lectures and papers presented during the event.²¹ The newest initiative aimed at integrating film scholars and teachers is a 5-month pilot project titled “Travelling Film Specialists of the Film Library” (Wędrujący Filmoznawcy Filмотeki Szkolnej) launched by the Polish Film Institute in 2016. Its goal is to offer specialist support for teachers using films as educational tools. The project unites 15 film scholars, Film Library leaders and teachers belonging to local unions in a joint effort to produce ideas for classes (Filmoteka Szkolna, 2016).

¹⁹ More on the activities undertaken by the Cabinet in Ciszewska, 2016, pp. 54–55.

²⁰ Direct reports from the conference published in a journal *Nowa Szkoła* [New School] have been reprinted in volume form, see Świdarska-Chorąży, 2011.

²¹ 5 volumes were published in 1993–1998 and one more in 2005. In 2015, an anniversary volume was released, containing a selection of papers (Zespół Centralnego Gabinetu Edukacji Filmowej w Łodzi, 2015). Since 2015, archive papers have also been published on EdukacjaFilmowa.pl.

V. Extracurricular Film Education

Focused on the links between film and school, the above narrative may suggest that all film education in Poland has been taking place within schools – which is hardly true. In contrast with countries where film education was incorporated into native language classes as early as in the 1960s (as in Czechoslovakia, Hungary and Great Britain), in Poland (and similarly in the USSR, France and Austria) for a long time, film education was conducted largely outside schools, mainly through special film clubs. In fact, Polish solutions were praised abroad for their diversity and catering to the needs of various groups (Trebišovský, Lehuta, Hapala, Zachar, 1969, pp. 21–24).

Since the late 1950s, the main initiators of film education outside schools in communist Poland were independent cinemas and film discussion clubs. Among the leaders of these initiatives was Bolesław W. Lewicki, already mentioned here several times. Lewicki became the chairman of the Coordinating Board of Independent Cinemas, a social body established for supervising cinemas. “This was proper film education, though not institutionalised”, wrote Witold Bobiński (2001, p. 12). The process was undoubtedly facilitated by the great artistic shape of the Polish cinema of the period and its enthusiastic reception – films tackled topics important for the viewers, who felt encouraged to participate in heated debates. Film discussion clubs united students, young workers, adults and senior citizens; as a result, film education activities conducted in such groups met the conditions of lifelong learning promoted in Europe today.²² Independent cinemas and film discussion clubs also had special tools dedicated to working with teenagers and children, i.e. groups supposedly covered by film education in schools. Since 1960, The Film Discussion Clubs Federation had a special youth committee whose task was to develop concepts for children’s and teenagers’ film discussion clubs and aid teachers interested in opening them. In 1960, the Federation organised its first seminar for teachers (Koblewska-Wróblowa, 1964, pp. 60–61). Such youth film discussion clubs really existed, as can be proven by Janusz Plisiecki’s report of his two-year experience working in such a club operating at Chemistry Technical Secondary School no. 1 in Lublin (Plisiecki, 1976, pp. 97–126). Interestingly, the typical pattern of film discussion clubs (lecture – screening – discussion) remains to this day the most popular model used in film education. Film discussion clubs and independent cinemas continue to participate in educational projects (Silwon-Bublej, 2014, p. 18), although their impact and number have decreased in comparison with their situation in communist Poland. Extracurricular film education in communist Poland was also held in cinemas (both stationary and travelling [Jajko, 2016, pp. 61–68]), at workplaces, in the army, in educational institutions and local cultural centres (Miller, 1980, pp. 111–117; Machwitz, 2007). A wide educational project titled “Getting on with Films” (Z Filmem na Ty), organised by the Federation of Polish

²² The aim 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, p. 3).

Socialist Youth Unions (Federacja Związków Socjalistycznej Młodzieży Polskiej) was offered to young people who combined work and study. Unfortunately, however, these initiatives have not been the subject of sufficient research.

Present-day extracurricular initiatives – such as KinoSzkoła [CinemaSchool], New Horizons of Film Education and individual cinema programmes (such as a project launched by Amok cinema in Gliwice) – are usually meant to supplement school activities and are based on close cooperation with cinemas or other institutions possessing suitable screening rooms. They receive funding from various sources, including the Polish Film Institute, which allows organisers to introduce fees lower than regular ticket prices. Some projects operate on a national scale, such as the New Horizons of Film Education (Nowe Horyzonty Edukacji Filmowej, NHEF) (the flagship project of the New Horizons Association, run since 2005) or the 6-month film education project directed at schools and early childhood care institutions aKino (started in 2016). For the most part, however, initiatives are undertaken in selected institutions, predominantly in large cities. According to the data collected by the organisers, in 2015 40 cities participated in the NHEF, while 10 cinemas took part in the aKINO project (including Warsaw and Wrocław, data from October 2016). In the 2015/2016 school year, the activities of the 5th edition of KinoSzkoła [CinemaSchool] were organised in 52 venues (cinemas and local cultural centres) across 11 voivodeships; most of these venues were located in towns with fewer than 100,000 inhabitants. Film education projects run by local cultural centres have met with much interest, provided they are linked to the school curriculum. There are also many informal groups (Barczyk, Wierzejska), associations and foundations involved in film education – which can be confirmed by the long list of members of the Coalition for Cinema Education (Koalicja na Rzecz Edukacji Filmowej) (Koalicjafilmowa.pl).

VI. Conclusion

The introduction of new media, such as television, video players, computers and mobile phones, as well as data storage devices and media (videotapes, CDs, DVDs and online databases) has imprinted its mark on the discussion on film education. Every new medium seemed to offer a vast spectrum of new possibilities for schools. Nevertheless, ambitious projects to use television²³ and videotapes in film education (or, broader still, aesthetic education) were often confronted with equipment shortage, lack of necessary infrastructure and randomness of initiatives. As Anikó Imre points out, the educational merit of television was appreciated in all socialist countries (Imre, 2016, pp. 40–65). One of the initiatives conducted in Poland involved the introduction of “telly-lessons” in the early 1980s, which consisted of group watching of selected television programmes. Interested teachers could rely on information concerning television programmes published in the daily press, as well as posters and

²³ Prospects for using television in school education were discussed by Janusz Gajda, see Gajda, 1979; 1982.

the pamphlet *TV program dla szkół* [TV Programme for Schools]. “Telly-lessons” turned out to be a failure, however. They were criticised for information overload, but their greatest drawback seemed to be organisational and technological problems that could be blamed partly on schools themselves and partly on the broadcaster. Insufficient equipment (many schools lacked colour television sets), frequent malfunctions and shortage of video players and video tapes can be listed as the most frequent issues related to equipment. Then there were also difficulties with adjusting lesson hours to the television schedule, necessity for frequent changes in the schedule, commuting, and lack of proper rooms at schools. The ambitious idea of using television for educational purposes failed when confronted with the reality of Polish schools. Yet another issue was the attitude of the broadcaster, not sufficiently committed to creating a broader offer of educational broadcasts (Gajda, 1987, pp. 88–97).

A good example of using video tapes in schools can be found in the cycle called “Video Library of Aesthetic Education for Children and Teenagers” (*Widioteka Wychowania Estetycznego Dzieci i Młodzieży*) published in the early 1990s by the Documentary and Feature Film Studios under commission from the Ministry of Culture. Unfortunately, the project was discontinued. It seems that what got in the way of these new educational tools was the fast rate of technological progress: television was soon replaced by video tapes, which were soon replaced by CDs and DVDs, which in turn surrendered to online databases. Wide internet access after 2009 (in that year, 13.5% Polish citizens had access to broadband internet and the number kept growing steadily) as well as the tendency among young people to favour this sphere of audiovisual culture led to a change in the *Filmoteka Szkolna* [Film Library] project: its 2nd edition (in 2013) was not released on DVD but posted in an online repository instead.

The technological progress linked to the presence of new tools and data storage media as well as new content spread through these new channels (transmedia storytelling, interactive projects, new-generation television series and vlogs) brought the need to redefine the role and place of media (including film) in school education. On the one hand, there have been some attempts to integrate new issues into film education programmes (see educational materials available on EdukacjaFilmowa.pl, devoted to topics such as TV series or transmedia storytelling). On the other hand, some voices have called for the creation of a new school subject – media education, digital education or audiovisual education – that would also cover, among other issues, film education (such a model is in force, for instance, in Hungary, where film education is part of media education; Drzewiecki, 2012).

The educational reform of 1999 introduced special educational threads – one such thread was a “media thread” but its elements were seldom incorporated into various school subjects. Media education ceased to be a part of this educational thread in 2008. For a number of years now, there exists a lobby for the project of *Fundacja Nowoczesna Polska* [Modern Poland Foundation] that offers a broad and interdisciplinary approach to media education, in which IT skills are paired with cultural and civil competences.

A range of new problems for film education results from the clash between the reality experienced by students – who tend to be media literate and rely on consuming audiovisual content on a daily basis – and the one represented by the school curriculum and teachers' competence. This issue became evident as early as at the beginning of the 1990s: discussing the findings of her research (largely based on material from the late 1970s and the early 1980s, Ewelina Nurczyńska-Fidelska introduced concepts such as “classical model of film education” and the “sum of experience of the generation of teachers that started film education for children and teenagers in Poland” and urged younger generations of teachers to take part in the discussion (Nurczyńska-Fidelska, Batko, 1996, pp. 136–137). It seems, however, that her plea was not heard – or at least not to an extent that would allow reaching any certain conclusions.

Eight years have passed since Filmoteka Szkolna [Film Library] was launched (in 2012 a second film set was created – this time only available online). The initiative has certainly exerted a considerable impact on the role ascribed to film in school education. It seems then worth asking what are the outcomes of this project and what is its present and future shape.²⁴ Some issues that need to be addressed include: the selection of films, the availability of educational material and target participants – in the times when two- and three-year-olds are regular consumers of audiovisual content, maybe it is worth thinking about ways of working with early childhood care pupils, as well as primary and lower-secondary school students. Another area that begs further research is extracurricular film education – both historical (in communist Poland) and present. A large number of programmes, both commercial and non-commercial, deserve closer study.

At present, film education is included in the core programme of a number of organisations, including the National Film Archive (the operator of the Network of Independent and Local Cinemas),²⁵ the Film Museum in Lodz, the National Centre of Film Culture (Narodowe Centrum Kultury Filmowej) in Lodz, the Central Cabinet for Film Education in Lodz as well as film units and film studios, such as Documentary Film Studio in Warsaw. This interspersing of competences results in a multiplicity and diversity of projects, which in turn bring frequent incompatibility and unnecessary competition. Individuals eager to become involved in film education have to face a difficult dilemma: which institutional body should be chiefly responsible for film education in Poland, where to find reliable information on the subject and what are the main objectives for the nearest future.

²⁴ Partial attempt at an evaluation of the Filmoteka Szkolna project can be found in a report made on the basis of statements from teachers involved in film education (Litorowicz, Majewski, 2011).

²⁵ See Silwon-Bublej, 2014.

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Summary

The text explores traditions of film education, understood as education through film, in Polish film studies. Although film education has been a de facto part of informal education, we can trace many initiatives aimed at making it an element of formal schooling. Hence the attempt to incorporate film education into school curriculums at various levels of education, undertaken mainly by academic film experts (B. W. Lewicki, E. Nurczyńska-Fidelska). School film education has been fraught with numerous technological obstacles, as well as a lack of available materials to use as a foundation for educational practice. It has also been a challenge to develop appropriate competences of teaching staff. Film education has not found its place as a subject within formal education until today. The current fragmentation of entities responsible for it, and the lack of a coherent strategy means that film education becomes the domain of commercial and non-commercial programmes implemented in cinemas for the purposes of school education.

Keywords: film literacy, film education

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Main Objectives of Film Education in Poland: Institutional Context and Developmental Tendencies

What Is Film Education?

Film education [...] is not a taught discipline but rather a process, namely a system of activities, or coordinated educational actions, aimed at transmitting knowledge and developing skills (Nurczyńska-Fidelska, 1989).

Film education: (1) An individual process of learning how to read and analyse films; (2) An educational process coordinated by the schooling system and specialised educational institutions aimed at producing conscious consumers of films (Hendrykowski, 1994).

Film education consists in facilitating access to films for children and young people – in schools and outside them – as well as teaching critical reception of films and discussing both problems tackled by films and the emotions they evoke. In addition, it encourages young people to use film as a means of expression, which entails teaching them different film forms (*A Framework for Film Education in Europe, 2015*).¹

The question posed in the title of this section seems rather trivial, and the answer is seemingly obvious. It is, however, worth paying closer attention to historical changes in defining film education, since they may stem from various reasons, not necessarily connected to the theory and practice of film education itself. The existing definitions of film education – both those produced in Poland and those adapted from European sources – determine different outlooks

¹ As quoted by the Polish Film Institute (Polski Instytut Sztuki Filmowej, PISF), February 2016. The definition, formulated by the British Film Institute, was used by the PISF on their page on film education from circa 2006 until February 2016, when the page underwent modernisation. In the new version, the page devoted to film education was replaced with a link to the website of the Coalition for Film Education (Koalicja dla Edukacji Filmowej), whose mission is defined as: “Acquainting the younger generation and their guardians (working adults) with practical, theoretical and historical issues related to films in an attractive, innovative way – through various complementary activities” (Koalicjafilmowa.pl).

on the subject of film (as an artistic work, a text of culture or an audio-visual message) as well as on the scope of film studies (film history and theory, film narratives, genres, styles, etc.). Significantly, film education may either be treated as a separate phenomenon or perceived as part of media education in general. Moreover, contemporary approaches pay much more attention to orienting theoretical knowledge towards practical skills (critical, such as “reading”, interpreting and evaluating films, as well as creative: script writing, organising film sets, film editing). While teaching critical reception of films became part of official education rather early (or at least this is what the authorities declared), educating students in creative filmmaking is a more recent phenomenon (even if it was postulated as early as in the 1960s) – since it only became possible with the spread of mobile phones with in-built cameras. (Undoubtedly, the definition of film education used by the PISF in 2006–2016 placed emphasis on this practical aspect, hitherto virtually absent from the Polish reflection on the topic. Referring to the definition formulated by the British Film Institute was thus a mark of interest in the newest tendencies in the field of film education.)

Another important aspect is the evolution of the perception of the addressee of film education. Ewelina Nurczyńska-Fidelska stresses that film education is not a “taught discipline”, but she still points to “coordinated educational actions” as its main component, which has traditionally been ascribed to school activities (and such was, after all, the context of the formulation of Nurczyńska-Fidelska’s definition). It is worth pointing out that nowadays film education is viewed in a much broader context and thus it comprises not only extracurricular and outside-school activities addressed at children and teenagers but also promoting film culture and educational initiatives dedicated to adults. This attitude is reflected in the first point of Marek Hendrykowski’s definition: “an individual process of learning how to read and analyse films”, but also in his second point, which stresses the role of cultural institutions outside the schooling system.

Importantly, the present mission declared by the Coalition for Film Education points not only to the younger generation but also to working adults as the addressees of educational activities in terms of “practical, theoretical and historical issues related to films” (Koalicjafilmowa.pl). Stressing the role of teachers and educators is also paramount, given both the specific position of film education within the Polish schooling system and taking into account the approach to education currently promoted in the EU. The chief aim of European cooperation within the field of education (covering formal education, training and self-education) until 2020 is promoting lifelong learning and educational mobility, which was reflected in Poland’s preparations to meet EU financial perspectives for 2014–2020.²

² One of the preliminary conditions for obtaining EU funding for education is the introduction of complex and thorough policies facilitating lifelong learning (Smoczyńska, 2014).

But is this broadening of scope, reflected in the “educational mission”, enough? Does it ensure adherence to the tendencies present in European institutions? Is the Coalition for Film Education directing us towards the right strategies, which are not only answering present needs, but will remain important in the future?

Before I attempt to answer these questions, I would like to make one important comment concerning historical contexts and present-day discussion dominating Polish film studies. The way in which we define film education and identify its goals is conditioned by certain factors determining the researcher/teacher/educator’s choices in terms of promoting, developing and practising educational activities focused on or related to films. Addressing this issue, I would like to propose the following taxonomy:³

Cultural Aspects (the Influence of Films on Culture, the Pressure of the Audiovisual and Television Aesthetic)

Formulated from this perspective, scientific reflection points to the need for developing film education (or, more broadly, media education) against the background of current cultural changes. In Poland, researchers were quick to notice the potential of film as an impulse for social change. Karol Irzykowski commented on the “cultural changes in the human soul”. Significantly, he did not focus on films’ artistic qualities but rather on specific features of the medium which is “as fast as thought” and capable of freeing human perception from the constraints of language: “Film does not necessarily have to be treated as a form of art, especially if this should lead to depriving it of those features that make it a special form of entertainment. In most cases we do not go to the cinema to delve into artistic experiences but, frankly, rather to see something unusual and new” (Irzykowski, 1982, p. 75). Elsewhere in the world, postulates regarding education aimed at preparing learners to participate in the changing culture of new “visibility” have been indicated and supported by works of many film and media theoreticians, such as Béla Balázs and Marshall McLuhan – to name but a distinguished few. Against the background of this rich international tradition, it is possible to position the works of Polish scholars who perceive iconicity as the dominant paradigm (Maryla Hopfinger)⁴ and view film as one of the media present in the culture of participation (Andrzej Gwóźdź)⁵ or direct their attention towards interactive forms of art and new media, accentuating the role of “digital perception” and virtual reality (Ryszard W. Kluszczyński).⁶

³ This taxonomy is an elaboration on the one introduced by Witold Bobiński (2011, p. 17).

⁴ See Hopfinger, 1997; 2003.

⁵ See Gwóźdź, 2003; 2010.

⁶ See Kluszczyński, 2001; 2010.

Cultural studies scholars dealing with current tendencies either celebrate new forms of expression and the potential inherent in participating in audiovisual culture, or focus on potential threats connected to this issue. Though this is a complex matter, it seems worth quoting one opinion: “television aesthetics transforms human nature. [...] And this despite being increasingly aware that our world depends on ‘television children’ – a new kind of humans weaned on television perception, who started watching television before they learnt to read and write” (Sartori, 2007, p. 13).

Notwithstanding the dominant tones in diagnoses of modern culture, film education (though let us bear in mind that the term “film” is becoming increasingly problematic) and media education help us find our place in the “global village”. In this broadly drafted context, the main objective of film education is to teach people to be conscious and critical consumers of audiovisual culture and participants of the multimedia society. Significantly, however, this particular goal is not mentioned among the strategic aims of the Coalition for Film Education, which may seem rather astonishing.

And that is not all, since aside from the problems connected with multimedia, intermedia and hypermedia seen within the broad perspective of cultural diagnoses, there is also the question of local scope and the need for film education within national audiovisual culture. Support programmes for Polish films and those promoting Polish film culture abroad are among the statutory goals of many institutions (such as the Polish Film Repository, Polish Film Institute and Polish Audiovisual Institute) and can be interpreted as part of the important activities aimed at preserving national identity, protecting monuments and audiovisual heritage, as well as promoting Polish audiovisual culture within the country itself as well as abroad. Moreover, many scholars preoccupied with Polish post-war culture point to specific periods in which films played a crucial role in the collective consciousness. They provided an outlet for collective fears and – despite censorship – counterbalanced ideological images of current politics and Polish history. In this respect, it is important that film education should be connected with national language learning (which is the case in many European countries).

Bearing in mind that sustaining the European identity and preserving European heritage is one of the strategic goals of the European Union, it is worth mentioning that working towards this goal involves both funding new film projects (their creation, co-production, distribution and advertising) and promoting film education focused on European cinematography. Multiple projects launched within the Creative Europe⁷ programme (which has two independent

⁷ Creative Europe is an EU programme scheduled for 2014–2020, providing financial support for audiovisual and creative cultural projects, with a seven-year budget of EUR 1.46 billion. The main objectives of the programme are: promoting European cultural diversity and heritage, helping professionals develop their knowledge and skills, and educating audiences to participate in European culture by – among others – facilitating access to audiovisual works. See “Creative Europe (EU programme)”

sections for Media and Culture) have been conducted with these objectives in mind (the Screening Literacy⁸ project is a case in point).

In line with the argumentation presented above, the main aims of film education should be expanded to include the following: conscious participation in both national and European culture. In this context, it is not the “global village” as much as the national identity that provides an important point of reference. We can see that film education is an important part of a state’s audiovisual policy, but it is also an important component in terms of certain strategic actions (such as securing financial support) as well as EU media and cultural policy. Planned cooperation can easily morph into a conflict, depending on the political situation. In Poland, the focus is undoubtedly on promoting national cinematography – this tendency is reflected in the largest educational programmes operating on a national scale (Filmoteka Szkolna [Film Library] and Akademia Polskiego Filmu [Polish Film Academy]).

Genealogical Aspects (Presupposing Mutual Affinity between Literature and Film)

Situating film education in the context of teaching literature has a long tradition in Poland. This way of thinking was introduced by Bolesław Lewicki as early as before World War II and later found its continuation in the works of Lewicki’s student and colleague, Ewelina Nurczyńska-Fidelska. This model was subsequently used as a basis for introducing film education in schools, which of course entailed stressing the role of cultural context. In 1993, Nurczyńska-Fidelska wrote: “Remaining faithful to the ideals of literary training, the school remains blind to the fact that mass media have created a new, alternative mode of communication [...]. The pressure of audiovisual media has proven stronger in this particular moment than the classical ways of self-development through literature, promoted by our schools” (Nurczyńska-Fidelska, 1993, p. 14).⁹

Witold Bobiński attempted to promote a two-way version of this tradition, suggesting that one should “read texts reflected in the mirror provided by the screen”, without any axiological qualifications. Bobiński’s “film-related strategy of literary and cultural education” is based on two crucial premises: (a) using films in teaching makes literature more “accessible”; (b) reading helps understand films better (Bobiński, 2011, p. 13–14).

⁸ Screening Literacy is a 2014–2015 project prepared in response to a European Commission report from 2012. It was prepared by representatives of 20 European countries and it includes diagnoses of education levels in individual countries as well as recommendations for creating a shared vision of film education which would stimulate the “consumption” of films and European cultural heritage. See BFI, 2011.

⁹ It is worth pointing out, however, that according to Nurczyńska-Fidelska’s 1989 taxonomy, there are three different options. The first links film to psychological reflection; the second is focused on aesthetic education, while the third is film studies-oriented (Nurczyńska-Fidelska herself advocated the latter) (Nurczyńska-Fidelska, 1989, p. 94).

The abovementioned premises are in accordance with Marek Hendrykowski's claims and his diagnosis of the situation of all artistic works (literary texts as well as films):

[...] literature and film are in the same situation. Global homogenisation of culture and its messages creates favourable conditions for the media industry, but not for art. Film art, with its dwindling influence over audiences' imagination no longer poses any substantial threat to literature. Both these forms of art are on the defensive [...] (Hendrykowski, 2002, p. 391).

The reasoning outlined above seems symptomatic of this particular approach and educators who subscribe to it. It also seems likely that this rhetoric was a way of placating Polish language teachers, who were often sceptical about film education (Bobiński, 2011, p. 103). Some time had to pass before the next generation started to perceive film education as a necessary goal in their training as Polish language teachers.

This tradition is marked by a strict differentiation between two perspectives of film education: using films for teaching literature (drawing attention to links between film and literary works in terms of adaptation but also creating fictional worlds: narrative, poetic elements, genres, using film fragments to provide contexts for literary works) and education about film, which in this context seems to be of secondary importance (Bobiński, 2004, pp. 151–193).

In the abovementioned context, two main objectives of film education are stressed: educating conscious viewers as a means of promoting higher forms of culture and encouraging teachers to support film education. There are a number of programmes focused on providing training sessions for interested teachers who would like to develop their teaching skills (e.g. Filmoteka Szkolna. Akcja [Film Library. Action], EdukacjaFilmowa.pl, Warsztaty Kultury Filmowej [Film Culture Workshop] and the Forum for Teachers and Filmmakers). Over time, teacher training and motivating teachers to get involved in film education addressed at children and teenagers seem to be more and more appreciated. This does not mean, however, that teacher training systems within universities address film education in a sufficient manner.

Curriculum-Related Aspects (Obligation Imposed by Ministerial Regulations)

The genealogical factors discussed above influenced the way in which the national curriculum was formulated. In Poland, film education is conducted at schools in a so-called “distributed model” – which means that although there is no separate school subject devoted to film education, issues related to films are incorporated into other subjects, mostly Polish language classes (at least this was the case in the most recent curricula). As a result, problems discussed in relation to film education tend to be linked to the issues of film adaptations of literary works.

And even though there were some projects that advocated an autonomous role for film education – e.g. the “concept of teaching the subject called ‘film’ in schools and other educational institutions” according to the “adopted aesthetic, pedagogical and social premises” (Nurczyńska-Fidelska, 1989, p. 75)¹⁰ – none of these ideas has ever come to fruition.

At present, it is mostly media education which performs an important function in the Core Curriculum for all education levels: “every teacher should pay a lot of attention to media education, namely preparing students to be conscious consumers and users of media” (Journal of Laws of 2009, no. 4, item 17); however, film education does not occupy any privileged position in this context. Incorporating elements of film education into lessons is still mostly restricted to Polish language classes. Currently, elements of film education have been included on a larger scale in cultural studies classes in upper-secondary education. Nevertheless, film education is listed both in general requirements and specific guidelines, as part of educational goals and material. The concept of a literary text has been complemented by another – that of a “cultural text”¹¹ and film works have been interpreted as texts (by teaching methods specialists and working teachers alike) ever since (Drabarek, Rowińska, 2004; Fiołek-Lubczyńska, 2004). Anna Janus-Sitarz encourages teachers to “prepare students to experience various cultural texts, from literary works through theatre, film, painting, photographs and music, to controversial avant-garde installations in art galleries and mass culture products” (Janus-Sitarz, 2004, p. 9). In this context, intertextuality, transmediality and intersemiotic poetics (Szczęsna, 2003) become primary categories, as they encourage both researchers and teachers and their students to draw comparisons between “words, images and sounds” (Janus-Sitarz, 2004, p. 9). According to the current curriculum, students should be able to “name and distinguish between elements of films and televised works (such as screenplay, directing, frame, acting) and point to features specific for audiovisual messages” (Polish language, 2nd level of education); recognise selected films of famous Polish directors (e.g. Krzysztof Kieślowski, Andrzej Munk, Andrzej Wajda, Krzysztof Zanussi) – (Polish language, 4th level of education, basic programme) as well as international directors (e.g. Ingmar Bergman, Charles Chaplin, Federico Fellini, Akira Kurosawa, Andrei Tarkovsky, Orson Welles) – Polish language (extended programme) (*Podstawa programowa z komentarzami. Język polski* [Core Curriculum with Comments. Polish Language], 2009, p. 52).

It is worth pointing out, however, that these seemingly optional names of Polish directors are usually the focal point of teachers’ efforts, since they tend to be the

¹⁰ The author gives an account of various disputes and problems accompanying the creation of curricula incorporating film education elements.

¹¹ Significantly, both Lewicki and Nurczyńska-Fidelska insisted that films should be treated as a cultural text rather than a work of art, so in this respect the current curricula look back to their propositions. The main difference, however, lies in the perception of the role performed by films. While both researchers (having affinities with academic “applied film studies”) believe film to be of primary importance as a medium that pervaded and shaped other phenomena of audiovisual culture, the current curriculum does not share this view. (Nurczyńska-Fidelska, 1989, p. 74).

subject of exam questions. It can also be said that these proposed names of international filmmakers are somewhat problematic. Admittedly, the works of Chaplin, Welles and others are milestones in the history of cinema, but it is not history that concerns us here. If we want to encourage young people to watch distinguished works of foreign film industries, shouldn't we pose ourselves the question if the films directed by Bergman, Kurosawa and Tarkovsky are not too difficult for young viewers? Academic teachers know from experience that these artists can present problems even for film studies students, who often watch them only because they are obliged to do so. Narrative style and – especially – tempo have changed immensely in the last few decades, which means that film language represented by these works may put off young viewers as they are archaic, unattractive and obscure, requiring knowledge of historical context. Personally, I very much doubt if these directors' works can seem appealing to contemporary teenagers.

In the new curriculum, significant changes were made as far as cultural studies classes are concerned. General educational goals include the following note: "Students should be able to use cultural texts and decode their messages according to the specific medium [...]. Students can also produce utterances consciously utilising varied media (spoken and written word, painting, photography, *film* [author's emphasis], sound, multimedia)" (*Edukacja artystyczna w szkole podstawowej, gimnazjum i liceum. Podstawa programowa przedmiotu wiedza o kulturze* [Artistic Education in Primary, Lower- and Upper-Secondary Education. Curriculum for Cultural Studies], 2009, p. 47).

The directions for cultural studies outlined above place emphasis on various forms of workshops (including film camps and educational school trips). This is undoubtedly a very attractive form of film education and young people are usually eager to participate in such events, preparing short film etudes or animated films under teachers' supervision. Still, is it not the case that more often than not teachers only assign tasks and students are left to their own devices in fulfilling them?

Of course, the crucial role of Polish language and cultural studies classes can be supplemented by other school subjects, e.g. ethics, knowledge about society or education for family life. In this respect, "films are usually used as supplementary contexts enabling a more thorough understanding of certain social phenomena, historical events or literary works" – this type of film education is the dominant paradigm in primary and secondary schools. But even though, as Danuta Górecka writes, "the current Core Curriculum ascribes a certain role to film education and creates space in which it can be performed, while individual guidelines for many subjects impose the obligation on teachers to use a variety of film materials in their teaching practice" (Górecka, 2014, p. 3), there is still room for improvement. Especially given that as early as in the 1980s Polish film studies specialists made conscious efforts to introduce film education at all education levels. Nowadays, film education can be carried out both in class or during extracurricular and outside-school activities. These are not obligatory, and yet there can be no doubt that film has gained the potential to become a significant component of education,

mostly due to decreasing the importance of extensive literary canon and transferring some of its hitherto obligatory elements into the zone of teachers' individual choice (Bobiński, 2011, p. 102). Nevertheless, existing regulations still make it possible to reduce film education to a few lessons devoted to film adaptations. It seems that there is no use discussing the existing curriculum in more detail, however, since the Ministry of Education promises forthcoming changes. Within the scope of existing guidelines, film should be treated as an attractive tool for achieving educational goals; students should learn how to analyse and interpret films as cultural texts and create their own messages expressed through the medium of film. What changes should we expect? When will they be implemented? At present, all answers remain locked in ministerial drawers.

Significantly, however, the Polish education system (subordinating schools to ministerial regulations and regional education superintendents) leaves some degree of autonomy to individual schools, which enables them to introduce innovative educational techniques and provide a varied educational offer – in this way specialised film, media, journalism and cultural classes are created. This tendency seems interesting and worth our support, given the prominent position they ascribe to film education.

Pedagogical Aspects (Pedagogical and Psychological-Sociological Goals, Cinema Therapy)

Another important aspect of film education is the one linked to pedagogical and psychological goals. In 1913, in his article titled *Jak kinematograf wychowuje młodzież?* [How Cinema Educates Young People], Ludwik Skoczylas wrote:

Educational systems and famous educationalists are these days made redundant by cinemas. [...] What an enjoyment! – wrote the author sarcastically. – To sit pleasantly in your seat with your arms folded and watch other people fight, suffer and kill one another. They are chased, assaulted and tormented while we are safe and comfortable, looking forward to taking a stroll after the film ends! What immense egoism and brutality lies beneath this form of culture (Skoczylas, 1975, p. 82)!

Such a tone of harsh criticism and viewing cinema as a “bad” teacher has now become outdated and it has been replaced with a more level judgement (it seems to have had some influence, however, on creating initial prejudice against films among teachers). In this context (and also taking into consideration the state of education in communist Poland), Henryk Depta presents two main objectives set for teachers who use films in class:

preventative – to neutralise negative influence of films which can foster a specific type of psychological resistance. Film education lessons should enable young people to distinguish between fact and fiction and to understand that films are fictional;

preparatory – training students in conscious, both emotional and intellectual, reception of films (cultivating the so-called “film culture”) and pointing to educational values of film mythology (Depta, 1975).

In this model, the goals of film education would involve shattering the cinematic illusion through drawing students’ attention to various elements of film poetics (technical and formal means applied by filmmakers), which might associate this approach with ideological criticism. The main intention is to prevent viewers from suspending their disbelief; still, it seems that the epigram opening Depta’s book (1975) is symptomatic of those times:

*For you, film is a show,
For me it is almost a standpoint,
Film – a teacher of movement,
Film – a renewer of literatures,
Film – a destroyer of paradigms,
Film – fearlessness,
Film – a sportsperson,
Film – a blossom of ideas.*

Vladimir Mayakovsky

In this context, educational values of films can be discussed both in ideological and pedagogical perspective. According to the first one, the debate in the 1960s and the 1970s was centred around the notion of cinema’s “bad influence”, that is promoting notions inconsistent with the socialist vision of state and society. According to the second one, the negative influence of film plotlines was to lie in the fact that violence and various immoral acts perpetrated by film characters could give young people inappropriate ideas.

Importantly, however, in the late 1980s and early 1990s Ewelina Nurczyńska-Fidelska presented research findings which proved that there was no evidence of films having such a negative effect (although she stipulated that films should be suited to students’ age and their cognitive, emotional and mental development). At the same time, Nurczyńska-Fidelska showed that film education could be motivated by various goals, such as those linked to psychological reflection (see works by Janina Koblewska and Adam Kulik) and those resulting from purely aesthetic interests (Irena Wojnar and Henryk Depta) (Nurczyńska-Fidelska, 1989, p. 94).

The most common approach represented by contemporary film educators is summarised by Justyna Ratajewska: “Film influences one’s emotional sphere and thanks to this it can intensify and broaden cognitive processes as well as develop one’s feelings. Initiating young people into the world of film and broadening their knowledge on the subject, we can raise them to become individuals who find pleasure in experiencing valuable cinematic works” (Ratajewska, Szerzeniewski, 2015).

At present, watching films is valued as an important experience in human development, especially if it is accompanied by the opportunity to discuss issues raised by particular works. Bogusław Skowronek stresses the importance of “the viewer’s readiness to ‘cooperate’ with films, namely to actively participate in them through ‘investing’ their thoughts and affects in the presented narrative” (Skowronek, 2007, p. 183). At present, this particular aspect of film education is aided by many programmes; nevertheless, research into actual links between psychology and film still remains just a postulate for Polish scholars. There seems to be a growing interest in cinema therapy,¹² however, or rather a trend to use this term (as well as “film therapy”), sometimes in unjustified contexts, for marketing purposes. Certainly, this developing area begs more precise terminology: is a group discussion supervised by a psychologist following a screening enough to merit this term? Or should it only be used in reference to work done by therapists and their patients in the contexts of psychological treatment? Prescription films seem like an interesting tool for making therapy more enjoyable but in such a case shouldn’t they be accompanied by proper empirical research conducted according to specific methodology?

The making of a film by students could be another element that can develop teamwork skills – there are many workshops which help channel young people’s spontaneous creativity. In this context, it is important to foster artistic creativity through filmmaking workshops; such activities fulfil objectives for film education as specified by the Polish Film Institute in 2005–2015 – both through funding film debuts as well as financing programmes offered to schools (such as Filmoteka Szkolna. Akademia [Film Library. An Academy] and Spółdzielnia Młodych Twórców [Young Artists’ Cooperative]). There are a handful of other initiatives which also deserve to be mentioned – using filmmaking workshops as art therapy, for instance in the course of therapeutic support for child cancer patients and their parents.¹³

Systemic Aspects (Creating a Unified and Modern System of Film Education)

As Marek Hendrykowski points out, film education implies a process based on a school system and cultural institutions. From a systemic perspective, film education in Poland is based on a cooperation between three ministerial offices: (a) the Ministry of Education (MEN) – responsible for producing the national curriculum for early childhood care and all levels of school education; (b) the Ministry of Science and Higher Education (MNiSW) – in respect to all elements of

¹² Cinematherapy. Meetings between the Frames – the Generator Foundation has been organising film-based psychological workshops since 2009. Discussions held among participants with varied backgrounds combine cultural studies and a film studies perspective with a psychological approach. Completed projects include cycles titled: “Film Happy”, “Otherness”, “Relationships” and “Energising Winter Pack”.

¹³ “You Too Can Become a Director” workshop conducted during rehabilitation camps for child cancer patients organised by the Krwinka [Blood Cell] Foundation.

higher education connected to film, television, media and cultural studies as well as supporting research projects focused on film, media and audiovisual culture; (c) the Ministry of Culture and National Heritage – in respect to art schools and academies as well as supporting research on film and media in order to promote Polish humanities.

Film education within the school system can be twofold: on the one hand, it involves education through film (which remains the key domain of incorporating film education into the MEN curricula); on the other hand, it means education on film and about film practice. The latter model prioritises film theory and aims not only to elevate viewers and participants in audiovisual culture, but also to educate future and present film specialists (film critics, educators). This approach is characteristic for higher education; various universities in Poland offer film-oriented courses. Importantly, film theory has traditionally been separated from filmmaking practice. At present, however, this tendency is undergoing changes. BA programmes mostly focus on applied film knowledge which results in a gradual shift in the scope of courses, which are now beginning to open up more to various practical elements (such as film marketing, film criticism, scriptwriting and film education). Considering the fact that in Poland film studies have been the subject of university education since the 1960s and 1970s (University of Lodz – 1959; Jagiellonian University in Cracow – 1973; University of Silesia in Katowice – 1975) and the number of secondary schools offering specialised film and media programmes is growing, we can definitely notice some progress. At the same time, however, it needs to be said that we still lack a unified system: students are seldom offered the opportunity to combine film studies with pedagogical training which would make them eligible for employment in state schools.

Another systemic aspect which still needs to be addressed is incorporating elements of film education into the curriculum of Polish studies. At present, film education is promoted as an important element of supplementary teacher training and not something that can be covered at university before obtaining one's diploma.

Artistic film education in Poland is conducted by state schools as well as independent schools, which have recently expanded their offer in this respect. Students can now select between profiles, teaching modes, choosing the length of particular courses and the way they are organised. But as filmmaking workshops are mostly conducted by students or graduates of art academies, such courses usually cannot be incorporated into school curricula because the instructors (graduates of film editing or directing) lack formal teaching qualifications required by law.

Of course, the goals of film education could hardly be achieved without specialised institutions. The 2005–2015 period in Poland brought huge development in terms of film education, mainly because of the following three factors: the creation of new film education institutions, reorganisation of the existing institutions and the creation of Coalition for Film Education (Koalicja dla Edukacji Filmowej). There can be no doubt that the creation of the Polish Film Institute (PISF) in

2005 (which reports directly to the Ministry of Culture and National Heritage) was a real breakthrough which brought hope for further unification of the entire system. During the first decade of the PISF's existence, its statutory activities including film education were carried out on a large scale through the PISF's own projects as well as supporting others, those implemented by other institutions (operational programmes focused on film promotion and education). The first national programme of film education – Filmoteka Szkolna [Film Library] – was created as a flagship project of the PISF (it was also its first project; the preparations started simultaneously with the creation of the institution) under the patronage of the Ministry of Culture and National Heritage – the minister of culture Bogdan Zdrojewski gave it the rank of a strategic venture. In 2009, the first stage of the project was completed – the PISF donated Film Libraries (sets of 26 DVDs) to all secondary schools in Poland (15,000 sets were distributed). The project proved a real breakthrough for a number of reasons: because of its scope, organisational objectives and its virtue of integrating various milieus concerned with the development of film education in Poland. The Programme Board united many people and institutions,¹⁴ similarly to the editing team led by Ewelina Nurczyńska-Fidelska. According to the creators' wishes, the programme “was focused primarily on Polish cinematography” (Kwiatkowska, 2009, p. 5) and was a definitive answer to the postulates formulated for almost a century, stressing insufficient access to films as one of the basic impediments for the creation of a unified film education system. Various accompanying actions propagated the idea of film education and provided help for teachers using films in their teaching practice. At the same time, much emphasis was placed on teacher training conducted by a network of educators and facilitated by additional courses for teachers (also available online). In 2014, an extension of the Film Library film set was made under the patronage of both the Ministry of Culture and National Heritage and the Ministry of Education, which raised hope for future cooperation.

Shaping the strategy for film education development in Poland, the creators looked for inspiration both in the national tradition and in the existing institutions in other European countries (e.g. the vision promoted by the British Film Institute, as I have already mentioned). Other institutions, previously active in education, attempted to reorganise and broaden the scope of their activities using new technologies available (e.g. the Central Cabinet for Film Education through the website EdukacjaFilmowa.pl). The growing number of institutions, programmes and websites motivated the PISF to create the Coalition for Film Education (2011), whose goal was to create a shared platform for all institutions, NGOs and higher education institutions active within the spheres of cultural education and peda-

¹⁴ The Programme Board included: B. Słomczewska (MKiDN), M. Piasecka-Dzbeńska (MEN), W. Zwinogrodzka (Polish Television), A. Kawecki (Filmoteka Narodowa [National Film Archive]), Professor T. Szczepański (PWSFTviT in Łódź), Dr M. Samoraj (University of Warsaw, Faculty of Pedagogy), Professor R. Kluszczyński and dr K. Klejsa (University of Lodz), Professor T. Lubelski (Jagiellonian University in Cracow, Institute of Audiovisual Arts), Professor A. Werner (Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw), J. Sosnowski (programme consulting).

gological training. From the outset, the Coalition was an open project. The initial eight organisation members¹⁵ were soon joined by others. It seems clear that film education understood both as a process and a “system of actions”, as it was specified by Nurczyńska-Fidelska in her definition, should focus not only on fulfilling present objectives but also on planning strategies for the future which will ensure its further development.

So the question remains: is the film education system in Poland a stable one? Some changes occurring in the middle of 2016 may be slightly worrying. The Ministry of Education announced its intention to reorganise the system and introduce a new Core Curriculum; at the same time there are no consultations taking place regarding the scope and role of film education in the new curriculum. Until now, it was the PISF that led actions focused on shaping film education in Poland but with the change of its managing director, the institution will still focus on promoting and popularising film culture, but film education ceases to be its priority (as it seems, definitions can be subject to change and depend on current audiovisual policy). The Film Library (as well as the Polish Film Academy [Akademia Polskiego Filmu]) will now report to the National Film Archive. Does this mean that all attempts to expand the offer by adding more European films will be abandoned? It seems that the mission and objectives of film education will now be pursued only by the Coalition for Film Education – as the PISF “education” subpage redirects you to the Coalition’s webpage. Is there a real chance for necessary coordination of actions undertaken by various institutions and programmes? And aside from the shared platform where we can find information on individual institutions dealing with film education, will there be any chance for actual cooperation? Shared goals listed on the website resemble those formerly formulated by the PISF but, not being directly linked to this institution, the initiative has lost its stable source of funding. In these circumstances, is it possible to speak of any modern strategy for film education in Poland, or are we rather witnessing a destabilisation of the previously existing system? So far, it has been impossible to find answers to these questions.

Conclusion

In this article, I have attempted to present an outline of the main tendencies, historical and present determinants, implied objectives and successes of film education in Poland. Even though generally in Polish schools a distributed model of film education is used, there are multiple support programmes which promote and expand knowledge about film both in schools and outside them. It is hard to guess what film education would look like if it was imposed more strictly by ministerial regulations. But what certainly deserves appreciation is the level of commitment on the part of individual teachers who choose to treat film education as their vocation.

¹⁵ Namely: PISF, the Central Cabinet for Film Education, the Centre for Citizenship Education, the New Horizons Association, Warsaw Film Academy, the Generator Foundation, Wajda School and Warsaw Centre for Socio-Educational Innovation and Training.

These grassroots actions merit our attention as they are the reason why in many Polish schools students are educated not only through films but also about films and film practices.

In my view, the passing decade has witnessed a considerable increase in terms of people's interest in film education and brought favourable audiovisual policies on the part of the government. A network of programmes and institutions has contributed to promoting film education and its merits. It seems important to point out, however, that European institutions dealing with film education do not limit their actions to children, teenagers and film educators (as specified in the main goals of the Coalition for Film Education); instead, they stress the importance of film education addressed at parents and senior citizens as well as children in early childhood care. Today, in 2016, in view of oncoming changes, it is important to stress that the main objective of film education in Poland should be creating a stable system, capable of promoting and implementing a modern, long-term strategy, conscious of its traditions as well as anticipating future needs.

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Summary

This paper is focused on problems concerning film education in Poland. It concentrates on the changes in and different ways of defining the goals of film education, the aims or recipients of this type of education. By presenting several definitions provided by Polish experts, it shows the direction of the changes; for example the inclusion of film knowledge into a wider context of essential competencies of each participant of contemporary audiovisual culture. The paper shows that in the 80's and the 90's of the 20th century academics identified the relationship and mutual interdependence between literature and the cinema as the most important part. Now, however, they mostly focus on the role of film in preserving national and European heritage. Moreover, contemporary concepts of film education mainly deal with workshops rather than with theoretical studies. What are the effects of the changes and new tendencies? Film education is present in the curriculums of primary and secondary schools (but constituting only limited elements and playing a marginal role). In Poland there are ministerial programmes, institutional projects, public offerings and also competitive commercial offers. Although we can see positive tendencies in this area, the system of film education in Poland still needs a coherent policy and institutional care.

Keywords: film literacy, film education

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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

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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 himself" (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](http://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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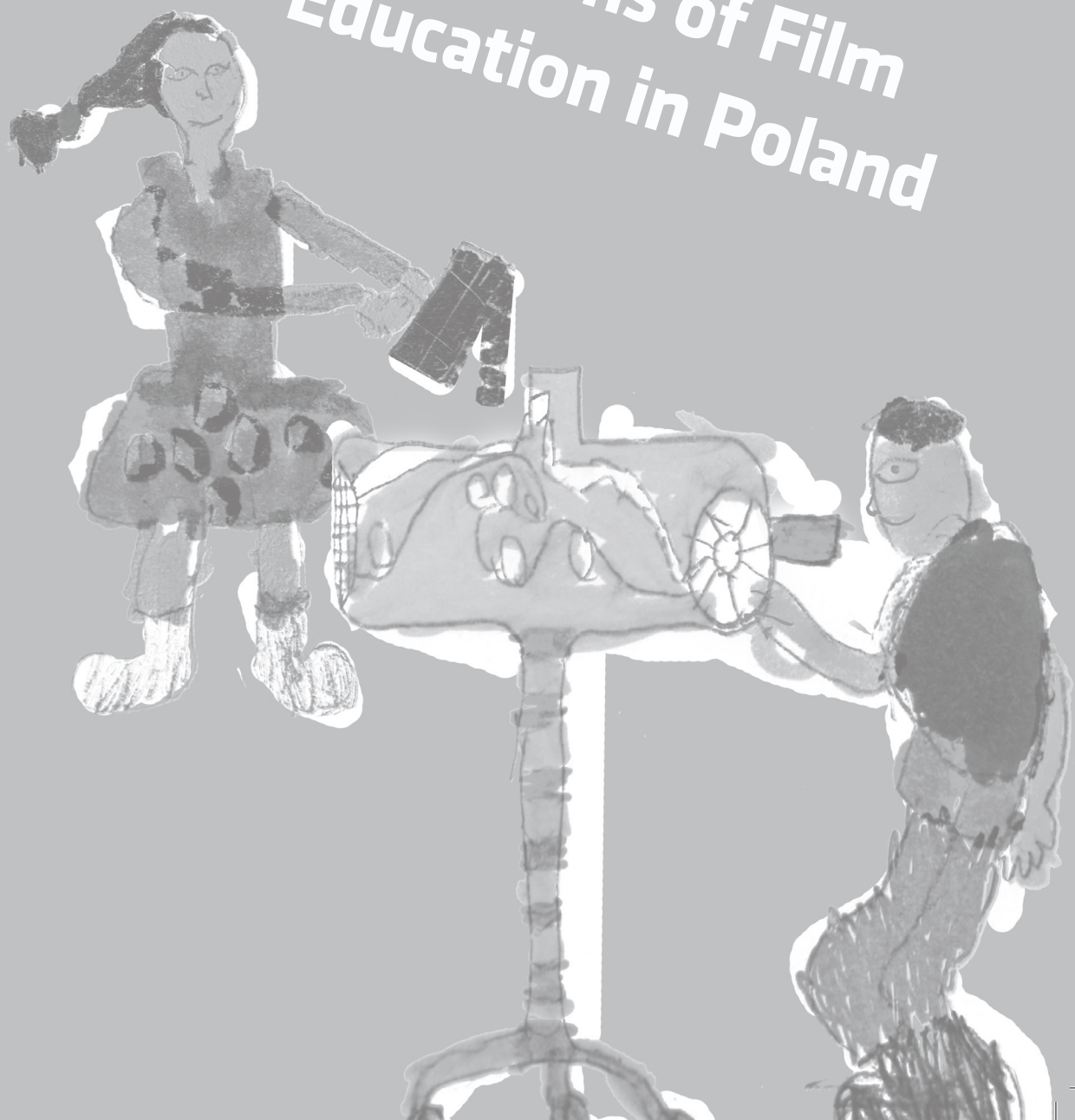
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Summary

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

Methods, Areas and Forms of Film Education in Poland



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Methods of Film Education for Children and Teenagers – Selected Issues

Tell me and I will forget;
show me and I may remember;
involve me and I will understand.
(Chinese proverb)

Introduction: Film Education and Teaching Methods

Ever since film became important component of mass culture, scholars have not focused solely on its educational and socialising potential² but also postulated the need to raise the audience's awareness and educate viewers to engage in films more deeply.³ That is why film education should be addressed at all active cinema-goers: at pupils at all levels of education, university students, adults as well as senior

¹ The Central Cabinet for Film Education

² Ludwik Skoczylas commented on the influence of film on the younger generation as early as in 1913 in his essay *Jak kinoteatr wychowuje naszą młodzież?* [How Cinema Educates Young People] (Skoczylas, 1975).

³ In 1935, Bolesław W. Lewicki postulated the need to prepare young people for film reception in his essay *Młodzież przed ekranem* [Young People in front of Screens] (Lewicki, 1995).

citizens. Expository methods in working with all these groups depend chiefly on the age group and the level of film literacy of the participants. Considering the fact that film education is provided largely by schools, with the assistance of various supporting institutions, the present article is focused on methods of film education implemented in schools as well as outside school system (both formal and informal initiatives).

Contemporary film education relies on teaching methods developed by other disciplines, often improving, modifying and enriching them according to its needs as well as current tendencies in general didactics. The very term “teaching methods” has been variously interpreted by different scholars; for the purpose of the present article I will use the most popular definition listed in *Nowy słownik pedagogiczny* [New Pedagogic Dictionary]:

teaching method – a consistent and systematic way of working with students with the purpose of achieving educational goals. In other words, it is a tried and tested configuration of actions performed consciously by teachers and students in order to induce changes in the students’ personalities [...]. Its value depends chiefly on whether and to what extent it catalyses the students’ activity, self-reliance and involvement” (Okoń, 2001, p. 233).

Since the concept is so complex and new techniques constantly emerge, there is no standardised taxonomy of teaching techniques. We believe, however, that it is worth commenting on the most influential attempts at general classification proposed by key Polish scholars in the field, as they have exerted considerable influence on shaping tendencies in general didactics as well as developing teaching techniques used in various disciplines – which, in turn, provide a crucial reference for film education.

One of the most interesting concepts in this respect is Wincenty Okoń’s multidimensional education theory. In his view, teaching should include three important dimensions: theoretical, practical and emotional. On the basis of his theory, Okoń distinguished 4 educational strategies:

- A (associative) strategy – learning through memorizing (the teacher delivers information and learners memorise it)
- P (problem-oriented) strategy – learning through discovery (the teacher provides the right environment in which learners make their own discoveries)
- O (operative) strategy – learning through action (the teacher provides the right environment and equipment and learners perform various tasks on their own)
- E (emotional) strategy – learning through emotional experience (the teacher needs to activate learners’ receptive emotions) (Książek-Szczepanikowa, 1996, pp. 29–30).

The abovementioned strategies provide a framework for differentiating between various teaching techniques according to the educational strategy:

- expository (learning through memorizing)
- problem-oriented (learning through discovery)
- value-oriented (learning through emotional experience)
- practice-oriented (learning through action) (Okoń, 2001, p. 233).

In contrast, Maria Nagajowa, a specialist in Polish language teaching techniques, proposed a different taxonomy, dividing teaching methods into:

- verbal methods – expository and search-oriented (including heuristic method and problem-oriented teaching)
- practice-oriented methods
- observation-based methods (Nagajowa, 1990, p. 65).

Modern didactics, profiting from theories developed by the previous generations of researchers and taking into consideration current educational tendencies which encourage teachers to transform their role from that of a lecturer to a learning facilitator or tutor, proposes the following taxonomy of teaching methods:

EXPOSITORY

lecture
 educational talk
 story
 description
 introductory talk
 anecdote
 presentation
 explanation

PROBLEM-ORIENTED

| | | |
|----------------------------------|---------------------|-------------------|
| problem-oriented lecture | | |
| dialogue | | |
| problem-oriented method | | |
| active participation stimulation | case study | |
| | situational method | |
| | dramatisation | |
| | didactic games | simulation-based |
| | | decision-oriented |
| | | psychological |
| | | seminar |
| | didactic discussion | round table |
| | | multiple |
| | | brainstorming |
| | | panel |
| | | meta-planning |

| | |
|-------------|--|
| DISPLAY | film theatrical performance exhibition visual presentation paired with emotional experience |
| PROGRAMMING | using computer using a didactic machine using a programmed manual |
| PRACTICAL | exposition practical exercises laboratory tests production tasks project method instruction method (Goźlińska, 1997, p. 65) |

As the above chart clearly demonstrates, contemporary didactics gives primacy to teaching techniques based on stimulating learners' active participation. Their efficiency stems from the fact that learners are engaged both intellectually and emotionally, and thus they are motivated to actively search for solutions and become involved in (creative) activities. Such teaching techniques will be further discussed later in the article.

Film Education and Polish Language Education

The beginnings of film education in Poland are strictly linked with teaching Polish language.⁴ As a result, as far as teaching methods are concerned, film education owes much to Polish language education. Film appeared for the first time in Polish language teaching in the 1930s. Its role was purely supportive and it was meant to make classes more varied; that is why educational films were especially appreciated. At that time, there was no question of teaching students how to analyse cinematic works and understand film language. In the 1960s and 1970s, with the tendency to make Polish language teaching more cultural studies-oriented, some scholars voiced the need to give films a more prominent position in the curriculum. Two scholars based in Lodz, Bolesław W. Lewicki and Ewelina Nurczyńska-Fidelska, proved especially influential in terms of reinforcing the role of films in school education. Under their supervision, the University of Lodz began to educate future teachers (especially Polish language teachers) in how to teach students about films. In the Department of Film Studies, Nurczyńska-Fidelska created a team of scholars who conducted experimental research on film use in

⁴ It should be noted, however, that it was Bożena Chrzastowska who first postulated a distinction between general didactics and Polish language teaching methods. Her suggestions were based on Wincenty Okoń's didactic strategies (Chrzastowska, Wysłouch, 1987).

schools (1977–1979).⁵ Their findings contributed to the formulation of general guidelines for film education as well as defining the purposes of introducing film in Polish language teaching:

- To develop film reception skills and the ability to evaluate cinematic works according to their political, ethical and aesthetic value.
- To raise consciousness of the code through which an audiovisual message is transmitted.
- To raise awareness of the role of films in contemporary culture, in the context of other art forms (especially literature) and other means of mass communication.
- To promote a general approach to culture based on selection and evaluation (Nurczyńska-Fidelska, 1993, p. 16).

It is worth mentioning that Nurczyńska-Fidelska took active part in the proceedings of the Polish Language Curriculum Committee, contributing to the introduction of a new curriculum, which incorporated elements of film education into Polish language teaching (1984). Unfortunately, the new curriculum was never fully implemented due to equipment shortage in schools as well as a lack of adequate qualifications among teachers. In order to improve the situation, Nurczyńska-Fidelska launched a yearly National Film Conference (out of its 25 editions, 20 were organised in Borki near Tomaszów Mazowiecki and 5 in Radziejowice). The conference brings together people from various disciplines involved in film education: teachers, educators, cinema owners, film scholars and filmmakers. Lectures, workshops, discussions and meetings not only allow teachers to broaden their knowledge of films and film theory, but also provide them with a space in which they can share ideas regarding the didactic use of films and learn about new teaching techniques tailored to the needs of a contemporary audience. These innovative concepts are presented by experienced educators and teaching advisors. In this way, didactic methods can be shared and improved, drawing on practical experience and specialist knowledge.

At present, film is treated as a legitimate component of Polish language education (even though it is still mostly literature-oriented). In schools, films are watched as:

- autonomous texts of culture (a legitimate subject of analysis and interpretation)
- a cultural context for literary texts discussed in class
- cinematic adaptations of literary works (for contrastive analysis as well as theoretical discussion on adaptation)

⁵ The research was conducted as part of broader research commissioned by the Minister of National Education, focused on film-based teaching techniques in schools. Their findings were published in the volume *Edukacja filmowa w szkole podstawowej i średniej* [Film Education in Primary and Secondary Schools] (Koblewska, Butkiewicz, 1985).

- a starting point for discussion on various cultural themes (not necessarily film-related)
- inspiration for learners' own artistic activities.

The role of film education at every educational level is determined by ministerial regulations such as the **Core Curriculum**. Film education is incorporated chiefly in the syllabuses of Polish language and cultural studies. According to the guidelines outlined in the Core Curriculum, the learners should:

- “identify individual elements of a cinematic or television work (script, directing, acting) and point to features characteristic of audiovisual communication”; “understand the direct message encoded in a text of culture as well as interpret its symbolic meaning” – Polish language, stage II of education
- “receive written and spoken messages, including the audiovisual ones; distinguish between information transmitted verbally and that encoded in image and sound”; “improve their ability to analyse and interpret texts” – Polish language, stage III of education
- recognise “selected films by leading Polish directors (e.g. Krzysztof Kieślowski, Andrzej Munk, Andrzej Wajda, Krzysztof Zanussi) – Polish language, stage IV of education (basic level)
- recognise “selected films belonging to the world canon (e.g. by Ingmar Bergman, Charles Chaplin, Federico Fellini, Akira Kurosawa, Andriej Tarkowski, Orson Welles)” – Polish language, stage IV of education (extended level)
- “analyse films [...] using a set of basic theoretical terms from the appropriate field” – cultural studies, stage IV of education (Journal of Laws of 2009, no. 4, item 17).

It should be noted, however, that the extent to which film education is actually executed depends largely on the teacher, their individual film interests and competence; there are also other factors, such as educational plans and social prevention programmes of each school. It also depends on the teacher whether elements of film education will actually be attractive for students and arouse their interest in films. The key factors remain the teacher's didactic skills, their inventiveness and ability to adjust their teaching techniques to a given purpose but also to the needs of a specific group of students.

Film Education and Other School Subjects

Despite the absence of official regulations regarding incorporating elements of film education into the syllabuses of subjects other than Polish language and cultural studies, teachers of subjects such as history, ethics, religion and foreign lan-

guages (stage II, III and IV of education), knowledge about society (stage III and IV of education) and philosophy (stage IV of education) often use films in class. Films are used as additional sources of knowledge, cultural and social context, a starting point or argument in a discussion on subjects specified by the Core Curriculum. Films are also adopted in information technology classes, in which they are used as an element of workshops or reference materials in preparing learners to explore safely and consciously the opportunities offered by the Internet (using information technology and its methods in film education). In addition to this, films are often employed by librarians who include film education in media education.

In all the abovementioned subjects, film is usually treated as a diversifying element that enriches the scope of material and to which students easily relate. It helps to involve learners more deeply in educational activities and allows for the traditional use of participation stimulating teaching methods. Importantly, teachers are encouraged to rely on films, since they help achieve educational objectives and assist in perfecting students' general abilities listed in the Core Curriculum, e.g.:

- ability to read, understand, utilise and process texts, including texts about culture, so as to achieve individual goals, develop one's personality and actively participate in the life of society [...]
- capacity to communicate in the native language and foreign languages, both orally and in writing
- ability to expertly utilise new information and communication technologies
- ability to seek, filter and process information
- ability to learn and recognise one's educational needs
- team working skills (Journal of Laws of 2009, no. 4, item 17).

Teaching Techniques in Film Education for Different Age Groups

As it has been already mentioned, the choice of teaching techniques is usually determined by the learning objectives outlined by the curriculum. Nevertheless, students' age and individual needs at a given stage of physical and mental development are equally important. The Core Curriculum demands that "[...] when making decisions regarding teaching techniques, didactic tools, progress rates and duration of particular tasks, teachers in grades 1–3 should take different capacities of their students into careful consideration. This is especially important with respect to individual work with learners, whose intellectual, emotional, social and psychophysical development may occur at different rates" (Journal of Laws of 2014, item 803).

At stage I and stage II of education it is important to employ multidimensional teaching techniques that enable students to experience different types of learning,

e.g.: to memorise new information, solve theoretical and practical problems, develop emotional attitudes towards factual, social, moral and aesthetic content and finally, to actively transform the environment. In this approach, there are three integrated dimensions of learners' activity: intellectual, emotional and practical. The same principle is used in film education for the youngest learners, in which films are usually utilised as a pretext to introduce new topics or extend children's knowledge of the world. The learning process is facilitated by the young viewer's emotional involvement in a character's story, which allows teachers to plan interesting activities linked to the topic of the film.

Stage III (lower-secondary education) is the period when learners develop their individual personalities, abstract thinking skills, creativity, orientation and awareness of the outside world as well as advance their social skills. Nonetheless, it is also a time of emotional instability, social insecurities, testing oneself and others. For this reason, the best films for this age group are those that deal with similar themes, as they may serve as a starting point for discussion and teach learners how to cope with their own issues. Working with lower-secondary students, teachers often combine methods stimulating active participation (e.g. various discussion types, drama, project development, multiple viewpoints method, meta-planning, decision tree, mental map, practical artistic activities, etc.) and expository methods (presentation, educational talk, introductory talk, mini-lecture, etc.).

In upper-secondary schools (stage IV of education), students usually have extensive knowledge about the world, some of which they have gained through their own observations. At this stage, thinking processes are crucial. Learners develop better synthetic and analytical skills and expand their abstract thinking. That is why in working with learners belonging to this age group not only participation stimulating methods are used (focused on searching for possible solutions, case analysis, various discussion types, etc.) but also other problem-oriented and expository methods. Film education at this stage is focused mainly on discovering multiple layers of meaning linked to cultural, social, historical and philosophical contexts. Learners who are specifically interested in film are usually keen to make their own attempts at artistic creativity using film material.

The Most Frequently Applied Model in Film Education

Introducing films in class remains a great conceptual, methodological and logistic challenge for teachers who hope to conduct effective film education in the school context. As educators' experience suggests, the most efficient among the tested models is the one based on the following four stages:

- introduction – preparing learners' for the screening, discussing various contexts, explaining historical, social, psychological background, etc.
- film screening (preferably in a cinema)

- collecting first impressions – free commentaries from young viewers, indicating the ways in which the film might have affected them, what caught their attention, etc.
- supplying interpretative suggestions – the main part of film education based on using appropriate teaching techniques with the purpose of enhancing the learners' understanding of cinematic works on all levels accessible for them (Mirska-Czerwińska, 2010, p. 14).

The abovementioned model is just a suggestion, a potential framework on which teachers can rely when planning their classes, all the while taking into account a large number of variables: educational purpose of a given class, selected film material, age, experience and interpretive skills of all participants, etc.

Teaching Techniques most Frequently Applied in Film Education

As it has been explained, there is no unified methodology of film teaching in schools (at any level of education). This is mainly due to the fact that film is usually treated merely as a teaching aid, even though it is utilised in the teaching of almost every school subject. The decision as to whether and how to use it is left to the teacher, and therefore regulated by the teacher's personal preferences, competence, interests and sometimes, unfortunately, also their convenience. The context (i.e. the school subject in which a particular film is presented) also determines which aspects of the cinematic work are discussed.

In film education, the most popular teaching methods are those based on learners' creative involvement (based on practical exercises). Activities focused on promoting and enhancing participants' creativity may take the form of filmmaking workshops in which young people can learn how to use a film camera in order to achieve various effects on screen, how to edit films, how to use lighting, etc. Such practical activities to a certain degree reflect the content of basic courses taught on an academic level at film schools. Students participating in such workshops – if their teacher is willing to organise them – usually profit from a few or perhaps a dozen days of practical activities supervised by professional filmmakers.

Even this simple classification of various types of film education in schools proves how multi-faceted this issue is. Additionally, other aspects, often singular, impossible to measure and dependent on teachers' and learners' preferences, come into the picture. Still, all the aspects listed above provide an outline for a potential taxonomy of film use in education, which, in turn, may prove helpful in analysing teaching techniques applied in individual cases.

The main distinction in film education is the one between “education on film” and “education through film”. In the former, the focus is on developing learners' competences that allow them to watch, analyse and interpret films as well as transmitting basic theoretical knowledge needed to engage in practical activities connected with films. The main goal of education on film is to foster learners'

receptiveness and awaken their interest in films, to shape their awareness and teach them to approach films (but also other texts of culture) in a critical, analytical way.

Education through film, on the other hand, treats films as a means to achieving various educational goals, not necessarily linked to cinema. It is a didactic situation in which films are used as additional contexts or illustrations for a problem or phenomenon discussed in class. The main objective of education through film is to foster learners' interest in the surrounding reality, to shape their moral values and support them in understanding the world and its inhabitants.

Education on Film (Reception, Analysis and Interpretation)

Film education is founded on a paradox. On the one hand, it is facilitated by the attractiveness and popularity of films. On the other hand, it is made difficult by the very same qualities. Young people in their everyday lives process enormous amounts of audiovisual content and this makes them confident that they already possess the competence needed to decode all messages conveyed through this medium. Teachers, therefore, have a difficult task ahead of them: they need to organise the learning process in a manner that encourages the students to look for embedded meanings rather than be content with superficial reception characteristic of their leisure and entertainment practices.

In education on film it is often worth applying methods used in film studies, adjusting them to learners' capabilities (and level of competence). For instance, **psychoanalytic theories** are often used in upper-secondary education and later stages of lower-secondary education, while some elements of **structural analysis** can be introduced as early as in primary education. Among the most popular theories are those that lend themselves to use in larger groups of students, i.e. the most universal ones (usually adapted from an **anthropological** framework), e.g. Joseph Campbell's monomyth or René Girard's scapegoating. Last but not least, given the specifics of complex school education, many teachers turn to comparative methods and draw on other art disciplines such as literature, theatre, painting, music, comics, etc.

Thanks to the long tradition of academic film (and literary) studies, enumerating various methods applicable in working with films does not pose any great difficulty. What remains problematic, however, is the formulation of a unified system of film teaching in schools, focused on analysis and interpretation. As it has been mentioned, in the spirit of modern pedagogy, the stress in film education is usually placed on **techniques stimulating learners' active participation**. Nowadays lecturing is deemed less effective, although this form does have certain advantages – it allows students to take notes that can be used later on when doing tasks on their own, but also, most importantly, it organises and compartmentalises the material (according to the frame used in the lecture, e.g.: problem by problem or chronologically).

Teaching techniques stimulating active participation are used not only in education on film reception, analysis and interpretation, but also in education through film (i.e. when films are only used as a context for or illustration of the specific phenomenon discussed in class). All methods belonging to this group are based on the Socratic concept of **heuresis** and simplified **maieutics** – only two aspects are changed, namely: the way of posing questions and the people asking them. Nowadays, it is believed that it is the learner who should be their own source of knowledge, with the teacher serving only as a key to opening their individual knowledge repositories. In some cases, the learners can perform this stimulating function for one another. In this approach, the teacher becomes one of the parties involved in a discussion and can learn from the students as well. This “democratic” view of education has developed in the aftermath of cultural changes brought by the 1960s and 1970s, e.g. Roland Barthes’s theory of interpretation outlined in his essay *The Death of the Author* (1977).⁶

It would be virtually impossible to enumerate all teaching techniques used in schools with reference to films. Among the most popular are: **brainstorming** (elements of the intellectual puzzle are compiled by students themselves; the teacher only provides inspiration that enables them to embark on a detailed analysis of a given issue), the **snowball technique** (helping to develop a shared interpretation on the basis of participants’ individual ideas), the **multiple viewpoints technique** (based on expanding the context), the **six thinking hats technique** (based on typical mental approaches and focusing analysis on one specific issue), the **mental map** (interpretation developed by following loose associations). All methods listed above prioritise team work and teach learners how to engage in fruitful discussion. Increasingly often, especially if there is a controversial issue at hand, teachers also employ **debate** (following the rules of eristic).

With the development of new technologies, teachers are more and more willing to employ **Internet project-based learning**. Students use **webquests** and **photocasts**, working in teams and utilising the pictures they take, various Internet sources, amateur films and recordings. This approach enables participants to improve their storytelling and team working skills as well as to practise working with multimedia material. Additionally, internet project-based learning allows teachers to coordinate work continually, including afterschool hours.

Education on Film (Practical Filmmaking Exercises)

It is impossible to teach students elements of filmmaking without providing them with an opportunity for active and practical contact with filmmaking tools. This is possible only in the form of a **workshop** in which students are grouped in filmmaking teams whose members are given roles corresponding to those in pro-

⁶ In his essay manifesto Roland Barthes postulated the rejection of the author as the dominant creator of meanings in any text. Instead, he empowered the reader as the chief author of meanings. Barthes’s theory legitimised the equality of status between all individual interpretations of a given text.

professional film crews. Even though nowadays almost every student owns equipment capable of recording sound and image (even older models of mobile phones have this function) and can have access to simple editing software (often distributed as freeware or included in the starter kit upon the purchase of a new PC), this method is still seldom applied at school due to the lack of professional educators equipped with the knowledge needed to become guides in the world of filmmaking.

Filmmaking workshops should thus be organised with the help of films experts (academics from artistic schools or graduates of film studies). This, however, usually involves the necessity either to organise trips for students or to invite the experts to the school – and both instances involve costs which sometimes exceed the school's (or students') means. In order to make sure that a greater number of students (especially primary school students) have the opportunity to acquire practical filmmaking skills, many institutions and NGOs include film workshops in their cultural and educational projects. The Internet portal EdukacjaFilmowa.pl posted (for free access) an educational computer game *Mój pierwszy film* [My first film]. Some elements of the game closely resemble professional filmmaking tools. For instance, there is a film camera simulator which allows players to practise framing and an editing room simulator that shows how important editing is in terms of creating meanings in cinematic works.

Another teaching technique that answers learners' needs for creative expression is **educational project** (obligatory for lower-secondary students but in fact used at all stages of education). This approach allows students to prepare amateur films on their own and in this way, with only little help from the teacher, through **trial and error**, they create their first film etudes and films.

Education Through Film

The techniques used in film education in schools, discussed earlier in this article, are also employed in education through film, only here the impact is placed on the scope of a particular school subject (which means that interpretations may vary even in the case of the same film discussed in history classes, Polish language classes, ethics, etc.).

Conversely, didactic work is different, as it requires learners' emotional involvement. This is especially true whenever the teacher's goals are not only didactic but also educational. In such cases **drama-based techniques** may prove effective, as they facilitate learners' identification with film characters. These techniques include: **tableau vivant** (students impersonate film characters and form a film frame), **improvisation** (e.g. reporting on an event presented in a film), **sculpture** (pair task in which one student performs the role of a sculptor and another becomes a sculpture representing a film character), **performance** (inspired by a film frame or scene) and **inventing a new ending** (either supplying it if a film has an open ending, or proposing an alternative ending triggered

by potential choices made by characters). Selecting the right techniques requires much involvement on the part of the teacher. Firstly, the teacher needs to make sure that when the activity is finished, learners abandon their roles and characters, so that emotions and situations which occurred while performing the task are left behind and do not seep into their real lives, disturbing the ordinary functioning of the school community. Secondly, drama-based techniques require absolute trust between teachers and students as well as among students themselves – which may be difficult to achieve in the classroom context. Nevertheless, these techniques prove especially effective in terms of inducing learners' active participation and stimulating their creativity.

Regardless of the method, it is essential that the teacher possesses the right didactic and theoretic background. They should always watch films first before showing them to students, set specific educational goals for each class and prepare detailed class outlines in order to predict various possible scenarios. It is beyond doubt that teachers' methodological level and ability to select the best and complementary teaching techniques correspond to their experience, competence and readiness for continuous professional development.

Film in Extracurricular Activities

In the present article, we are using the term “extracurricular activities” to indicate various additional activities, organised at school or outside school, whose aim is to educate, integrate and provide entertainment/leisure (Gałązka, 2007). As far as film education is concerned, extracurricular activities combine the following aspects: educational, cultural, cognitive and entertaining. The main objective of extracurricular activities is to enrich and complement a school's educational offer. Considering the fact that film education in schools has been sanctioned by the Core Curriculum for early childhood and general education, **providing an offer of film-oriented extracurricular activities is not only a necessity but also an obligation** for Polish schools. Organising extracurricular activities in schools is the responsibility of the headteacher who makes plans together with teachers.

Every school is responsible for preparing an offer of extracurricular activities. Such an offer should make it possible to achieve multiple educational goals and include all activities organised at school, regardless of funding. It should be positively evaluated by the teaching staff and consulted on with the parents' board (Walczak, 2014, p. 10).

All extracurricular activities must be in accordance with the school's teaching objectives, outlined in its statute, prevention programme and educational programme. They should also be linked to the curriculum, facilitating the integration of information supplied by various school subjects. Extracurricular activities should be educationally profitable and meet the highest educational standards.

Extracurricular activities are attended by children and teenagers at all educational levels – from early childhood care to upper-secondary education. Participation in these activities facilitates comprehensive development of various skills and adds some variety to the curriculum. Often schools' promotional materials addressed at potential students include information about full-year film education programmes conducted in cooperation with cinemas or other activities connected with films (film marathons, film clubs, discussion clubs, filmmaking workshops, etc.). A battery of extracurricular film activities organised at school or with its participation significantly contributes to the school's popularity and raises the number of applications. It also provides proof of the school administration's strategic planning. Observations and surveys conducted by The Central Cabinet for Film Education (Centralny Gabinet Edukacji Filmowej) in the last 30 years on a national scale suggest that films are more and more popular, better understood and increasingly skilfully utilised educational tools. They also remain young people's favourite form of art and entertainment. It comes as no surprise then that film-based extracurricular activities are universally recommended by teaching methodologists.

Another important aim of extracurricular activities is to practise proper behaviour in new situations outside the school context (vide teachers' Quixotic battles against heaps of popcorn eaten in the cinema or answering phone calls during film screenings). It is crucial that young people get acquainted with the cultural and educational potential of their community, so that they may benefit from it in the future. Such knowledge may substantially boost their personal growth and help students pursue their cultural interests, especially in relation to films.

Group outings and events taking place at school but at the same time free from the necessity to follow patterns imposed by the curriculum or the marking system create a positive environment, conducive to forming friendships, establishing new relationships, working together as a group towards completing shared tasks and positive peer rivalry.

In Poland, within the educational sector, extracurricular activities are organised by schools and specialised institutions (extracurricular activity centres, youth centres). Other entities involved are associated with the cultural sectors, e.g. cultural community centres, libraries, museums and cinemas. Some activities for school students are organised or co-organised by universities. There are also initiatives conducted by the police, linking cinema and social prevention programmes. Churches and religious institutions offer film activities for young people. Extracurricular activities with the focus on film education are organised by leading cultural institutions such as the Polish Film Institute or Filmoteka Narodowa [Polish Film Repository]. Such institutions often launch national programmes inviting the participation of students and teachers alike; The Polish Film Institute's Filmoteka Szkolna [Film Library] is a case in point. For the most part, the abovementioned initiatives are located outside formal education but they are strictly coordinated with it. They are intentional and institutional in character.

It is impossible not to mention the growing number of extracurricular activities offered by privately owned companies (including cinemas) and NGOs. The former often team up with specialised entities operating within the educational sector; the latter answer local and national demand by organising picnics, festivals and projects that mostly fall within the category of informal education.

Film education specialists in all these institutions, companies, etc. are mostly teachers, academics, organisers of cultural activities, educators, teaching methodologists, journalists or cinema aficionados. In Poland, formal training is not required in order to teach film education classes. A university diploma in film or cultural studies is always appreciated, especially if it is combined with teaching training (which is increasingly difficult to complete for people who are not professionally active teachers) but the crucial factors are usually the educator's interpersonal skills and their individual capacity for making activities interesting for participants.

Among the most widespread forms of extracurricular school education conducted at schools are the following:

- film clubs (film screenings accompanied by introductory talks and discussions)
- film meetings (activities based on film fragments, arranged by theme, correlated with school classes or expanding on school material)
- film contests (theoretical – focused on a selected filmmaker or a group of works; practical – students are asked to prepare their own short films)
- meetings with filmmakers (also video conferences)
- film marathons (horror nights or comedy marathons)
- filmmaking workshops
- educational projects
- exhibitions or presentations
- debates on controversial subjects connected with films.

In contrast, the most popular forms of film education conducted outside school are:

- activities organised by cinemas (preferably as part of a well-prepared, interesting programme such as programmes offered by the Network of Studio and Local Cinemas, KinoSzkoła [CinemaSchool], New Horizons of Film Education and professional programmes offered by film distributors, e.g. Kino na Temat [Cinema to the Point])
- film or art festivals with modules addressed at teenagers, young critics and filmmakers (e.g. Festiwal Filmoteki Szkolnej [Film Library Festival], Festiwal Filmów NieZwykłych [Exceptional Film Festival] in Sandomierz, Ale Kino! International Young Audience Film Festival, Cinema in Sneakers)

- overnight school trips (outside the city of residence, preferably to Lodz – Polish film city, for 3–4 days full of film-focused activities, meetings, workshops and games)
- city games (focused on discovering film spots and local history)
- outdoor cinemas
- lectures, talks, meetings
- discussion clubs
- workshops organised in museums e.g. the Museum of Cinematography in Lodz or Se-Ma-For Museum of Animation in Lodz (visiting exhibitions, museum lessons, stop-motion animation workshops)
- regional and national contests.

Many of the above can be organised at school as well as outside it.

Extracurricular film education in Poland is conducted chiefly outside formal education and its scope is outlined by both guidelines and gaps left by formal education. A large number of film activities conducted outside school can be incorporated in formal education. A good example is the National Film Knowledge Contest in Gdańsk. The contest is organised by schools and educational institutions together with universities; so far, it has had 25 editions and some of the winners were offered admission to university film departments. Future years will see at least two similar initiatives with formal backing. These are: Film Knowledge and Media Communication Contest (the winners will receive admission to film schools and universities) and Lodz voivodeship film contest for lower-secondary students (the winners will score additional points on their school certificates, which they can then use when applying to upper-secondary schools).

There remains a vast and largely unexplored potential linked to internet education. Among the most popular forms of film education within this field are the following:

- Internet portals on film (EdukacjaFilmowa.pl, Filmotekaszkolna.pl, Skrytykuj.pl, Nina.gov.pl, Filmpolski.pl, Nnhef.pl, Polskaszkolafilmowa.pl, www.kinastudyjne.pl, etc.) that include encyclopaedias, filmmaking manuals, crossword puzzles, quizzes, film descriptions and opportunities to publish film reviews)
- contests (e.g. Two Silver Screens contest organised by the Network of Studio and Local Cinemas and the Central Cabinet for Film Education, blog contests for film reviews, quizzes)
- short film contests
- Internet contests for teenagers (e.g. in the programme Filmoteka Szkolna. Akcja! [Film Library. Action!])

- film festivals including internet voting
- educational computer games (e.g. *My First Film* [mentioned earlier in this article], available on Edukacjafilmowa.pl).

Teaching methods used in extracurricular activities (just as in the case of school activities) are largely influenced by those used in school education, especially Polish language classes, however, the choice depends on the particular activity. At present, these are almost exclusively participation stimulating techniques. Whenever new activities are invented, there are also new teaching techniques correlated with their form. These teaching techniques often mirror those used in professional filmmaking.

All the film education practices discussed above are addressed at students at all educational levels, including university. There is a preference for inclusion of all ages (participation other age groups in the process of young people's education, especially senior citizens), facilitating the building of generational bridges. Working in mixed-age groups, connected with cross-generational exchange of experience and founded on mutual acceptance, proves to be a very successful approach in activities such as discussion clubs or film-focused educational projects.

Conclusion: an Example of a Film Education Project Uniting Various Teaching Methods

In terms of film education, the most successful projects usually combine various teaching techniques and approaches that activate different cognition spheres. **Filmowe Pojedynki** [Film Duels] is a yearly film event organised in Lodz; in 2016, it is being organised for the 9th time. The organisers are "Venae Artis" Educational and Cultural Association, The Central Cabinet for Film Education in Lodz and FilMOTEKA Narodowa [National Film Repository] in Warsaw, with the financial aid of the Polish Film Institute. **Filmowe Pojedynki** is a popularising project addressed at lower- and upper-secondary education students (the 2016 edition has two separate programmes, one for each age group). Every edition of **Filmowe Pojedynki** is organised around a different theme. The themes are selected so as to resonate with young people. The current edition, titled *We Like What We Know...* is devoted to cinematic series; the former (2015) presented films telling young people's stories (*Lost in Cinema, Lost in Life*) and the 2014 edition was titled *Action Heroes*. The formula of the event has evolved over the years with observations, experience and feedback. At present, **Filmowe Pojedynki** consists of **film lectures** on selected issues linked to film theory and adjusted to the particular age group; **film analysis workshops** in which young participants discover different layers of meaning of selected works under the supervision of film specialists; **filmmaking workshops** preceded by **scriptwriting workshops** in which young people prepare their own film etudes under the guidance of professional filmmakers; **debates** on controversial film issues, in which young people present their views, often with a great deal

of enthusiasm, learning the rules of good discussion and respecting the opinions of others; **city games** in which young people from outside of Lodz can discover places linked to historical and contemporary filmmaking – this type of activity always causes a great deal of emotion due to the element of peer competition. Many young participants also appreciate **meetings with artists from various film professions**. Last year, invited guests included the actor Robert Więckiewicz, the cameraman and animation film director Zbigniew Kotecki and the experienced stunt man Ryszard Janikowski.

Filmowe Pojedynki's greatest asset is a **group of partner institutions** that provide theoretical (the University of Lodz, Łódzkie Centrum Doskonalenia Nauczycieli i Kształcenia Praktycznego [The Lodz Centre of Teacher Training and Practical Education]) and organisational (Pałac Młodzieży im. J. Tuwima [the Julian Tuwim Youth Centre]) support. Some others share their resources (the Film Museum, Se-Ma-For Museum of Animation, the Film School in Lodz, Charlie cinema).

Evaluation surveys and growing participation rates clearly show that the formula of Filmowe Pojedynki proves successful in terms of working with young people, as it **combines educational values with popularising activities and entertainment**. It also provides an opportunity for integrating young people from different cities and backgrounds.

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Summary

The article describes teaching techniques used in film education in schools (at every level) and outside schools. All techniques described in the article are placed within the context of Polish didactics and delineate the evolution of dominant approaches to film education and regulations determining the work of teachers and film educators. The article discusses various factors that need to be taken into consideration when selecting the most appropriate teaching techniques and describes the main film didactic methods with a special focus on participation stimulating techniques. Finally, the article provides a brief overview of various teaching techniques utilised in extracurricular film education, with reference to existing procedural demands. The article is based on theoretical knowledge as well as the authors' practical experience.

Keywords: film literacy, film education

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An Obstacle to Overcome: Problematic Issues Concerning Early Childhood Film and Media Education in Poland. The New Horizons Association Model as a Solution

Film and media education in the case of preschool-age children¹ is a particularly complicated matter. There are many different factors at play, including the question of methodology. Some of the challenges stem from the learning abilities and skills of young children, while others are a result of the medium's inherent characteristics or misunderstandings about the role movies should play in children's cognitive and emotional development. Programmes/institutions dealing with early childhood film and media education should not only focus on children but also address their parents.

In this paper I will discuss some problems related to the audiovisual education of preschool children, focusing on the functioning of Polish institutions working in the field, most notably the New Horizons Association.

Wider Perspective

Education occupies an important place in EU policies. One of the main aims of the Lisbon Strategy adopted in 2000 during the European Council meeting was to adjust educational standards to new social requirements as well as to make it respond to the challenges posed by globalisation. What is more, a lot of attention was paid to preschool education, as Marta Kotarba-Kańczugowska recounts, and problems relating to education in general were prioritised (2011, p. 74). Although film education was not mentioned directly, it appears crucial in helping to achieve the goals laid out in The Lisbon Strategy. In 2010 new arrangements were

¹ I will mainly refer to children aged 3 to 7.

announced. This time, the European directives emphasised the need to increase innovation and creativity at all levels of education. It would seem that including film and media in the educational framework could provide a solution to such expectations. Although in Poland audiovisual education is not separate from the school curriculum, many governmental and non-governmental institutions, organisations and associations have joined forces in order to introduce film and media into primary and secondary educational programmes. Much has been done to improve the situation since the publication of the National Broadcasting Council's (KRRiT, Krajowa Rada Radiofonii i Telewizji) report in 2000, which stated that the role of film and media education in Poland was constantly belittled and marginalised, and pointed to chaos in decision making, lack of modern patterns and appropriate tools for audiovisual education (Godzic et al., 2000).² However, this is not the case with preschool education which remains disorganised and improperly supervised. As Kotarba-Kańczugowska writes:

Nowadays, in Poland, we see a huge diversification of educational approaches in preschool settings. In the public debate various categories are used to define priorities for this group – play, knowledge, discipline, freedom. However, there is a noticeable lack of coherence not only at a national level but also at regional and departmental levels. The same goes for individual initiatives and approaches (Kotarba-Kańczugowska, 2011, p. 82).

Furthermore, the EU document from 2010 states that access to universal and equal preschool education is one of the most important challenges. This is highly problematic in Poland. The number of 4-year-olds attending nursery school/day care centres is strikingly low, as it is not compulsory and often considered a last resort (when no family members are able to take care of the child), rather than a form of education and socialisation. In 2008, on average, 90% of children aged 4 attended day care centres in Europe, while the number is not more than 50% in Poland, even though a slow but steady growth in numbers can be observed (Kotarba-Kańczugowska, 2011, p. 77).³ Another problem is the insufficient number of day care centres particularly in the countryside and in smaller towns. One of the solutions to this is the recent creation of the so-called “alternative forms of preschool education”. Day care centres are public, private, or supported by associations with particular philosophical or religious affiliations. To sum up, early childhood education in Poland remains a privilege, and film education at that level of development is a rarity (Men.gov.pl, 2016).⁴ In other parts of Europe the situation is different, due to the emphasis placed on a variety of forms of education.

² The document entitled *Raport o stanie edukacji medialnej w Polsce* [A Report on the State of Media Education in Poland] was prepared by a group of scholars from the Jagiellonian University, chaired by Professor Wiesław Godzic.

³ Data according to EUROSTAT (Kotarba-Kańczugowska, 2011, p. 77).

⁴ The website of the Ministry of National Education reads: “The priority of the government in the area of education is to increase access to high quality education, for example by promoting preschool attendance in the case of children aged 3–6 years old, as well as increasing access to this form of education in rural areas”. These declarations, however, are still at great odds with reality.

Things That Can Be Done to Address the Problem

Perhaps, however, there is no need to introduce film education in day care centres/preschools while at the same time following European standards and adjust to EU strategies of development. In other words, why should young children be exposed to film and media education? What kind of additional obstacles must be overcome, except the general ones indicated above? What makes film and media education specific, unique and exceptional at this stage of children's development? Why is it almost completely absent at the level of early childhood education?

Firstly, we must note that film and media are multi-layered forms of art, and as such they might cause certain perceptive difficulties. However, they stimulate the senses and do not require traditional knowledge (the ability to read or write) in order to convey their messages. Even very young children are highly responsive to those forms of art, as from the early stages of development they process the world mainly through sight and sound, are capable of abstract thinking, and are prone to operate more on an emotional than a cognitive level. Compared to other forms of art and means of communication (literature, music and fine arts) film and media offer a broader palette to influence children's sensibility. This variety of stimuli can act in a more effective and efficient way, if applied in reasonable doses. Thus, one of the most important aims of film and media education is to stimulate the communicative sensibility and imagination of children.

Secondly, taking children to the cinema can become a special event. Cinema going establishes receptive habits, children become familiarised with art, and the silence and darkness can imbue the experience with special meaning, a part of life to be treasured.

Thirdly, a crucial factor to be taken into account is the interdisciplinary nature of audiovisual culture education. It is worth introducing children to film and media education as early as possible because it can support other forms of education, and, specifically, because it can support incoherent forms of art through its multi-layered character. In other words, since it complements fine arts, music, theatre (and other performing arts), film and media education may easily be introduced into day care centres/preschools, sustaining already existing forms of education.

Last but not least, audiovisual culture, from my point of view, is essential for early childhood education because the development of technology and means of communication makes it more and more omnipresent, while at the same time more and more accessible. Children have to deal with audiovisual texts very early on in their lives and these are nearly impossible to avoid as they permeate public space (streets, squares, different kinds of institutions and even public transport is full of audiovisuals spots, advertisements and so on).

The report titled *Children and Parents: Media Use and Attitude* states that ownership and access to devices providing audiovisual texts such as tablets has recently increased across all age groups. Smartphone ownership has remained at the same

level, while television and game console usage have declined (Ofcom.org.uk, 2014, p. 4). Furthermore, all electronic devices are now constructed in such a way that they can be used intuitively (most often they are touch sensitive), and even very small children are able to operate them, so they affect them at the earliest stages of psychological and mental development. If there is no way to avoid audiovisual culture in everyday life, it seems to make sense to teach children how to make a correct use of them. From that perspective, film and media education appear as a necessity rather than a possibility.

Audiovisual literacy is a must in a globalised world, but as the authors of standards for film and theatre education conclude:

Film and media education should first seek to develop conscious and critical thinking together with movie reception, and only then help children use the tools made available by modern technology in order to help navigate the tangled web of contemporary media. While we know that not every child will become an actor, a playwright, a film director or a scriptwriter, they will all grow up to become actors of everyday and public life, as well as the audience of innumerable film, theatre and media performances (Kosiński, Katafiasz, Marszałek, 2008, p. 16).

A comparison and close examination of the advantages and disadvantages of audiovisual education leads to the conclusion that the benefits far outweigh any disadvantages. In fact, renouncing and negating the necessity for audiovisual education can have harmful consequences, ones that are possibly worse than the potentially negative influence of film and media on the emotional and cognitive development of children.

What are the general problems when introducing film and media into early childhood education? In the early stages of development, children are highly responsive to visual and audio impulses but they are also prone to emotional over-reaction. Suspension of disbelief is often their natural operating mode. The likelihood of uncontrolled immersion is high, especially since audiovisual texts can often create the impression of reality, thanks to their technical and technological capacities. Moreover, children need to be carefully supervised, possibly for long periods of time, when interacting with audiovisual texts of culture (especially feature forms), as they are often unable to distinguish between fact and fiction, what is imaginary and what is real. However, there are other obstacles when considering children and audiovisual education. One of them is that small children lack the ability to concentrate for long stretches of time and need constant, new and diverse forms of stimulation. Audiovisual texts, mainly films, are time-based and require not only longer attention span, but also the ability to comprehend cause and effect. Furthermore, children prefer active forms of entertainment, so movement and expression should be involved in the process. Traditional film viewing patterns do not provide optimal circumstances for a proper audiovisual experience. Dark, enclosed spaces, forced immobility, minimal level of interaction, and keeping silent

are required elements of participation which create challenges for the scope of audiovisual education. Yet, if taken into consideration and carefully analysed, these obstacles can be overcome. Children should be taught not only how to experience audiovisual texts, and how to participate in culture, but also about the ways these texts are made. For example, if children are allowed to experience and observe the “making of” process, or shown the mechanism of projection, the line between fiction and reality will become clearer for them, and at the same time critical thinking will be activated. As theoretical knowledge at that level of development is more difficult to absorb, teachers can substitute explanations with practical demonstrations, involving interactive forms of education. The distinctions between playing and learning need to be minimised, and that can easily be done through the use of film and media (typically perceived as entertainment).

Because of their complicated structure and technical advancement, film and media raise many concerns and are viewed in a prejudiced manner: they are often considered inappropriate for children’s capabilities, distracting and, consequently, harmful. However, in our age of simplified interfaces, film and media can fit children’s needs and support their innate biases. Thus, paradoxically, the development of advanced technologies and portable devices in fact supports audiovisual education, as well as other forms of education. However, there are more specific issues to be examined. It is becoming clearer nowadays that children ought to participate in film and media education in order to help them function in a globalised world (bearing in mind the arrangements laid out in the Lisbon Strategy for Europe). Consequently, teachers working with preschoolers should receive additional film and media education related training to improve their qualifications. As recent studies show, preschools/day care centres in Poland no longer suffer from a lack of equipment. Even though so-called “complex media” (DVD players, computers, multimedia projectors) are widely accessible, they remain rarely used in comparison with “simple media” (Huk, 2013, p. 4),⁵ maybe as a result of preschool staff preferences. But even if they eventually become part of the educational process, in the opinion of experts the aims most often achieved by media education are: developing cognitive and educational, as well as emotional and incentive functions; applying information in the form of text, sound, picture, film animation in order to increase the level of perception; creating pro-social attitudes and promoting general humanistic values. The problem with this approach to film and media education is that it does not directly correspond with media specifics and practices as exemplified in early childhood educational settings. Moreover, such goals that are specific to media – the ability of critically interpreting a media message, decoding, understanding and receiving information, and exposing the interactive aspects of communication – are rarely achieved in preschool settings. The reasons for this may lie in insufficient knowledge and skills among early childhood education teachers. Research reveals that this kind of education “has been marginalised”, and experts

⁵ This research was carried out in 2012 across 46 day care centres in Katowice – they are therefore not representative of rural areas where both accessibility to and usage of complex media can be lower. The respondents were experts.

consider it to be “of little significance, unimportant and even useless at that level of education” (Huk, 2013, pp. 4–5).

Not Only Children

And yet, is it enough to educate preschool children and their teachers? The point is that even if film and media education were to be institutionally introduced into preschool and other early education settings, we would still only be halfway to success. Who should really be educated? Parents and filmmakers are the groups who would benefit immensely from professional support. The former have regular contact with children and should be able to answer all of their questions. A child can remain curious about the material provided for a longer time than that of a screening or a school lesson. The latter while studying rarely have any training or classes directly dedicated to the issues considering films for children.

But the main issue is changing parental notions about the function of film and media in their children’s lives, notions that are very often highly stereotypical. Film, television, and finally the Internet are seen as poison for young people’s minds, and a factor negatively affecting their physical well-being. There is no need to quote numerous articles or to provide precise data, most of which leads to the same conclusion: audiovisual culture is modern society’s best recognised and most devilish enemy. Not many parents, however, are aware that these studies refer to situations of audiovisual abuse, rather than controlled, supervised and carefully planned exposure. As a consequence, film and media are blamed for delays in speech development, deficits in memory and thought process as well as problems with reading and writing. What troubles parents and opponents of audiovisual culture most is the influence of mass media, e.g. its ability to influence the emotional development of children – resulting in extra sensitivity, negative approach to reality, egotism, lack of empathy, the urge for instant gratification. Moreover, the negative impact on vision and physical development (especially its effect on children’s posture) are also mentioned.⁶ Aleksandra Kruszewska remarks about similar negative side-effects. Since they are presented in contrast with the positive effects of the influence of media on children, the disproportion between its advantages and disadvantages can be clearly seen (Kruszewska, 2013).

Not many parents (or teachers) pay attention to the fact that, for example, education through film as well as computer games can improve abilities in storytelling (specifically dramatic composition), role-playing skills, and the ability to identify patterns of cause and effect (i.e. developing logical thinking) along with the development of gross and fine motor skills. The *Children and Parent 2014* report confirms these suppositions: “Around a quarter of parents express concern about the media content their child has access to, with concerns about the Internet more

⁶ A list of such dangers can be found on the website of Council Preschool no. 51 functioning in Cracow.

likely voiced by parents of older children (8–15)” (Ofcom.org.uk, 2014, p. 5). And as a result of those anxieties:

Nine out of ten parents control their child’s access to the Internet in some way, with most parents using a combination of approaches including using technical tools, having rules around access and use, regularly talking to the child about specific risks and supervising the child’s online activity (Ofcom.org.uk, 2014, p. 5).

Although in this case the report addresses internet usage, earlier issues referred to television and film consumption. At the risk of oversimplifying, I would rather highlight some general tendencies than present specific data. On the one hand, parents view audiovisual media as a threat, but on the other, paradoxically, only and exclusively as a form of entertainment (which is not the case with board games for example) and they often include access to audiovisual media in their parental system of punishments and rewards. In this scenario, supervised access to tablets or TV plays a crucial role. Children can watch films on portable electronic devices or play computer games if they behave properly, even if a parent generally considers the media harmful. There is another interesting aspect related to parental control of the content. It is mainly based on negative selection, which broadly means that parents do not allow children to watch excessively violent films or play violent video games. But they rarely consciously choose what children should watch – a consequence of a lack of film and media education, and even more of a lack of awareness about the positive role that audiovisual culture can play in children’s development. In summary, parents are victims of prejudices and stereotypes of two kinds: firstly, those regarding the harmfulness of media; secondly, those related to the uselessness of media in education and their purely entertaining function.

What kind of films do children watch in preschools/day care centres? The answer to this question sheds light on further challenges. Tomasz Huk’s research has shown that:

According to experts, the animated films most often watched [if they are watched at all, which is not the case in all preschools – author’s note] are Polish cartoons: *Bolek i Lolek* [Bolek and Lolek, 1963–1986], *Miś Uszatek* [Floppy Bear, 1975–1977], *Reksio* [Reksio, 1967–1990]. Next up are the cartoon series *Il était une fois... la vie*, [Once Upon A Time... Life, 1986–1989], *Il était une fois... l’homme* [Once Upon A Time... Man, 1978–1981], *Il était une fois... les decouvreurs* [Once Upon A Time... The Discoverers, 1994] with 37% of respondents; followed by Disney movies: *Winnie the Pooh*, *The Lion King*, 1994, *Beauty and the Beast*, 1991, *Mickey Mouse* [? – author’s note], *Cinderella*, 1950 with 28% of respondents. Czech and Slovak cartoons: *Kretek* [Mole, 1957–1997], *O loupežniku Rumcajsovi*, [Rumcajs The Robber, 1967–], ...*A je to!* [1976–2013] – with 15% of respondents, and others like *Bob the Builder* [1999–], *Rudolph the Red-Nosed Reindeer: The Movie*, 1998, and *Rudolph the Red-Nosed Reindeer & the Island of Mis-*

fit Toys, 2001, *Opowieści rodzinne* [Family stories? – author’s note] which 4% of respondents mentioned only once. *Franklin’s Magic Christmas* [2001], *Kropelka – od kropli do deszczu* [A Droplet – From Drop to Rain? – author’s note], films about healthy nutrition, *Little Red Riding Hood*, [? – author’s note], *Świat według śmiecia* [The world according to garbage? – author’s note], *Przygody Kangurka Hip Hop* [The adventures of Hiphop the Kangaroo – author’s note], the Grim Brothers’ *Fairy tales*, *Uważaj na drodze* [Watch out on the road – author’s note], *The Seasons: Spring, Summer, Fall, Winter*, *Clifford* [Clifford the Big Red Dog, 2001–2003], *Franklin* [1997–2004], *Dinozaury* [Dinosaurs] and Andersen’s fairy tales were animations mentioned only once. Films listed by respondents in this survey are helpful in better understanding the aims of early childhood education because they are deprived of violence, involve a positive message, and teach socially and morally acceptable values and attitudes (Huk, 2013, pp. 5–6).⁷

These cartoons certainly have all the above features. However, a short analysis of the list quickly shows their shortcomings. Preschool teachers tend to choose films they were familiar with as children themselves (Polish and Czechoslovakian productions). For them, these films offer a sense of nostalgia and the satisfaction arising from a well-performed duty, as they introduce new generations to the idealised world of their past. But surely *Bolek and Lolek* or *Reksio* fail to address the problems of contemporary societies (such as religious or ethnic diversity, etc.) and are hardly relevant in our globalised times. The lack of more recent Polish animated films must also be caused by either a lack of awareness or access issues (production and distribution problems). In this case, there is room for improvement through the education and support of filmmakers.

The second choice of preschool/day care teachers are American classics or the previous seasons’ blockbusters. Are they really of educational value, and are they suitable for very young children? Is it possible for 4–5- or even 6-year-old children to spend more than an hour in front of a television screen? Is box-office performance a good indicator of quality? Teachers’ choices appear to be automatic, rather than based on methodology, awareness or experience. Accessibility, as mentioned earlier, can also play a significant role. Most parents probably show their children similar movies at home, but this time as entertainment. Could Wiesław Godzic’s statement about the generation gap, defined in terms of a split between digital children and analogue adults be true (Godzic, Rudzińska,

⁷ The author of the quoted opinion is not very careful or detailed in his research, as his respondents probably were in their answers. While listing film titles he does not provide us with the original titles or the year of production (I tried to add this data if possible), which causes numerous difficulties. I did not find some of the films on website databases at all (for example *Il était une fois... les decouvreurs* – 1994, *Opowieści rodzinne* [Family stories]). In many other cases Huk is just not precise. When he refers to Mickey Mouse, we don’t know if he wants to indicate the TV series *Mickey Mouse and His Friends* (1994–1995) or one of the other films with Mickey as protagonist. When he writes about *Rozbójnik Rumcajs*, I presume he is referring to *Przygody rozbójnika Rumcajsa*. Despite the fact that, as I have shown, the details are incomplete, Huk’s research still allows us to draw some general conclusions.

Kowalewska, 2015, p. 63)? Will digital children be forced to discover the world of media on their own?

The roots of the problem lie only partially in the parents and teachers' "analogue" mentality. The heart of the matter is in fact situated somewhere else: in the production and distribution of Polish films for children and teenagers. A 2016 report titled *Does Cinematography Spin Around Children*, describes the condition of this branch of national cinematography as "dramatic" (Grawon-Jaksik, Materska-Samek, 2016, p. 7). In her attempt to "diagnose the patient", Anna Wróblewska writes:

The development of animated film was [before 1989 – author's note] closely related to the institutional system and top-down politics. Paradoxically, the development of cinema for kids was spurred by unique administrative sanctions and the pressure communist authorities imposed on film studios. In order to pursue artistic ambitions, studios were required to fulfil a role in providing educational material addressed at youngsters and available for public release. At the beginning of the 1990s, animation studios, and thus animated films for children lost this institutional support as the liberal economy made its way into culture, painfully weakening, among others, national cinematography (Wróblewska, 2014, p. 152).

The situation went from bad to worse when public television gradually ceased producing and broadcasting Polish animated films, and pursued international bids. The crisis continues, despite the survival of some of the old animation studios, the creation of others, the availability of high quality equipment, a high number of educated professionals and international recognition in the form of industry awards. The data provided by the report paints a very bleak picture. The scale of the crisis is illustrated by these figures: Poland was sixteenth on the European list of producers between 2004–2013, and only six films for children and teenagers were released (two of them are animated), with almost no distribution during that time period (Grawon-Jaksik et al., 2016, p. 25). Discussion of the problem has just begun. The reasons for the collapse of Polish film for children and teenagers are diverse. The report attempts to identify most of them. However, from an educational perspective, the most important factors stem from the fact that films for children are still not considered important enough for filmmakers, are not financially secure for producers, and are economically inefficient (as they are not properly promoted) for distributors. The former group needs education and support in the first place because:

In most situations, when the producer tries to gather basic information about the children's film market, the Polish film director they hire "has not seen a single European movie for kids in the last ten years, not even one", and that is why "they work in a sort of a vacuum" and "have absolutely no idea, no idea whatsoever, what contemporary films for children look like and how they are made in Sweden, Germany, Holland or even in Lithuania

and Latvia”. “As for the producers, something is changing in this respect, especially when it comes to the younger generation”. The evaluation of film directors remains, however, desperately unsatisfactory (Grawon-Jaksik et al., 2016, p. 46).

A New Hope – the New Horizons Association

There are a number of institutions in Poland dealing with the problem of film and media education for children and teenagers. Some day care centres/preschools try to address these challenges, others do not. In this respect very little has been done so far. In the following paragraphs, I will explore the issues facing film education. In Lodz, children can participate in workshops or meetings during which they discuss books and watch cartoons but also make animation or build film sets. Such events are organised by the Se-Ma-For Museum of Animation and the Museum of Cinematography (a series called *Little Cinematograph*). Let me focus, however, on the activities of the New Horizons Association, based in Wrocław (Kinonh.pl),⁸ European Capital of Culture in 2016, as it represents the most complex and multi-faceted approach to the problem of film in early childhood education.

The extended activities undertaken by the New Horizons Association have directly grown out of the origins of the organisation. The Association was founded by Roman Gutek – a businessman and cultural activist. Gutek studied management and took part in Aleksander Jackiewicz’s anthropology seminar at The Institute of Art at PAN (the Polish Academy of Science), and, as one of Poland’s first cultural activists, he builds on his logistic and cultural experience to promote open-minded thinking about film culture. His approach also allows us to understand just how important it is to educate audiences. Gutek started his career organising film festivals (for example the Warsaw Film Festival) and film clubs, while running his own distribution company, Gutek Film. Later on he turned his attention to the field of education. Nowadays, the New Horizons Association remains a brand mainly associated with arthouse film festivals such as T-mobile New Horizons and the American Film Festival.

However, the Association’s ambitions go much further than that. The organisation tries to address the needs of audiences across different generations. Let me elaborate further on projects for the preschool-age group offered by this non-governmental organisation. Each year the Association organises a film festival (Children’s Film Festival) aimed at children aged 5 to 12. It offers ten days of screenings of over 40 films, many of which come from countries such as Norway or France (this year’s edition). These countries’ cinematographies have dealt with

⁸ Roman Gutek comments on the choice of Wrocław for the headquarters of the New Horizons Association’s activities: “Over 500 Polish films have been produced in Wrocław; it was once the location of a dynamically developing film culture with several quality studio cinemas. However, in recent years, the city has lacked a theatre showing ambitious Polish or foreign films”.

the production of films for children much better than Poland.⁹ The Children's Film Festival is not only responsible for introducing a new repertoire, but also for making films more available as the Festival visits 15 Polish cities (which certainly doesn't address the problem of film culture not reaching rural areas). The festival is accompanied by panel discussions and workshops, and – of particular interest and value for this study – meetings for professionals dealing with education and children's culture (in Wrocław and Warsaw). Additionally, in 2016, the year Wrocław was designated European Capital of Culture, the educational project aKino was launched. Monthly meetings were held, revolving around a particular keynote, aimed at groups of children of various ages, including the youngest. In May, for example, issues of identity ("I am myself") were discussed. The project's website lists the following explanation:

What is identity? It is self-awareness. In May, we will create audiovisual portraits. Photos, films, drawings, songs that you sing alone or with a choir or in a duet – all forms are allowed, there are no restrictions. Submitted applications will be turned into a movie – to premiere in September. One selected application will be featured in a mural. Show us who you are!

These workshops are accompanied by a screening of a 3-minute-long Danish animation by Susan Hoffmann. The summary of the film plot states: "The grey lynx does not fit in with its group of peers and their colourful fur. Its attempts at befriending them fail and it is mocked and rejected. The desperate animal finally finds its way into the unfriendly pack's graces" (Kinodzieci.pl).¹⁰ Both workshops and the film perfectly match the emotional and intellectual capabilities of the youngest children and at the same time are geared to address the challenges of the modern world and the threats raised by globalisation. In addition, at weekends in Wrocław, children can attend New Horizons Cinema Kids' Mornings. Although these are mainly available to the city's inhabitants, they still provide a solution to one of the problems concerning early childhood education. Through the use of multiple activities, such as screenings and crafts workshops and movement, these meetings stimulate different senses in order to inspire imagination and creativity. Indeed, as the Association's social awareness campaign (supported by a number of celebrities) slogan says, children **are** on the Horizon (Dzieciakinahoryzoncie.pl).

The New Horizons Association expands its focus to teachers and parents as well, which is not necessarily the case with other institutions or initiatives. In Warsaw's Muranów and Wrocław's New Horizons cinemas, screenings and psychological-educational workshops and "re-training" courses for preschool teachers have been organised and held for the past 4 years. What is more, a database of films with additional teaching materials is available for download along with a special web browser facilitating the selection of age appropriate films for

⁹ Every year the number of places the festival visits rises. In 2017, the 3rd edition of Kids Film Festival will be presented in 30 cinemas in 27 cities.

¹⁰ Each year the descriptions, challenges and the whole project is modified but rather in the details than general aims.

children. Teachers can enroll a group of children or pupils for a series of meetings with the participation of special guests and experts. Pedagogical materials consist of basic paratexts (information about the film and film director, comments from experts, film makers, opinions of psychologists), as well as screenplays for classes and special evaluation sheets. They are useful not only for professional educators but can be easily adapted by parents. Again, however, this project is restricted to urban spaces and operates either in main Polish cities, or in smaller ones where arthouse cinema owners and town cultural institutions have decided to join the project (for example cinema Amok in Gliwice, Community Centre in Kęty, Zagłębie Palace of Culture). It is also not certain that special guests' visits are possible in all cases. Nonetheless, despite several drawbacks, the efforts of the New Horizons of Film Education Association have been honoured with awards such as the Polish Film Institute's award.

These are certainly well-deserved, as the New Horizons Association pays close attention to those aspects of film education that are most often neglected. Their focus seems to be especially directed at parental film education and their awareness of audiovisual culture. The Kids on the Horizon website has a dedicated subpage titled "the Parent Zone", which facilitates communication. From October 2015 to June 2016 workshops for children and parents were offered in Warsaw and Wrocław. While children participated in after-screening art workshops, their parents had the opportunity to talk with psychologists. The general idea was to prepare adults to talk with children about films. Earlier on, special parent-teacher meetings were organised, providing basic information about different projects, plans, movies, and the way we can work with children at home. This kind of cooperation is helpful for children of all age groups, but it is especially valuable for the youngest children. Furthermore, access to film education in small towns has been supported through the distribution of feature and animated films in recent years for children aged 4–15 by New Horizons (following in the footsteps of Roman Gutek). All titles are rated, and the browser helps people to find suitable films which can be loaned out not only by the cinema but also libraries, etc.

Last but not least, Films for Kids.Pro is one of the most promising initiatives of the New Horizon Association, dedicated to filmmakers. Education and support for them are provided within the framework of this project. According to the website:

Films For Kids.Pro works with 8 teams (a scriptwriter and producer) on participants' projects. We develop the script from short synopsis to second draft together with learning about production basics (the estimated budget, financing and promotion plan). Among our tutors are Philip Lazebnik (writers' tutor – scriptwriter for Dreamworks movies including Mulan, Pocahontas, currently working in Europe), Kirsten Bonnen Rask (writers' tutor – former script consultant for Lars von Trier and Ulrich Seidl, currently a writer, producer and consultant for numerous children's films, head of South Norwegian Filmcentre) and Ronald Kruschak (producers'

tutor – producer and writer, his films have received numerous awards in Germany, some have reached an audience of 1 million people) (Dzieciakinahoryzencie.pl).

While this kind of support in Poland is unique, in other parts of Europe it has become standard practice. Workshops and pitchings are necessary to rebuild cinema for children in Poland and strengthen preschool education.

The New Horizons Association – Summary and Critical Approach

The New Horizons Association projects I have briefly described above, certainly do not solve all the problems of preschool education in Poland. However, this kind of activity seems highly promising, and may be considered as an example of the upcoming more complex, systematic and comprehensive developments in the scope of film education for the youngest children. Still, efficient solutions for preschool education need to be initiated, and run by governmental or council units, starting from the Ministry of Education. In the Journal of Laws (30 of May 2014) presenting decrees on the Core Curriculum for early childhood education, film is mentioned just once. All the official decrees prescribe is that preschool children should know how to behave properly in the cinema (Journal of Laws of 2014, item 803, p. 5), and further on underline the importance of role-playing as a child's fundamental ability, but rather in the context of theatre than cinema. In contrast, other arts (such as painting, sculpture and architecture, music) are widely discussed. The New Horizons Association's preschool film education projects should probably be highly evaluated and considered as fundamental despite its limitations. The projects are an answer to *A Framework for Film Education* – a document written and created in response to “12 recommendations made in the research report *Screening Literacy*, funded by the European Commission, and published in 2012” (p. 3), although they do not sufficiently acknowledge Polish realities in the sphere of film education (which is practically non-existent in Poland).

To summarise, the advantages of the projects I have referred to in the descriptive part of my article, it is worth to emphasize the multi-targeting (involving children, parents, educators and filmmakers), and versatile character of The New Horizons Association activities (they organise festivals, workshops, pitchings, etc). Most importantly, a close analysis of their content shows that they attempt to combine two strategies: studying film and educating through film (Depta, 1975). This kind of approach is rather exceptional. Most educators, even if they theoretically appreciate the role of film in education, in fact focus on the possibilities of film as a methodological tool explored in other fields of education (most often literature).¹¹ In the case of preschool education, this kind of attitude is especially irrelevant as

¹¹ A good example of such a reductive and instrumental approach to film can be found in the following article: *Projekt edukacji filmowej w kształtowaniu postaw proekologicznych dzieci w wieku przedszkolnym* [Project for Film Education in Shaping Pro-ecological Attitudes Among Preschool Children] prepared by Lidia Suska (Public Kindergarten no. 12, Nowa Sól).

children that age cannot read or write, so it is naturally the best time to develop audiovisual competences which they have already acquired.

And yet, the New Horizons Association activities have their weak points. Firstly, their activity is restricted and addressed mainly at the citizens of big cities such as Warsaw and Wrocław. If they cooperate with institutions located in smaller towns such as local cinemas, their participation is voluntary, and as a result – random and optional. A map of the New Horizons presence in Poland would be full of black holes. It is not a nationwide, systematic initiative and it reaches only those day care units and institutions of culture which are already actively involved in film education. Organising a project on film education addressed at children who cannot visit big cities would certainly be challenging but nevertheless achievable in the age of electronic devices and the Internet. A film education e-learning project for young children should especially be considered. Preschool children from the countryside are not always able to visit distant cinemas, even if they should, as it causes financial and logistic problems.

Secondly, The New Horizons Association's film education projects need better advertising, and wide communication channels to reach potential participants. Existing websites are difficult to use. There are many of them, which are not properly integrated or clearly linked. This situation is of course related to the number of projects the New Horizons Association runs for various educational levels. Some of them are modified, some of them remain unchanged, others just disappear. For example, two new ones have recently been introduced – “I go to the cinema” (aimed at children aged over four years old, the project encourages regular participation in film culture), and “Film adventures” (which combines film screenings with workshops). On the one hand, from my point of view, it would be helpful to create a web page presenting only projects addressed at preschool children, their educators and parents, and separate them from others. On the other hand, I find it essential to reduce the number of projects, while at the same make their main purpose clearer and more specific. These modifications would improve communication with participants, make it more efficient and comprehensible. Furthermore, the constant changes in programming do not allow the projects to settle in the consciousness of their potential receivers or in the landscape of educational possibilities offered in Poland.

Thirdly, educators and teachers need support and some kind of guidance. Research on how preschool educators see and treat film education and how they are prepared for it, and finally what they consider film education to be about, has not yet been carried out. My assumption is that they should be offered support which is much more complex and methodologically sophisticated than booklets referring to the particular screenings. The New Horizons Association publishes a magazine titled “New Horizons of Education” but, as one of its reviewers notices:

The magazine has not yet defined itself to its readers, because no details about frequency of its circulation have been announced. The same applies

to its readers. Based on the first three issues of the magazine, one can assume that it will be addressed at academic researchers. But there will be good reason to lament if educators of lower levels are excluded (Smołański, 2013).

Polish educators of preschool level are in need of and would rather have a kind of textbook (similar to the one published by the British Film Institute *Look again! A teaching guide to using film and television with three- to eleven-year-olds*, 2003) more than academic discussions. The first paragraph of *Look Again!* states:

Television and video are among the first cultural experiences of most children in the UK in the 21st century. At an early age they learn to make sense of the flickering images on the screen, the changes of size and angle, the switches of background and character, the sounds and music that signal danger, comedy, excitement and happy endings. By the time they are three years old, most children have learned another language in addition to their spoken mother tongue: they have learned the codes and conventions through which moving images tell stories. Their mastery of this language is still limited: they may not be sure yet about what is “real” and what is “pretend” (although they are very interested in finding out); they may understand little of what they see on the news, daytime films and game shows, or early evening soap operas. But most children will have their own collections of favourite videos, which they know almost by heart, and their eagerness to catch broadcasts of their favourite shows often ensures that they quickly learn to tell the time and operate the video recorder (*Look again!*, 2003).

As a result, the paragraph immediately signals all the sore points of film and media education in a laconic but decent and communicative way.

Finally, there are elements of the content of the New Horizons Association projects that need more attention and, possibly, remodeling. The disproportion between the number of projects for small children and those devoted to children of different age groups can be easily noticed. A difference is also detectable in the number of films that we can find using the New Horizons browser. The list of those dedicated to the youngest audience is much shorter than any other. But the lack of interest of the New Horizons Association in American cinema, the absence of blockbusters (which belong to the so called mainstream cinema and which have received wide distribution in Poland) on their list of screening suggestions, should be considered significant negligence. What can be seen in the multiplex cinemas and what children possibly watch with their parents should not be neglected, even if considered to be of low educational value or of no value at all. In the latter case it is even more important to discuss and explain the content. What is more, a short look at the New Horizons repertoire of films for young children shows that its core consists of North European films, which come from such countries as Finland, Sweden, etc. What are the reasons for excluding other cinematographies? It is difficult to judge. What can be noticed and stays undoubtfull is a predilection for arthouse cinema. The New Horizons educational projects seem to stick to the

stereotypical conviction that there is a distinction between arthouse, artistic cinema representing high culture and worthy of interest, and entertaining, mainstream cinema that is of no educational use.

Just like children, education in Poland requires constant effort and care. Early childhood film and media education in particular is very demanding in this respect. That is why we should approach it seriously and professionally instead of avoiding problems, introducing illusory and partial solutions or creating prejudices and stereotypes. The obstacles that are yet to be overcome might appear daunting, but the process of improvement must start immediately if we do not want the next generation of children to be deprived of tools essential for efficiently navigating their way through modern societies. The New Horizons Association's numerous attempts to change the situation are inspiring and point to solutions that need to be explored.

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Summary

Film and media education in the case of preschool-age-children is a particularly complicated matter. There are many different factors, including the question of methodology, challenges which stem from the learning abilities and skills of young children that should be discussed. The article on the one hand tries to indicate the main obstacle that preschool audiovisual education in Poland deals with. But on the other hand it presents and describes as a case study the New Horizons Association projects dedicated to children age 3–7. As the New Horizons are a non-governmental organisation, the kind of solution they propose does not solve all the problems and is limited and restricted. In the final part of the article I critically try to refer to, what is still for many, an exceptional proposition.

Keywords: film literacy, film education

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Educational Potential of Animated Films in Poland

In his *Dziesiąta muza* [The Tenth Muse], Karol Irzykowski expressed a view that animation makes film deserve the status of art and should soon determine its uniqueness (1924, pp. 215–218). Irzykowski thus predicted the essential role of animation, which – even though it is still often treated as secondary to live-action film – sets the pace in the development of special effects¹ and remains one of the essential elements of new media (e.g. mappings and video installations). For the last couple of decades, it has probably been the most important field of formal experimentation in film.² In animation, it seems, the realm of creative possibility is even greater than in other types of cinematic art (which was also predicted by Irzykowski). If we agree with Irzykowski's opinion, based on the versatility of animation and its potential for exploring the artistic opportunities offered by films (1924, pp. 212, 218), it should logically follow that, apart from its aesthetic and artistic merits, animation provides a perfect tool for education regarding animation itself, but also cinema in broad terms.

Any reflection concerning the educational potential of Polish animation requires a short introduction accounting for the specificity of the local market – presenting the main agencies responsible for its development, as well as the major sources of funding. All over the world, animation is promoted through film schools, workshops, conferences, industry events and festivals. These will be presented as important aspects influencing the Polish animation industry. Discussing them in more detail, I will try to prove that in almost every sphere we can now notice either new initiatives or intensification of the existing efforts. Some well-known and appreciated projects receive financial support from the Polish Film Institute (Polski

¹ See e.g. Jerry Beck, *Animation Art. From Pencil to Pixel, the World of Cartoon, Anime and CGI* (2004).

² Experiments with classical form and content of films are visible especially in television series produced by large animated film studios. Good examples are, for instance, *The Emperor's New School* (2006–2008, Mark Dindal) or *Phineas and Ferb* (2007–2015, Jeff Marsh, Dan Povenmire). The experimental potential of animation is also discussed by David Bordwell and Kristin Thompson in their *Film Art. An Introduction* (1990, p. 347–353).

Instytut Sztuki Filmowej, PISF); there are new festivals and new institutions such as Stowarzyszenie Producentów Polskiej Animacji [Polish Animation Producers Association] (SPPA), whose aim is to support Polish animation in general. The example of the SPPA and the festivals sheds more light on the two-dimensional development of the industry. On the one hand, we can observe a tendency for institutional unification of producers and artists (active within the SPPA) and fans (brought together by festivals such as the Animator Festival in Poznań); on the other hand, more and more important events have grassroots origins (Roch Sulima labels these as “spontaneous”, 2002, p. 72), which makes them more related to the promotion of culture. These two tendencies are not mutually exclusive, but rather complementary, each in their turn increasing the educational potential of animation, as I will attempt to prove.

One important area for my present discussion is festival studies, especially as far as animated film festivals are concerned. My suggestion would be that we consider Polish animation with its educational potential as a field-configuring event. In their article devoted to the animation festival in Annecy, Bernard Leca, Charles-Clemens Rüling and Dominique Puthod define the term “field-configuring event” as a convergence of key elements for the evolution of a given discipline: presenting new products, sharing information, developing new working standards, networking, gathering information about recent progress within a given industry and finally negotiating new contracts (2015, p. 174).

Even though it usually denotes one specific event crucial for the development of a given discipline of art or business in its original context, the term “field-configuring event” (within the Polish context the best example of such an event would be the aforementioned Animator Festival), can be extended to refer to all phenomena occurring in the Polish animation industry. Making this shift, however, we should ask ourselves the following questions: to what extent do individual events influence the changes in the Polish animation industry and how far can the entire industry collectively determine its future goals? Provided that we can put aside the meaning of the word “event” and treat it as something interspersed rather than centralised, we may perceive the Polish animation industry as a group who has developed an incoherent but still clearly existing annual calendar focused on meetings, information sharing and presenting new works. This calendar is governed, among other things, by the PISF application deadlines, workshops, festivals and conferences, as well as the initiation of new groups of students of animation. I will try to present all these aspects as elements of a broadly understood field-configuring event. Such an understanding of Polish animation would not be possible, however, without the aforementioned SPPA – an organisation founded in 2013, which contributes much effort to making the entire industry speak with one voice. I will also try to show the uniqueness of another initiative, O!PLA Ogólnopolski Festiwal Polskiej Animacji [the O!PLA Festival of Polish Animation], which I will discuss in detail in the final section of my article. As a steadily growing event, O!PLA is an excellent example of taking advantage of the possibilities stemming from grassroots initiatives aimed at

popularising film. At the same time, even though O!PLA complies with the definition of a field-configuring event at least to some extent, in many other respects it transcends it, becoming an efficient platform for the promotion of culture.

But before coming to that point, it seems worthwhile to discuss the dynamics of animation-related initiatives worldwide. In the United States, as well as in Western Europe, much stress is placed on educating animation artists and the entire genre is promoted by numerous festivals. The website *Animationcareerreview.com* advertises animation as a field of study and an attractive profession, listing 100 leading academies offering animation courses. A few dozen American institutions made the list but five others are located in France, three in the UK, two in Germany and two in Czechia (animation at FAMU and the Anomalia School) (Wilding, 2012). Animation is also made popular by film studios which discover and educate talented artists. Apart from American and Japanese studios there are some very successful European ones, such as Folimage in France (the producer of the Oscar-nominated film *A Cat in Paris* [2010, dir. Jean-Loup Felicoli, Alain Gagnol]) and Cartoon Saloon in Ireland (co-created by the two-time Oscar nominee Tomm Moore). Much promotion is done by festivals (the most important among those are organised in Annecy, Leipzig and Utrecht). Keenly attended by industry members and fans alike, the festivals provide an overview of the world of animation.

The Role of the PISF in the Development of the Polish Animation Industry

Like virtually all other initiatives linked to producing and promoting Polish films, animated films also often rely financially (and for patronage) on the Polish Film Institute (PISF). The crucial role of the PISF for the development of Polish cinema is indisputable, although – as with any other state institution – it occasionally arouses controversy.³

In the introduction to her article titled *Raport o producentach polskiej animacji* [A Report on Polish Animation Producers], Anna Wróblewska writes: “Animated film producers do not have it easy. Every year during the Krakow Film Festival [...] the issue of animation is brought up. Time and again, the same problems are discussed: lack of funding, lack of distribution channels, lack of promotion” (2010, p. 10). It is thus worth mentioning some aspects of the PISF’s financing of animation projects, as funds allocated to this type of films can give one a good measure of the attitude of the entire film industry. Among the PISF’s priorities one specifically mentions animated films. Nevertheless, animated film projects receive much less funding than live-action films, similar at best to that allocated to documentary

³ Such was the case, for instance, with some expert committees, financing regulations or choices regarding films to receive funding (Newsweek.pl, 2015; Wojcieszek, Guskowski, 2011).

films.⁴ At the same time, the production of animated films is usually costly and time-consuming (Wróblewska, 2010, p. 11), which can be proven by the list of ten most expensive films ever made published by *Forbes*, where *Tangled* (2010, dir. Nathan Greno, Byron Howard) ranks 3rd (Berg, 2016). In addition, almost all other films to have made that list make an extensive use of animated special effects. The costs of making a full-length animated film are often beyond the reach of Polish artists, and the few independent attempts that have been made involved a large degree of compromise and strict budgeting, which took its toll on the pictures' artistic quality. Such was the case with *Gwiazda Kopernika* [Copernicus' Star] (2009, dir. Zdzisław Kudła, Andrzej Orzechowski) and *Jak uratować mamę* [How to Save Mum] (2015, dir. Daniel Zduńczyk, Marcin Męczkowski). As a result, young audiences in Poland learn about animation by watching films released by the Walt Disney Company (e.g. Pixar Studio) and DreamWorks Animation as well as television channels such as the Disney Channel or Cartoon Network. The pattern is much the same with animated films addressed at adults. Most artists prefer to invest in independent short films, which ultimately have limited viewership (distributed at festivals or broadcast on TVP Kultura channel as part of the "Animation Now" cycle) but their relatively limited budgets (from a few hundred thousand to a couple of million PLN) make them more likely to receive substantial funding from the PISF.⁵

The animation and documentary film sections of the Polish Filmmakers Association both express their discontent with the fact that despite a 2013 agreement to observe the following quota in distributing funds among film projects: live-action feature films – 70%; animated films – 18%; documentary films – 12%, the PISF tends to use other criteria and allocate more funds to live-action feature films. In 2016, during the Forum on Documentary and Animated Films organised as part of the Krakow Film Festival, members of the animation and documentary film sections of the Polish Filmmakers Association signed a document addressed to the head of the PISF, Magdalena Sroka, urging her to respect the 30% quota for documentary and animated films (Wróblewska, 2016). It seems that some hope for full-length animated film projects can be found in a new category for the PISF funding applications: Films for young viewers and families, introduced in 2016.⁶

Spreading information about animated films largely depends on workshops, cultural events and festivals, hence it is worth taking a look at how animation-

⁴ For example, in the second application-evaluation session in 2016, animation-related projects were allocated just under PLN 3 million, while live-action films received almost PLN 10 million (Pisf.pl, 2016).

⁵ As *Badanie polskiego rynku animacji* [A Survey of the Polish Animation Industry] and *VFX. Raport końcowy 2015* [VFX. 2015 Final Report] (p. 16) suggest, the potential of Polish animation film studios is not sufficiently explored.

⁶ So far, two full-length animated films have received funding: *Pelican* (PLN 2 million against PLN 13 million of its total budget) and *Święto Muminków* [The Moomins' Holiday] (PLN 200,000 against over PLN 2 million total budget). Data from 23 June 2016, after two application evaluation sessions (Pisf.pl).

related initiatives are faring within the Education and Distribution programme, whose five categories include those that cover animation-related events. The first one of those is Film education and professional training, where an increase can be noted in terms of funds allocated to animation. While in 2014 and 2015 only two animation-related projects received funding (Pisf.pl), including Munk Studio (which supervises, among others, the Young Animation programme, focused on helping short animated film debuts), in 2016 six projects were successful (Pisf.pl), including the 24th International Animated Film Workshop in Cracow and Lanckorona (focused on training various skills involved in animated film production) and the Animation and Film Education workshop organised by Studio Miniatur Filmowych [Short Film Studio], open to everyone interested. Both events have pure educational value. Animation and Film Education is especially interesting due to its form of a travelling workshop – visiting small towns and encouraging local communities to learn filmmaking techniques, which also makes them more conscious viewers.⁷ This strategy is similar to that used by the O!PLA festival, which I will describe in more detail in the final part of the present article.

Every year, funds are allocated to: Ale Kino! International Young Audience Film Festival (as well as its “travelling” version, supported by local initiatives), Etiuda & Anima in Cracow and Animator in Poznań – all these involve screenings of animated films. The PISF also co-finances other events addressed at children and teenagers. In 2016, these included (apart from the abovementioned Ale Kino! Festival), Kids Film Festival organised by the New Horizons Association, KINOLUB organised by the IKS foundation and Cinema in Sneakers of the Cinemania foundation, as well as some local initiatives such as Kino Jazda [Go Cinema] festival in Nowy Sącz (Pisf.pl).

Increasingly often, the PISF expresses its recognition for animation-related initiatives when it is distributing its yearly awards: the Ale Kino! festival was distinguished as the event of the year 2011, while in 2013 the same title was awarded to the Etiuda & Anima festival; the award for the best film-related book of the year 2011 was given to *Z Armatą na Wilka. Animowany blues Mariusza Wilczyńskiego* [The Animated Blues of Mariusz Wilczyński] by Jerzy Armata, while the best educational projects for young viewers in 2013 were: Animation for All and Polish Animation Garden workshop (Pisf.pl).

A Unified Vision of Polish Animation behind the Activities of the SPPA

Stowarzyszenie Producentów Polskiej Animacji [Polish Animation Producers Association, SPPA] is an independent body undertaking actions complementary to the ones conducted by the PISF. Established in 2013 and uniting most Polish

⁷ The main ideas behind the Animation and Film Education for All are explained in an interview published on the PISF website by Eugeniusz Gordziejuk, the manager for film promotion, education and reconstruction at Studio Miniatur Filmowych [Short Film Studio] (Pisf.pl, 2014).

animation producers, the SPPA is probably the best example of field-configuring. The association provides a unique opportunity for institutions such as Platige Image, Studio Miniatur Filmowych [Short Film Studio] and Human Ark to make their standpoints heard. The main objectives of the SPPA are as follows:

The association's main objective is to unite animation producers with a view to promoting a positive and attractive image of Polish animated films in Poland and abroad with special focus on contemporary animation. This involves integration of the animated film producers circle, arranging support for Polish producers of animated films in order to obtain foreign co-producers and distributors, supporting young and talented filmmakers, promoting animated films for children and teenagers, as well as bringing up and educating future animation viewers (Sppa.eu).

From the very beginning, the SPPA has actively been promoting Polish animation abroad as well as encouraging industry members at home to be more involved in similar actions. As early as 2014, the SPPA took part in the MIFA International Animated Film Festival in Annecy. In 2015, the Association co-organised the Visegrad Animation Forum, where artists, producers and distributors from Eastern and Central Europe could share their ideas; in 2016, it represented Polish animation at the MIPCOM fair in Cannes. The SPPA is also a partner of the Visual Art Film Animation conference in Warsaw as well as the initiator of ANIMARKT – a cycle of industry events accompanying the AnimArt festival (organised since 2015), devoted to both film animation and theatre animation techniques.

Another important initiative of the SPPA – in co-operation with the PISF and Film Commission Poland – consists of a survey on the Polish animation market, the results of which were published in early 2016. The survey was focused mainly on multidimensional (technical, promotional) opportunities for the development of animation and special effects. In addition, the SPPA spreads information about all initiatives linked with Polish animation, mostly through its Facebook page.

Animation within the Polish Higher Education System

Undoubtedly, at the heart of the Polish animation industry lie higher educational institutions which offer schooling for future animation artists. The key Polish academies in this respect are the Film School in Lodz and the University of Arts in Poznań (UAP). In Lodz, the degree programme in animated films and film special effects is offered by the Photography and Television Production department; courses are taught by, among others, Piotr Dumala, Józef Robakowski, Marek Skrobecki and Mariusz Wilczyński. The excellent reputation of the Film School in Lodz is well deserved, which is best proven by the films supervised by the school: *Film, że mucha nie siada* [Fly] (2005, dir. Michał Poniedziałki), *Drżące trąby* [Shivering Trunks] (2010, dir. Natalia Brożyńska) and *Casting* (2011, dir. Kacper Zamarło). All these productions give testimony to the growing role of

the Internet in promoting seemingly niche animated films as well as the extent of interest in productions made with the use of techniques other than those preferred by American box office hits.

The beginnings of the Animation Department at the University of Arts in Poznań are connected with the activity of Kazimierz Urbański – a distinguished educator and one of the leading Polish animation artists. The UAP was the first higher education institution to develop structures focused solely on animation: first, a chair in animation was created (2002), then an MA programme in animation was offered (2012) and in 2014, an independent Department of Animation was called into existence.

Animation is also taught and studied at the Academy of Fine Arts in Cracow where there is an animation workshop. The Maria Curie-Skłodowska University in Lublin offers a postgraduate programme in computer animation and film etude. There are also private schools educating animation artists; separate programmes are offered by, amongst others: the Multi Art Academy in Cracow (VFX computer animation and 3D animation), Collegium Da Vinci in Poznań (classical and film animation), Policealne Studium Plastyczne AnimaArt [AnimaArt Post-Secondary School] in Cracow (film animation and graphic design techniques), Animatricks in Warsaw (3D animation, special effects, motion capture), the Polish-Japanese Academy of Information Technology (multimedia, 3D animation). There seems to be a clear distinction between public schools, which are more focused on classical animation, and private ones, which are better equipped and more focused on teaching computer animation techniques.

Film Animation Workshops

Animation education is largely based on workshoping. During more or less extensive workshops devoted to this particular kind of cinema, young people and adults learn how to watch animated films and also how to make them. It is impossible to enumerate all the different initiatives, some of which focus on film education through integrating local communities, while others prioritise gathering information from other fields (i.e. learning through collecting material for future films through, for instance, ethnographic research such as in the Sejny Chronicles [Kroniki Sejneńskie] project).

Usually, animation workshops accompany film festivals. Such is the case with the Animator festival in Poznań, which offers a wide range of practical animation workshops (Animacja w praktyce [Animation in Practice]) as well as the Animator jutra [Animating Tomorrow] cycle addressed at children. During the T-Mobile New Horizons Festival in Wrocław animation artists and teachers can participate in the New Horizons Summer Academy (Letnia Akademia Nowe Horyzonty). Workshop workshops for professional animation artists are organised by the StopTriK festival and held in Poland or in Slovenia, as the festival

takes place in Maribor as well as in Polish towns (so far it has been hosted by Niepołomice, Bielsko-Biała and Łódź [2016]).

The FAZY International Animated Film Workshop links learning with integration, offering young people from a number of countries an opportunity to work together. The main objective is not only to let them experience art but also work with people from different cultural backgrounds. Regular animation workshops are organised by the Se-Ma-For Animation Museum in Łódź, the guardian of the legacy of the Se-Ma-For film studio,⁸ including set designs for its two Oscar-winning films: *Tango* (1982, dir. Zbigniew Rybczyński) and *Peter and the Wolf* (2007, dir. Suzie Templeton).

An important cultural and community function is performed by one of the Borderland Foundation in Sejny's projects: the Sejny Chronicles. It involves a cycle of workshops focused on producing short animated etudes, subsequently compiled as *Opowieści Pogranicza* [Borderland Tales]. So far, four editions have been released. Workshop participants need to engage in creative, conceptual work but also have to learn how to communicate with other team members. Meetings with senior inhabitants allow the participants to discover the region's rich history and tradition; later on, the senior inhabitants serve as narrators in the animated stories. In this way, a unique cross-generational cooperation takes place. Thus the project serves many goals at once. On the one hand, it helps young people explore their interests, which is often invaluable in such economically-challenged regions; on the other hand, it helps preserve local traditions. The project is a textbook example of choosing the right method and relying on the empathy of a guest animation artist for the place where they are coming to work.⁹ The artists involved in the project describe their experience as follows: "Our work in Sejny began with our curiosity as newcomers to discover and name the town" (*Pogranicze.sejny.pl*). This desire was not self-centred, however, and the artists gave voice to the people they were working with. As Dorota Piwowarska writes in *Teraz! Animacja kultury* [Now! Culture Promotion]: "Every animation situation involves an element [...] of meeting, coming across a different, hitherto unknown way of thinking, learning about the rules governing a community, a culture which seems exotic to us [...]. It's all about perceiving this otherness as valuable..." (Piwowarska, 2008, p. 8). As a result, the Sejny Chronicles project has multi-layered educational potential in terms of film as well as regional culture and traditions.

The large variety of workshops on offer proves that we need to be open-minded about education through film animation. Sometimes the workshops, regardless of whether they are addressed at professionals or amateurs, are focused solely on film-

⁸ The role of the Se-Ma-For Museum as the guardian of the studio's historical and cultural legacy is discussed in detail by Ewa Ciszewska in her article *The Se-Ma-For Film Studio from 1990 to 1999* (2015).

⁹ The project is described in detail in Dorota Sieloń-Gałusek's article *Sejny – centrum świata* [Sejny – the Centre of the World] (2010).

making (e.g. Animator jutra, Workshot). More and more often, however, animation becomes a medium which makes it possible not only to convey knowledge regarding certain art tools, but also an understanding of complex socio-cultural processes (e.g. FAZY, the Sejny Chronicles). The above examples show that animation can become an educational platform which is not self-centred, but rather allows people to gain other knowledge and skills.

Animation Festivals

Another way of reaching the audiences directly is organising festivals. Apart from film screenings, festivals offer workshops, meetings with artists, discussion panels and conferences. As Peter Bosma points out, even though events such as festivals bring together audiences, critics, artists, producers and distributors, creating an animation film festival is no easy task (Bosma, 2015) and requires an original idea that could provide an entertaining formula for the whole event. A similar point is made by Leca, Rüling and Puthod, who comment that diversification of form and content of proposed events seems to be the key to success (2015, s. 175). This requirement is clearly met by Polish festivals focusing on various phenomena occurring in animation in Poland and abroad.

In Poland, animation festivals have been organised for almost a quarter of a century, but the last couple of years have seen them reach their peak. The most important event is the *Etiuda & Anima Festival*, organised in Cracow since 1994, which has two international contests. One of them includes film etudes made by animation students as well as their diploma works, while the other is open for all animated films: student, independent and professional productions alike.¹⁰ The programme includes a number of thematic sections as well as workshops for children and professional filmmakers.

Another important festival is the Polish Festival of Animated Films d'Auteur (*Ogólnopolski Festiwal Autorskich Filmów Animowanych, OFAFA*) in Cracow, which attempts to summarise the developments in Polish animation in every passing year. The festival holds contests in the following categories: professional films, films for children, student etudes and amateur films. Similarly to *Etiuda & Anima*, the OFAFA provides an opportunity to organise retrospectives, discussions, exhibitions and meetings with artists.

In the last nine editions the Animator Festival have gained the position of the largest animation-related event in Poland. The first edition of the festival was organised in 2008 to celebrate the 60th anniversary of animation in Poland. The one-week-long festival boasts not only its scale and the number of films being screened (over 300), but also the variety of accompanying events. Apart from two contests (short and full-length films), there are retrospectives, special screenings, Animator cycle addressed at children, screenings with live music, and a scholarly conference

¹⁰ Both categories impose the length limit of 30 minutes.

on animation-related issues (2014 – Women in animation; 2015 – Otherness, 2016 – Dolls). Last but not least, there are workshops (discussed above).

Two younger and slightly smaller initiatives are ANIMOCJE [Animotions] in Bydgoszcz and the Polish-Slovenian festival StopTrik (both festivals have been organised for six years now). Modelling itself on the Animator festival, ANIMOCJE attempts to develop a similar platform for bringing together artists and audiences. The festival also lasts for one week; its international film contest is accompanied by a range of workshops, discussions, concerts, exhibitions and theatre performances. The scale of the event is still smaller than that of Animator but its creativity and variety draws larger audiences every year. In this respect it is worth mentioning the initiator and coordinator of the festival, Weronika Płaczek, whose original and cohesive vision of the event (placing emphasis on creativity and innovative use of animation techniques) contributed to creating a festival that successfully promotes this discipline of film.

Similarly interesting is StopTrik – the only European festival devoted solely to stop motion animation. It has been organised in Poland since 2012 (all previous editions took place in Maribor). At present, most accompanying events are doubled in Slovenia and in Poland. The organisers admit that the festival began as a grassroots initiative and from the very outset it was committed to international partnership, hence its many European partners, including Etiuda & Anima and O!PLA (Stoptrik.eu).

Last but not least, there is Krakow Film Festival, which from its very beginning (i.e. from 1961) included animation next to short live-action and documentary films. Over the years, the name of the prize for the best animated film has changed – initially, it was Wawel Dragon, then Golden Dragon; for a number of years there was no separate prize in animation at all. But from 2007 onwards, Silver Dragons can be won in the international animation contest, whereas Silver Lajkoniks await the authors of the best Polish animation. Animation artists have also received special honorary awards at the KFF – the Dragons of Dragons. These included Jan Lenica, Jerzy Kucia, Witold Giersz and Daniel Szczechura.

O!PLA Ogólnopolski Festiwal Polskiej Animacji [O!PLA Polish Animation Festival]

Created in 2013, O!PLA is the youngest and perhaps the most innovative amongst Polish animation festivals. It is also interesting in terms of its educational potential.

The festival was started by Piotr Kardas, a cultural manager from Lodz and graduate of film studies from the University of Lodz. In 2008–2010, he was the programme and artistic director of the Charlie cinema; he also served as the programme director during the first two editions of the Se-Ma-For Film Festival (Pol-skaanimacja.wordpress.com). The initial idea of O!PLA was simple: to promote

Polish animation locally, i.e. within the country. Contrary to many other festivals, O!PLA is not so much concerned with propagating the commercial appeal of Polish animated films (the business factor being one of the crucial aspects of field-configuring events). It is rather about presenting animated films in all regions of the country, while encouraging local inhabitants to participate in organising screenings. O!PLA thus decided to refer to the tradition of travelling festivals but in a slightly modernised form. The festival goes against the idea of a stationary event, largely relying (as Rülting [2009] points out) on having fixed headquarters, so useful in terms of visual identification and getting organisational support. In every town visited by O!PLA the entire festival programme is presented, and all viewers are able to vote for the best films. In 2013, O!PLA visited 21 towns, then 44 towns in 2014, 51 towns in 2015 and 69 towns in 2016. Interestingly, the number of towns does not depend on the main organiser, because the festival is invited by various institutions (screenings take place in cinemas, cultural centres, schools, cafés, pubs and libraries) which take over most of the responsibility for organising the event. In this way, O!PLA encourages local communities to become involved in a national-scale project. Local hosts can feel appreciated, as all towns are equally important and have equal share of influence over selecting the winners. As a result, O!PLA brings the most recent achievements of Polish animation not only to large cities, but also to small towns and villages.¹¹ Significantly, O!PLA is a completely grassroots initiative. The festival does not receive any funding from the Polish Film Institute. Funds are collected mostly through crowdfunding (e.g. through the platform Wspieramkulture.pl). This does not mean, however, that O!PLA is detached from the film community. On the contrary – the festival remains in close partnership with other industry events, such as the abovementioned Stop-Trik and ANIMOCJE festivals. O!PLA activities are also reported by the SPPA (e.g. through publicising information about the upcoming editions), which proves that the industry is not divided based on the level of institutionalisation or profile of the events. O!PLA has its special yearly schedule. The cycle is inaugurated in early spring. In the following months, the event visits a number of towns, presenting films divided into seven categories: independent, off, video, animated rhyme (from 2014), foranima (from 2015; focus on formal experiments) and the Kids Have the Voice contest with films for young viewers. In late May/early June the Grand Finale is organised and all winners are announced. The Grand Finale is accompanied by special screenings, retrospectives, discussions, concerts and conferences (two so far). In the months to come, the winning films are presented across the country as part of The Best of O!PLA action. Simultaneously, the international project O!PLA Across the Borders organises screenings of Polish animated films in many places around the world (Kardas, Świetlińska, 2014).

The unique way in which O!PLA operates stems from non-institutionalised initiative and faith in the strength of Polish animation; the organisers believe that

¹¹ The full list of towns participating in the fourth edition of the O!PLA can be found on the festival's website: Polskaanimacja.wordpress.com.

the knowledge of animation is simply worth spreading. Piotr Kardas claims that “Polish animation is, was, and – I am sure of it – will continue to be one of the treasures of Polish, or indeed European, culture. We should be proud of it” (Kardas, Świetlińska, 2014). The founder of the festival would love his pride to be shared by not only filmmakers but also audiences. For this reason, O!PLA attempts to stimulate converging competence among regional filmmakers and festival participants (as Grzegorz D. Stunża explains, this means learning new practical and theoretical aspects of new media) through culture promotion (Stunża, 2012, p. 10). As Stunża and his colleagues point out, “Competence includes attitudes, knowledge and skills that can be used in social communication and the creation of modern culture. Such a definition allows us to avoid reducing competence to technicalities and remains open to its socio-cultural context” (Strunża et al., 2012, p. 11). This social context is especially important with respect to the O!PLA festival, designed in such a way that it enables this initiative, to use Dorota Reksnis’s words, “to move on and spread this joy of creation, encouraging people to participate in culture” (Reksnis, 2008, p. 12). The main emphasis is put on independence and spontaneity (with no lesser degree of professionalism), which is typical of grassroots initiatives.

Conclusion

Regardless of the variety of trends and events occurring within Polish animation and educational initiatives related to it, two essential elements are needed for animation to become an influential form of art. One of them is talented and dedicated people such as Weronika Płaczek, the organiser of ANIMOCJE, or Piotr Kardas, the creator of the O!PLA festival; the other one is the money necessary for organising events and producing new films. Insufficient funding still sets Poland apart from, for example, France or Ireland. It seems, therefore, that we need financial support from state and private institutions.

One very interesting aspect of Polish animation is the fact that it has only partially entered the field-configuring event mode. If we accept the definition proposed by Lec, Rülíng and Puthod and agree that in order to serve the animation community, events promoting animation need to be large and efficient commercial and business ventures, it has to be said that few Polish initiatives (e.g. the Animator festival and the SPPA initiatives) deserve that name. Instead, many events have grassroots origins. This trend is most visible in the case of the Sejny Chronicles and the O!PLA festival. That is why instead of many individual events (or one leading event, as is the case of the Annecy festival for French, but also international animation) which could be labelled as field-configuring events, there is rather one heterogeneous film animation industry, which year by year attempts to negotiate more unified policies through the activity of the SPPA and involvement in various initiatives.

It is worth pointing out that for a couple of years now, Polish animation industry has been offering a growing number of events. In the last decade, festivals such

as the Animator, ANIMOCJE and O!PLA have been created and the StopTrik festival has spread to Poland. At the same time, the educational potential of this form of art has grown. A wide offer of workshops and conferences, though not always sufficiently publicised, allows any interested party to participate in the events. Among the participants are families with children looking for interesting ways of spending their free time (some workshops, e.g. Animacja dla każdego [Animation for Everyone], are profiled specifically to cater to these needs) as well as cultural managers trying to expand their competence and skills (e.g. the New Horizons Summer Academy). Thus, we can safely say that the circles forming around animation in Poland are large and varied. The industry and its initiatives are still transforming, however, and for this reason they certainly merit further research.

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Summary

The paper describes events which are focused on Polish animation, with special regards to their educational values. The thesis refers to the importance of the Polish Film Institute, higher education, film workshops and film festivals for Polish animations. The most important part of the paper describes animation film festivals. Film festivals are portrayed as the most extensive educational platform, because of which the whole paper centres on an understanding of the issue through festival studies. The author evokes theories of the field-configuring events by Bernard Leca, Charles-Clemens Rüling and Dominique Puthod. In the paper the Polish animation film scene is described as heterogeneous, however, filmmakers who make animations are evolving a coherent vision of it. Helpful in this process is the Polish Animation Producers Association. In the final part of the paper the author focuses on O!PLA. The Festival of Polish Animation. This event can be interpreted as a something more than a field-configuring event, and described as a communicator of the convergence of expertise (term of Grzegorz D. Stunża and associates).

Keywords: film literacy, film education

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Hearing Films: A Contribution to the Discussion on Film Sound and Music Education

I shall start with a confession: my first profession is sound designer. I have spent five years studying practical and aesthetic aspects of sound as it is used in films, television broadcasts, television series, music and sound systems. It has been nearly four years now since I started working in the industry. And every time I mention my job for the first time in a conversation, my interlocutors ask me the same thing: why is sound in Polish films always so poor? Well, there is no simple answer to this question. More often than not I myself deplore the low quality of sound in Polish films but at the same time I am well aware that this problem stems from a number of factors. I often recall a comment made by Professor Alicja Helman in 1973, when she analysed audiovisual relations in Grzegorz Królikiewicz's film *Na wylot* [Through] (1972). She said then that the film "is a rare specimen in Polish cinema, **which apart from a few isolated examples is made by deaf directors for a deaf audience**" (Helman, 1973, p. 16). While this statement is rather extreme, it still seems to point to the essential dilemma which I am facing when writing this article. On the one hand, there is the issue of educating film students about sound; on the other hand, there is another, equally pressing problem of the audience's aural skills. Both these aspects are, to a point, conditioned by culture. They may be at least partially attributed to the lack of ear training at school and the profile of film education at all levels of education.

The present article is an attempt to organise various aspects of perception and analysis of film sound, or rather – to answer the question why these skills are acquired at such a low level; in addition, I will describe several initiatives aimed at changing the appalling *status quo*.

Despite more than ninety years of the history of film sounds, most comments regarding the way in which sound influences film viewers or contributes to creating film narratives are limited to stressing the illustrative function of music (usually

with respect to the film characters' emotional states) and the function of dialogues¹ as transmitters of information – for most viewers, the only requirement relating to the latter is that they should be audible and comprehensible. The tendency to overlook other sound elements almost completely may stem from viewing sound as a medium functionally limited to mirroring reality,² overlooking its potential for expanding meanings or creating new ones within the sound structure or on the boundary between sound and image. Film sound is usually taken for granted and thus perceived rather than analysed; as a result, the emotional message decoded by the viewers³ dominates the discussion of film sound mechanisms. As a result, film sound is usually perceived in a negative way, i.e. when technical errors occur (and, for instance, dialogues are unintelligible) or the authors' artistic designs are not comprehended by the viewers (e.g. there is a scene purposefully devoid of diegetic sound,⁴ which cannot be explained in the context of the entire work).

Such expectations seem exceedingly superficial, especially taking into account the vast array of creative possibilities based on sound or its subliminal influence. As Michel Chion points out, “in continuing to say that we ‘see’ a film or a television programme, we persist in ignoring how the soundtrack has modified perception. At best, some people are content with an additive model, according to which witnessing an audiovisual spectacle basically consists of seeing images plus hearing sounds. Each perception remains nicely in its own compartment” (Chion, 1994, pp. XXV–XXVI). The reason for this state of affairs can be traced down to culturally sanctioned eye-centrism, or, perhaps, to significant gaps in music and sound education (not only as part of film or media education, but in terms of general education at all school levels).

There can be no doubt that in the modern world there is a gigantic disproportion between the daily intake of visual and auditory information. The tendency to rely on visual communication can be attributed to biological mechanisms of perception typical of humans, strengthened by education. As Urszula Jarecka explains, “the eye grants us immediate access to the world. [...] The total sum of our experience and all stimuli, even those auditory and tactile, need to be mediated by sight in order to be correctly deciphered by the brain” (Jarecka, 1999, pp. 49–50).

¹ Or verbal language in more general terms, as certain films (e.g. documentaries) can be dominated by voice-over. There are also utterances that compose films' metadiegetic layer, such as characters' internal monologues.

² It is worth noticing the creative potential of sound even in this “mirroring” of reality. In fact, film sound does not have that much in common with the aural reality we actually experience.

³ Either consciously or unconsciously. More often than not, film sound appeals to the viewers' subconsciousness, evoking subliminal associations or emotions.

⁴ Diegetic sound is sound coming from any film space, from sources visible on screen (located inside a frame) or not (located outside a frame). One of the film sound basic functions is not so much to produce film reality but rather to expand it (especially through the use of advanced film sound technologies).

The same is argued by John Berger: “It is seeing which establishes our place in the surrounding world; we explain the world with words but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled” (Berger, 1972, p. 7). On the other hand, in contrast to sight, hearing cannot be “switched off” – hearing is a continuous and multidimensional process,⁵ which makes it an important defensive mechanism (e.g. during sleep).

Importantly, hearing is the first sense developed during pregnancy. As Walter Murch explains, neurobiologists have established that “[h]earing is the first of our senses to be switched on, four-and-a-half months after we are conceived [...]. Birth wakens those four sleepyhead senses and they scramble for the child’s attention – a race ultimately won by the darting and powerfully insistent Sight – but there is no circumventing the fact that **Sound** was there before any of the other senses” (Murch, 2005). Significantly, as we are reminded by Urszula Jarecka, “at early stages of human development we explore the world in a syncretic manner and sight is not privileged at the expense of the remaining senses. Smell and touch prove more useful, more functional than sight, which is the last sense to develop, not only in human embryos, but also evolutionally” (Jarecka, 1999, p. 56). It seems, then, that sight dominates other senses only when children become exposed to various elements of culture.⁶

This dominance of sight over the remaining senses becomes greater with placing children in educational institutions at all levels of education. Developing aural competences – such as attentive, analytical listening (e.g. as part of music lessons) – is soon abandoned to make way for training other skills (especially visual ones, such as reading comprehension). As students get older, the emphasis is shifted from socialising them to transmitting knowledge. This is of course adapted to external reality where students are supposed to function upon leaving school. As Maciej Białas explains, the “technologised, consumerist postmodern society does not seem to be a promised land for common music education [and therefore neither for developing aural competence – author’s note].

⁵ This shows that our permanent exposure to sound stimuli increases, as we tend to live in constant noise. Theoretically, it is possible to block one’s ears – analogically to closing one’s eyes – but this requires a more complex operation. What is more, due to the physical properties of sound waves it is usually only possible to muffle sounds, changing their tone, rather than blocking them entirely.

⁶ Parents are advised to assist in their children’s aural development during pregnancy and early childhood. One popular tip is to play certain music genres or works by particular composers during pregnancy (most popular choices are Bach and Mozart). In addition the popular initiative “All of Poland Reads to Kids” (20 minutes per day, every day) refers to shaping children’s personality through sound stimuli, i.e. books read aloud (the emphasis is also placed on the bonding between parents and children resulting from their daily reading together). Nevertheless, it should be noticed that children’s books are published so as to be attractive in visual terms, thus they are dominated by vivid colours, well-defined shapes, etc. Their content and language value are often treated as secondary. The next stage of children’s contact with culture usually consists of watching animated films. In these films, sound is usually limited to words and music; occasional sound effects are meant to make certain situations appear funnier or more interesting – thus they are mostly used as attractions: additional elements which may be rather catchy but do not bring anything new to the picture.

Present-day schools tend to focus on transmitting knowledge and skills which prepare students to function in that kind of society” (Białas, 2010, p. 236).

Analysing the Polish Core Curriculum, it is easy to notice that only early childhood care and education counts among its priorities the need to “introduce children to the world of aesthetic values and teach them to express themselves through music, dance, song, short performances and various forms of visual arts” (Journal of Laws of 2014, item 803). Kindergarten is also the only stage where children participate in any classes combining music and movement (eurythmic classes).⁷ Their main goal is to teach kids music and sensitise them to this form of art, as well as to teach them to coordinate movement with sound. At later stages of education, according to the existing regulations, students should acquire other skills such as reading comprehension, analytical thinking (mathematical and scientific),⁸ communication (both in speech and in writing), team work and using new technologies for learning purposes. Interestingly, none of the educational goals listed in ministerial guidelines include such skills as attentive listening or listening comprehension.⁹ Of course, school curricula still include subjects linked to basic music education (“music education” in grades 1–3 of primary school, “music” in classes 4–6 of primary school and in lower-secondary schools),¹⁰ but the quality of teaching often leaves much to be desired.¹¹

General curriculum guidelines referring to the content of the abovementioned subjects also confirm prioritising transmitting musical knowledge over fostering the skill of active listening¹² or shaping musical tastes and encouraging students to participate in musical culture.

⁷ The crucial role of these classes was the subject of an extensive debate in 2013, when the government announced the withdrawal of funds for additional courses in kindergartens, including eurythmics. Kindergarten teachers, parents and eurythmics teachers all participated in the debate, voicing their belief in the importance of receiving such training in childhood.

⁸ The Core Curriculum for later stages of education uses such a term as “scientific thinking” to denote skills needed to utilise scientific knowledge and formulate conclusions based on empirical research in natural and social sciences.

⁹ Of course, communication skills in their traditional (oral) form involve attentive listening, but this type of listening requires different cognitive processes. The only exception is learning foreign languages, where the skill of (semantic) understanding of spoken utterances in a foreign language is treated as one of the four basic skills.

¹⁰ According to the Core Curriculum for upper secondary schools, music education can, but does not have to be, conducted as part of the subject: history of music (only at the extended level); selected issues can also be addressed during cultural studies lessons (basic level) (Journal of Laws of 2012, item 977).

¹¹ Elements of music education for early childhood education and grades 1–3 of primary school are included in university courses in pedagogy for future teachers but such a form of training does not determine the teachers’ individual music sensitivity or talents, nor does it guarantee sufficient competence in educating such a demanding group as young children. It is very often the case that music teachers have only finished postgraduate courses, without any specific musical education, which is reflected in the quality of teaching.

¹² This should not come as a surprise – it is much easier to transmit knowledge in history or theory of music than analytical or practical skills (improvisation, singing). Another typical cause of this state of affairs is lack of sufficient training on the part of teachers.

My general comments concerning the abandonment of ear training in favour of sight-based skills apply equally well to film education. Moreover, they remain true both with respect to general film education¹³ and university education for future filmmakers as well as film and music specialists.¹⁴

In accordance with ministerial guidelines, general film education should (i.e. it does not have to) be conducted from primary school onwards. In its active form (analysis and interpretation of films) it should be incorporated into Polish language classes in grades 4–6 of primary school. Interestingly enough, skills that are to be taught include “analysis and interpretation of texts of culture”. According to further guidelines, the students are supposed to “name elements of film and television works (screenplay, directing, take, acting); identify characteristic traits of audiovisual messages (e.g. films, news programmes, entertainment programmes) as well as their means (moving pictures, sound)” (Journal of Laws of 2014, item 803). Such guidelines discourage teachers from educating students in **listening** to films and make them focus on analysing film images instead.¹⁵ At higher levels of film education, students mostly explore links between films and literature,¹⁶ as well as learn some elements of film history.¹⁷

This situation, deplorable from the point of view of films as integral audiovisual unities, is also reflected in university education aimed at professionals: film specialists and students receiving training in film-related professions. An analysis of university curricula shows that – apart from music theory and music history, which are included in general education, as well as a vast array of subjects linked to film analysis, narrative and interpretation¹⁸ – very few academic institutions offer courses specifically focused on film music or film sound in general. Notable exceptions include a seminar in film music at the Jagiellonian University in Cracow,¹⁹

¹³ It is not the aim of the present article to discuss general accessibility of film education or opportunities for such education and its quality at all levels of schooling. For the purpose of the present study I am making the assumption that film education should (according to the Core Curriculum) be conducted as part of such school subjects as Polish language and cultural studies. I am also not discussing teachers' competence as far as film is concerned (especially film sound and music), even though this competence definitely merits discussion. In the latter part of the article I refer to the growing array of possibilities for supplementary education in these fields, offered by various institutions outside schools.

¹⁴ Music specialists are increasingly often interested in film music.

¹⁵ Another issue is the lack of proper equipment in most schools that would enable the conducting of proper classes in film education; this very often applies especially to proper sound systems enabling the analysis of sound in film works.

¹⁶ Often also paintings and films, small elements of which are incorporated into art lessons.

¹⁷ Film history with respect to film sound is usually limited to pointing to the sound breakthrough of 1927 as a caesura in film history.

¹⁸ Of course, it is possible to imagine having discussions on the role of sound in shaping film narrative or interpretation as part of these classes, but based on my experience as a film studies student I can say that such occasions are extremely rare.

¹⁹ BA studies in film and new media studies; number of teaching hours listed on the website of the Institute of Audiovisual Arts of the Jagiellonian University: 30. Followed by an exam in 3rd year. The seminar is taught by Dr. habil. Iwona Sowińska, a musicologist and film scholar.

the course Music and Film at the Adam Mickiewicz University in Poznań²⁰ and lectures in sound and music in films at the University of Białystok.²¹

Positive changes can be observed at the University of Lodz, where newly published curricula (in force since the academic year 2016/2017) for both BA²² and MA²³ programmes include a new subject: sound and music in films. Significantly, the subject is included twice – in both BA and MA cycles – which sheds a ray of hope for elaborating on certain sound issues in a more advanced manner with MA students. Of course, much can be done within other subjects which should incorporate elements of sound and film music knowledge as well as foster skills needed for sound analysis (film workshops, basic film knowledge, basic film analysis, etc.); universities should also provide specialised optional courses. As far as musicology is concerned, film music is also only taught at a few universities.²⁴

Significantly, academies educating future filmmakers do not offer enough training as far as film sound is concerned.²⁵ Among a large number of subjects focused on visual elements of film (composition, narrative, cinematography, set design, costumes etc.) there is a significant shortage (at least in my opinion²⁶) of

²⁰ BA studies in film studies and media culture; number of teaching hours listed on the website of the Chair for Film, Television and New Media at the Adam Mickiewicz University in Poznań: 30. Followed by an exam in the 3rd year.

²¹ MA extramural programme in cultural studies, discipline: film and media studies, number of teaching hours: 8 (!) in the 2nd year, followed by a grade. Judging from the syllabus posted on the university's internet platform, despite its promising name, the subject focuses on the role of music in film sound. The teacher – Professor Edward Kulikowski – is a conductor (by both education and profession).

²² Full-time BA programme in film studies; 20 teaching hours, followed by a grade, in the 2nd year. Details such as syllabus or the lecturer's name have not been announced yet.

²³ Full-time MA programme in cultural studies – film studies; 20 teaching hours in the 2nd semester, followed by a grade. Details such as syllabus or the lecturer's name have not been disclosed either.

²⁴ For instance, at the Jagiellonian University, which offers an optional (!) seminar (30 teaching hours) followed by a grade, taught by Dr. Anna Piotrowska. The syllabus is available on the website of the Institute of Musicology at the Jagiellonian University.

²⁵ Presently, only two music academies in Poland (the Feliks Nowowiejski Music Academy in Bydgoszcz – BA programme and the Frederic Chopin Music University in Warsaw – BA and MA programmes) educate students in the profession of film sound editor. It seems interesting that specialised studies in film, television and media sound are offered by music academies, while there are no similar courses taught in state film schools. On the other hand, there is a selection of private institutions training professional film sound editors (e.g. the Film and Television Academy in Warsaw – a two-year programme).

Yet another question is the education of film music composers. In comparison to Western countries, courses offered in Poland seem to be much underdeveloped (a BA programme in film music composing at the Grażyna and Kiejstut Bacewicz Music Academy in Lodz; a postgraduate programme in special and digital music composing as well as theatre and film music composing at the Karol Lipiński Music Academy in Wrocław). Due to it being a very complex issue, procedures and quality of educating composers and sound editors will not be discussed in the present article.

²⁶ This conclusion stems from my own professional experience. On a number of occasions I have worked as sound designer and sound editor with filmmaking students (film editing, directing, cinematography) at leading Polish film schools (the Film School in Lodz, the University of Silesia in Katowice). More often than not, I experienced problems resulting from their lack of knowledge and skills concerning both technological issues linked with film sound (while shooting and in post-production) and the possibilities of shaping film structure through sound.

teaching hours devoted strictly to film sound. In the largest state-owned film academy in Poland – the Polish National Film School in Lodz²⁷ – in their entire five-year study programme, unit production managers can expect only 30 teaching hours devoted to a course in film sound – film music; the situation is a little bit better for cinematography students (120 teaching hours in total: sound in films – 30 teaching hours of lectures and 30 teaching hours of classes; music in films – 60 teaching hours of lectures; all of the above in the 1st year of studies). Most sound-related courses are taught to students of directing²⁸ – which seems well justified if we take into account the specifics of the profession. They may expect as many as 210 teaching hours of sound-related courses in the first three semesters, including subjects such as: film sound structure (90 teaching hours), basic sound technology (15 teaching hours) and film music (105 teaching hours²⁹). An equally privileged group are students of film editing³⁰ who undergo 375 teaching hours devoted to sound in the entire course of their studies through subjects such as: film music (120 teaching hours), sound technology (60 teaching hours), film sound editing (120 teaching hours) and film sound design (75 teaching hours³¹). The most obvious gap here is the lack of an analytical subject such as film sound aesthetics for students of directing; it is also worth noticing the fact that all sound-related courses are taught in the first year, while the remaining years do not include any elements of sound education.

There seems to be a clear parallel in terms of difficulties connected with sound and film music education and those connected with film education in schools. These would include: a lack of the pre-acquired skill of analytical listening, logistic difficulties and lack of adequate competence of teachers. It has long been a subject of debate who should teach courses in film sound and music at universities. Due to the abovementioned gaps in curricula, upon graduating from film academies neither film scholars, nor musicologists, nor composers or music theorists possess adequate skills to teach these subjects, as these issues require knowledge both of films and music. Potential teachers also need to possess outstanding aural sensitivity and listening skills, which – due to their ephemeral quality – are hard to verbalise or describe in any specific terms.

²⁷ Being a widely renowned institution, the Film School in Lodz was selected in the previous article as the main representative example. Parallel situations can be observed in any other film schools in Poland (both state-owned and private).

²⁸ Detailed curricula are available on the academy's website: Filmschool.lodz.pl.

²⁹ Note the disproportion: film music courses account for one half of the entire time devoted to sound education, while it is legitimate to assume that the remaining courses also tackle the topic of film music.

³⁰ Detailed curricula are available on the academy's website: Filmschool.lodz.pl.

³¹ It is worth mentioning that students of editing learn more about sound than their colleagues pursuing a degree in directing. It is especially puzzling that the subject called "sound design" (according to the curriculum, it is the only course taught in part by a practising sound editor, Dr. habil. Joanna Napieralska) is addressed at film editing students. This may result from the current tendency in the film and television industry where film editors are often expected to be qualified to work with sound as well as with image. In most recent years, film music for students of directing was taught by Professor Marian Szukalski, who took over from the previous lecturer, Professor Henryk Kuźniak.

Another related issue is the problem with academic theory related to the topic. There are very few books on film sound and music available in Polish and none of them have earned the right to be deemed a complete survey of the topic. One canonical work is Zofia Lissa's *Estetyka muzyki filmowej* [Film Music Aesthetics] (1964), bridging the fields of film musicology and philosophy; other works by the same author are also worth reading. Another recommended author is Professor Alicja Helman – a musicologist and film scholar, researching issues such as the history and aesthetics of film music.³² Among newer works, it is worth mentioning Iwona Sowińska's *Dźwięki i obrazy. O słuchaniu filmów* [Sounds and Images: On Listening to Films] (2017).³³ Importantly, the scholar approaches sound as an integral part of films, not distinguishing film music at all; she also addresses several issues related to the perception of film sound. Finally, I would like to mention Anna Piotrowska's *O muzyce i filmie. Wprowadzenie do muzykologii filmowej* [On Music and Film: An Introduction to Film Musicology] (2014).³⁴

The texts mentioned above are dedicated to the issue of sound in general, with a tendency to focus more on film music.³⁵ The issue of sound is also addressed in many reference books and textbooks on film, such as *Podstawy wiedzy o filmie* [Basic Film Knowledge] by Alicja Helman and Andrzej Pitrus (2008),³⁶ the monumental work by Jerzy Płażewski *Język filmu* [Film Language] (1982) (though the book has been rejected by academia), internationally acclaimed *Film Art. An Introduction* by David Bordwell and Kristin Thompson (1990) and even the popular science book *Kino bez tajemnic* [Cinema Revealed] (2009).

On the other hand, in Poland³⁷ there still has not been a book which would comprehensively appraise film sound-related issues. In terms of sound editing, much valuable information can be found in Małgorzata Przedpełska-Bieniek's *Dźwięk w filmie* [Sound in Films] (2012); much hope was also raised by the Polish edition of David Lewis Yewdall's *Practical Art of Motion Picture Sound* (2011) – unfortunately, its jargon-based language and poor translation make it a text addressed only at a narrow group of advanced practitioners. There still has not been a worthy textbook, presenting an overview of aesthetic and theoretical issues connected with sound in films, supplemented by examples, which would

³² See Helman, 1964; 1966 and shorter articles published in branch journals.

³³ As well as other articles on film musicology; see Sowińska, 2006; 2013.

³⁴ Its additional merit is a detailed and expert description of film musicals (in the second part of the volume).

³⁵ At the same time, it is worth noticing that monographs devoted to oeuvres of particular directors seldom devote any space to the issue of film music – Krzysztof Kozłowski's book *Stanley Kubrick* (2013) being a notable exception.

³⁶ Chapters: *Dźwięk* [Sound] and *Music* [Muzyka]. The book's great advantage is supplementing theoretical discussion with sample film analysis, exemplifying the discussed phenomena.

³⁷ There are a number of such works available in English, relating both to film sound theory and analysis, and sound design practice. In Poland, however, these are not easily available and are often very expensive. Suffice to mention *Film Sound: Theory and Practise* edited by Elisabeth Weis and John Beltonon (1985) or works by Michel Chion, which have been translated into English. The quality of Polish editions (especially as far as the translation is concerned) is yet another problem.

assist film scholars, filmmakers and interested viewers in analysing such issues in an in-depth way.

Even though the above summary paints a pretty gloomy picture, it seems that recent years have brought some improvement. Film sound and film music-related issues are increasingly present at festivals and in the activities of various institutions offering film education programmes and events.³⁸ This concerns both popularising the topic among audiences and educating viewers from scratch, as well as training sessions addressed at professionals.

One of the first widely accessible initiatives of this kind was a new section at the T-Mobile International Film Festival, titled the New Horizons of Film Language. Its fourth edition in 2012 was organised under the heading “Sound in Films”. The screenings involved 10 interesting films³⁹ which were accompanied by meetings with filmmakers – not only directors describing their artistic goals but also sound designers, who perform the double role of carrying out the directors’ visions but also co-creating films.⁴⁰ The artists described, for instance, technological issues linked with film sound at various stages of film history (e.g. the director Piotr Szulkin talked about his film *Golem* [1979] and the sound designer Jacek Hamela focused on *Róża* directed by Wojciech Smarzowski [2011]) as well as opportunities for “artistic composition of sound”⁴¹ or profiling the viewers’ viewpoint/listening point through various sound techniques and devices. The cycle of meetings and discussions was accompanied by the premiere of the Polish edition of a seminal work on sound in films: *Audio-wizja. Dźwięk i obraz w kinie* [Audio-vision: Sound on Screen; original title: *L’audio-vision: Le son au cinéma*] by Michel Chion (2009).⁴²

A similar survey, focused on sound in documentary films, was conducted at the Camerimage festival in 2015. The festival’s section titled “Visions of Sound” included 12 documentary films (Polish and international), selected for their “creative use of sound, music and sound orchestration, serving as an additional commentary on the events presented in the films”, says Michał Dudziewicz, the documentary section’s curator (Dudziewicz). It is worth noticing that the section was offered to the audience as part of the International Festival of the Art of Cinematography, which is a typical industry event frequented for the most part by cinematographers

³⁸ The latter part of the article will present selected initiatives which, in my opinion, represent exceptional quality of teaching or prove especially important from our perspective. The list is by no means complete, but it can hope to present a survey of the most interesting sound-related events.

³⁹ The full list of discussed issues and presented films is available on the website Nowehoryzonty.pl.

⁴⁰ Interestingly, the festival catalogue included a special text titled *Mały alfabet dźwięku* [A Small Alphabet of Sound] written by the curator of the section, Jan Topolski, whose aim was to present the basic terms linked with film sound analysis (Topolski, 2012, pp. 221–231).

⁴¹ This term was coined by Professor Henryk Kuźniak when he described his own artistic activities in designing sound for the film *Na wylot* [Through] (1972, dir. Grzegorz Królikiewicz) (Kuźniak, 1995).

⁴² A comment must be made here regarding the very poor quality of the translation. While translating such a demanding work drawing from many artistic disciplines is certainly a very demanding task, the publisher should have submitted the text to a film sound specialist for revision. As it was not the case, the Polish text at times departs a great deal from Michel Chion’s original argument.

and directors. Another advantage of the survey was the selection of twelve contemporary films, all produced in 2014–2015, which clearly showed that the creative potential of sound is still being explored, developed and utilised, which adds to the broadening of the definition of documentary films as instances of “creative interpretation of reality”.⁴³

In 2015, at the same Camerimage festival, the Camerimage Special Prize for the cinematographer with an “exceptional visual sensitivity” went to the eminent American sound and image editor, Walter Murch. This is a telling choice: while the film industry seems to insist on separating these two professions, Walter Murch combines them in a masterful way. He is a multiple-Academy Award winner, including the Oscar for best editing and sound editing in Anthony Minghella’s *The English Patient* (1996). During his stay in Bydgoszcz, Murch gave talks and participated in meetings, where both image and sound-related issues were discussed.⁴⁴

Admittedly, as of yet there hasn’t been a festival focused uniquely on film sound; nevertheless, there are many popular events dedicated to film music. Next to local events focused on particular artists or composers⁴⁵ there are large international events of the kind. Among the most important are PGIING Transatlantyk Festival (formerly: Transatlantyk International Film and Music Festival) and the Film Music Festival in Cracow. The former, initiated in 2006 by Jan A.P. Kaczmarek, the Academy Award winner in 2005 for his music score for the film *Finding Neverland* (dir. Marc Foster), is meant to provide an “artistic platform which utilises music and film to strengthen the bonds between society, art and environment, stimulating discussion on current social issues” (Transatlantyk.org). Aside from film screenings and music events, the organisers offer a vast array of educational activities, such as meetings with artists (including composers), masterclasses and workshops for professional filmmakers;⁴⁶ there are also workshops addressed at children, teenagers and people with visual disabilities, as well as discussion panels⁴⁷ (Transatlantyk.org). It is also worth mentioning the yearly contests for composers: the Transatlantyk Instant Composition Contest, consisting of simultaneous

⁴³ The same idea lies behind DocFilmMusic International Competition – a relatively new event, though already viewed as prestigious, which has been organised for the last five years as part of the Krakow Film Festival. It is “the festival’s youngest contest, bringing together ten music documentaries from all over the world. DocFilmMusic proves that music documentary as a genre does not need to be limited to biopics on particular artists or groups – it can also offer unconventional formal experiments, interesting new approaches and journeys into yet deeper music stories” (Krakowfilmfestival.pl).

⁴⁴ This unique combination of competences can also be seen in his most popular book: *In the Blink of an Eye* (1995). In the book, the narrative juxtaposes comments on image and sound editing, focusing especially on their effect on the viewers.

⁴⁵ E.g. Krzysztof Komeda Film Music Festival, with its 8th edition organised in 2016. More details at: Fmfkk.pl.

⁴⁶ The full list of workshops offered during last year’s edition of the festival is available on the website Transatlantyk.org. From the perspective of the present discussion, it is especially worth mentioning the analytical workshop titled *Alice in Danny Elfman’s Wonderland: A Fantastic Combination of Music and Image*.

⁴⁷ The panel on audiobook sales titled *Film without Image: Radio Plays in Action* is especially worth noticing.

impromptu compositions of music to accompany a film fragment selected by the jury, as well as the Transatlantyk Film Music Competition, consisting of preparing and delivering original music to accompany a pre-selected film fragment (Transatlantyk.org).

While Transatlantyk seems addressed mostly at professionals, the Film Music Festival in Cracow is popular among film viewers especially enthusiastic about music. Co-organised by the RMF Classic radio channel, the festival has earned an excellent international reputation; as a result, guests include eminent filmmakers and film music composers from all over the world. Next to amazing live concerts (accompanied by screenings of films for which the music was originally composed), young composers can enjoy masterclasses and various workshops focused both on composing and producing film music. They are also welcome to enter the prestigious Young Talent Award contest – the winners have the chance to present their work to the festival audience but also to representatives of the national and international film and music industry. Apart from the workshops, the festival offers many other attractions for various age groups, including workshops and concerts addressed at the youngest viewers, as part of the action FMF 4 Kids, whose aim is to “introduce children to the world of film music, shaping their interests and sensitivity” (Krakow.pl). Significantly, the festival’s organiser (Kraków Festival Office) also carries out minor activities between subsequent editions of the festival, organising events not limited only to film music.

Next to festival concerts, an increasing number of special events focused on one particular artist (usually a composer) or topic (e.g. *Star Wars* music or James Bond franchise music) have appeared. One such example is *Hans Zimmer. A Film Music Concert* – the event was originally planned for November 2015, but huge interest inspired the decision to take the show on tour in 2016. It is worth noticing that such concerts are organised in large arenas with several thousand seats, and all the (rather expensive) tickets are sold out well before the events. Among other events scheduled for November 2016 there is the cycle *John Williams Tribute Show* – this time organised in Wrocław. Apart from special events dedicated to eminent artists there are popular shows combining popular film music hits, not limited to any one composer. Among such initiatives are: Film Music Concert series⁴⁸ and concerts of the Polish Film Music Orchestra conducted by Przemysław Pasternak,⁴⁹ whose repertoire includes popular songs from Polish films. Many people also buy records with film soundtracks.⁵⁰

⁴⁸ More details available on the website Koncertfilmowy.pl.

⁴⁹ More details available on the website Polmus.com.

⁵⁰ Especially those from Hollywood films; nevertheless, there are notable exceptions, e.g. the soundtrack from the film *Excentrycy, czyli po słonecznej stronie ulicy* [Eccentrics, or the Bright Side of the Street] (2015, dir. Janusz Majewski) sold over 15,000 copies. The success of both the record and the film (many reviewers commented on the role and quality of its music) inspired the creation of a musical based on jazz standards composed for the film (*Król Swingu* [The King of Swing] directed by Sebastian Gonciarz, music directed by Wiesław Pieregorólka, which is planned to premiere on 8 April 2016 at Hala Stulecia concert hall in Wrocław).

Another type of initiative aimed at promoting film music are silent film screenings with live accompaniment, which are becoming increasingly popular and are organised more and more often both by local cinemas and as live film music tours. Arguably, such initiatives prove that visual and sound layers of film are separate entities; nevertheless, considering the multiplicity of strategies applied by contemporary artists to supplement silent films with sound or music, these may prove a perfect point of departure for a discussion on the changing role of music (and sound in general) in films.

Among the most interesting events of the kind are the Silent Cinema Festival, a cyclical event held at the Iluzjon cinema in Warsaw, and the yearly Silent Film Festival at Kino Pod Baranami in Cracow. An interesting grassroots initiative is the avant-garde group Niemy Movie⁵¹ [Silent Movie], which designs sound (not limited to music!) for various silent films and presents their work upon invitation in cinemas⁵² and other cultural/entertainment institutions (e.g. various clubs in Warsaw).

Film sound education is not limited, however, to promoting film music and transmitting knowledge about it. Apart from the thematic sections and related film screenings mentioned above, there are multiple local initiatives focused on film sound in general. Among those, it is especially worth noticing the educational activity of the National Audiovisual Institute (NInA) in Warsaw. In autumn 2015 the Institute hosted a series of film screenings and meetings with authors of the best documentary and feature films of the year under the joint title: *The Buzz about Polish Film*. The project's curator, film journalist Aleksandra Salwa, invited film directors and sound editors who acquainted the audience with the intricacies of film sound design. Despite the curator's doubts regarding her competence regarding film sound,⁵³ the discussions proved a considerable success; especially due to their accessibility and simplicity of terminology used, which allowed every audience member to follow the argument. The event's huge popularity was confirmed when there were not enough seats to accommodate all the people eager to participate; another visible mark of success were the long discussions with guests, running late into the evening and often transcending the topic of film sound aesthetics.

There are also multiple industry initiatives aimed at raising the awareness and level of knowledge regarding film sound among professional filmmakers. A leading initiative of the kind is the Film 1,2 Society, especially popular among young filmmakers. Following the sound designer Paulina Bocheńska's lead, cyclical film sound workshops are held in Lodz in cooperation with Toya Studios. The workshops are open to all candidates who can justify their interest. Among workshop leaders, discussing various issues linked with film sound (through case studies, talks, workshops, Q&A sessions), are eminent specialists such as Jacek Hamela,

⁵¹ More details available on the website NiemyMovie.com.

⁵² E.g. the cycle *Niemy Movie* at the Praha Cinema (Kinopraha.pl).

⁵³ She expressed those doubts in a conversation we had, stressing that her main goal was to initiate a discussion on a subject that seems slightly overlooked in the general discussion on films.

Agata Chodyra, Marcin Lenarczyk, Michał Kosterkiewicz, Piotr Knop and many others. Significantly, the workshops also involve meetings with film producers, lawyers, film editors and scriptwriters, during which participants can discuss various aspects of film sound design and editing. This initiative is reflected during the “Youth and Film” Film Debut Festival in Koszalin, where filmmakers invited by Toya Studios conduct workshops and discussion panels focused on sound in films.

Considering the high, often world-class level of artistic achievements presented by Polish film sound and music designers, the negative aspects of film sound and music education discussed in the first part of the present article must give us pause. There can be no doubt that much hard work is needed to improve the current state of affairs, which would allow future generations to acquire the necessary visual, conversational, but also aural skills in the process of education. While music is generally very important in terms of harmonious development of human beings, it is especially crucial with respect to film education.

The current state of affairs regarding film sound and music education leaves much to be desired. Most importantly, we need to promote general sound and music education, teaching young people to receive and decode various aural stimuli. As far as films are concerned, it is important to explain the coexistence and interdependence of the two layers of audiovisual works: the image and the sound, both to audiences (including teachers, film educators and students) and to filmmakers. While existing initiatives give some hope for improvement, legislators still need to change their attitude to general sound education.

As Leopold Blaustein pointed out in 1936:

it may be easy to perceive films – but it is not equivocal with perceiving their aesthetic value. The latter demands certain aesthetic education [...]. While taste may develop independently in a few individuals, most young people can acquire it only as a result of teachers’ active work in shaping their perception of films (Depta, 1979, p. 83).

Blaustein’s words, still relevant in 2016, are especially true when it comes to aural education and aesthetic competence with reference to film sound. Paraphrasing Michel Chion’s words, it is not enough to “see” films; in the age of technological progress, following the sound revolution in cinema, and constant broadening of aesthetic horizons, films must be also – and perhaps above all – heard. Only active reception on both these levels offers the chance to absorb film works in their entirety and perceive them fully and completely.

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Summary

The paper presents a comprehensive overview of the issues of the broadly defined audial education (how to listen), with special regard to its meaning in the need of film education. Beginning with comments on the specificity of contemporary audiovisual culture and on the role of education in the matters of listening (including music education) in general as well as professional education, the author analyses the consequences of this state concerning incomplete film perception and interpretation resulting from underestimating the role of its audial layer. In the second part of the article the author points to and describes certain important initiatives aimed at the improvement of the previously shown negative situation.

Keywords: film literacy, film education

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A Dangerous Method? The Use of Film in the Therapeutic Process

Preliminary Remarks

Even though films were used in therapy as early as in the case of World War II traumatised American soldiers,¹ cinema therapy is one of the newest methods applied in art therapy (especially in Poland²). This may be attributed to the fact that its efficiency has not yet been confirmed, partly because of the lack of suitable research methodology. Nevertheless, in the United States, where cinema therapy has been developing most extensively, a self-evaluation survey conducted among therapists³ revealed that 67% have observed positive effects of cinema therapy. It should be noted, however, that cinema therapy is used as an additional resource, and thus it should not be treated as an independent therapeutic method, not withstanding the enthusiasm of some experts who promote the idea of miracles of self-therapy.

¹ The first article on the subject can be found in the *Journal of Clinical Psychology* of 1946. It was the first recorded attempt to use film in psychotherapy – in treating depression in this particular case (Rubin, Katz, 1946; Kozubek, 2016b, p. 31). I would like to express my thanks to Małgorzata Kozubek for sharing the book *Filmoterapia. Teoria i praktyka* [Cinema therapy. Theory and Practice] before it was released by the publisher as *Filmoterapia* [Cinema therapy].

² Despite the fact that the term “cinema therapy” was used by Marek Haltof in his article *Kinoterapia – przeżyjmy katastrofę* [Cinema Therapy. Let's Survive a Catastrophe] (1985), Polish academic texts on the topic have only begun appearing recently. It is worth noticing the terminological difference: even though the terms “*filmoterapia*” [film therapy] and “*kinoterapia*” [cinema therapy] are often used interchangeably, Haltof defined the latter as pertaining to the entirety of the cinematic experience, including the aspect of watching films together with other members of the audience.

³ The group consisted of 827 psychologists belonging to the American Psychological Association (APA). Requirements for participation were listed as follows: working within the US, being a certified psychotherapist and declaring clinical practice as the main source of income (Ejsmont, Mańkowski, 2014).

First of all, it is essential to specify the meaning of the term. Cinema therapy requires the presence of a psychologist, who, as Małgorzata Kozubek notices, “performs an analysis of film characters as if they were real people”. As Kozubek explains, “everything that can be said about the socialising, educating, rehabilitating and model-providing role of films can be expressed without referring to cinema therapy” (Kozubek, 2014). This is a very relevant remark, as it seems that in Poland we can observe a tendency to simplify matters and label many film-related activities as cinema therapy, which thus becomes an umbrella term for many different activities exploring the educational potential of films. These activities are often conducted by foundations, culture centres and social welfare centres, but school teachers are also encouraged to use films in their work. I would like to review the scale of activities identified as cinema therapy, drawing attention to the fact that the term is often used in an unjustified manner, which may misinform those interested in this method. My description will be limited for obvious reasons and I will mostly focus on enumerating various initiatives, as the film therapeutic process and working with film should be perceived as incidental and ephemeral in nature.

Subsequently, I will offer some reflections on the ideological implications of this method, placing it in the context of a wider therapeutic culture. I will refer to a number of texts available on the topic, as these can be treated as potential guideposts for those interested in this issue. It should be noted, however, that not all of these texts are easily obtainable, which may also have influenced the way in which cinema therapy is perceived in Poland. Much popularisation work in this respect has been done by online projects but these are also occasionally guilty of unnecessary simplifications. Even though educators are usually equipped with a different set of skills and competences than psychologists or professional therapists, most readily available materials refer to using films in working with teenagers and children and have been developed for the purpose of being used by schools. These materials will be my main focus in the present article. I will describe dangers involved in uninformed usage of the method, which usually stems from relying on simplified and insufficiently developed lesson plans. This leads to the reflection that cinema therapy can be framed in the broader context of film and media education in Poland, which is dominated by a utilitarian and reductionist approach to film. Internet message boards expose a dire need for educating viewers, which is a phenomenon related to a broader issue (which I am only going to touch upon), namely that of education in humanities in general.

How to Work with Films?

It is usually said that the method of working with film as one of the branches of art therapy has been developed largely based on bibliotherapy, which means that it also inherited some of the inadequacies of the earlier technique. The origins of cinema therapy ran in parallel with those of film studies as an academic discipline

in Poland. Significantly, the latter also sprang from literary studies and adopted methods of literary analysis. But although over the years film studies have become an independent area of study (even if still perceived as “less demanding”), cinema therapy is still much entangled in literary analysis. Therefore, it is worth referring to its bibliotherapeutic roots and reviewing various stages of the therapeutic use of literature:

1. Independent reading, watching and listening to suitably selected bibliotherapeutic units (books, excerpts, alternative reading materials, theatre and film adaptations etc.).
2. Identification with the protagonist, inducing a certain emotional response (either positive or negative). This can result in either relaxation or emotional stimulation.
3. Catharsis, or purification – inducing a state which culminates in experiencing relief and allowing the reader to release tension.
4. Insight – the reader analyses their problems on their own or with the assistance of a therapist.
5. The desired outcome of bibliotherapy is a change in behaviours or attitudes of the person undergoing therapy (Borecka, Wontarowska-Roter, 2003, p. 49).

The above description – which, obviously, presents bibliotherapeutic process in a shortened and slightly simplified way – is undoubtedly somewhat naïve, which perhaps can be attributed to the authors’ desire to present the method in such a way as to convince the readers of its efficiency and encourage them to use it. Still, the authors’ optimism seems slightly exaggerated – it is hard to imagine that reading books would really induce shifts in a person’s attitudes.

Cinema therapists insist that using films in the therapeutic process is often easier than using books; it is also often more efficient, as films are “less time-consuming and more easily available to a large number of viewers” (Dermer, 2000; Ejsmont, Mańkowski, 2014). Here again, even if it is done with good intentions, we can trace a suggestion that film is a less demanding medium than literature.

Krzysztof Wawrzyn notices that:

first and foremost, the work in question needs to appeal to a viewer’s emotions. Through their therapeutic influence, films help viewers understand the world and various problems, including their own. Visualisation leads to the realisation of one’s needs and desires as well as assisting in accepting oneself and others. Due to their multisensory representation of reality, films stimulate our senses. In-depth analysis of films leads to a deeper understanding of the world, social issues and interpersonal relations; it develops one’s personality, facilitates self-expression and assists in interpreting and solving various dilemmas (Wawrzyn, 2007).

In contrast to art therapy methods based on music and visual arts, in the case of narrative-based works (e.g. feature films) the crucial element is that of catharsis, mostly based on projection-identification mechanisms.⁴ The pivotal role of catharsis in the process has frequently been commented upon.⁵ Dawid Bałutowski (following Fuat Ulus) defines projection as mapping one's own feelings, thoughts and beliefs onto a fictional character, combined with identification, i.e. noticing similarities between oneself and the character in question, accepting "some elements of that character as one's own" (Bałutowski, 2010, p. 35). The author believes that there is also another possibility, namely that of rejecting the character. An emotional approach is important with respect to the processing of information, conditioning the viewers' conclusions and reflections (Bałutowski, 2010, p. 35). On the one hand, viewers/patients can use this mechanism to distance themselves from their problems – therapists using this method admit that patients often find it easier to discuss film characters than themselves (Zembowicz, 2016; Bałutowski, 2010, p. 36). On the other hand, becoming involved in a film plot decreases the feeling of isolation and uniqueness of one's situation, which in turn can help the patient to confront their problem (Ejsmont, Mańkowski, 2014). Bałutowski enumerates mechanisms occurring while watching films, starting from dissociation (i.e. the distance mentioned above), through identification to internalisation ("we are no longer deploring the fate of the protagonist but rather lament over our own situation") (Bałutowski, 2010, p. 36). The essential role in the process is ascribed to the specialist who assists the viewer in handling emotions awoken by the film, in such a way as to make them not repressed but rather processed: "the role of a cinema therapist consists of assisting in the latter stages of the process discussed above, namely transference, which here can be understood as transgressing from our bond with a fictional character into reality" (Bałutowski, 2010, p. 37). A qualified person – a therapist, psychologist, educator – performs an essential role in the process and therefore they should be equipped with the right set of skills and tools. This is not just about preparing a good plan for a cinema therapy session; it is also about certain personality traits, such as empathy and willingness to understand others, but also, in my opinion, about a capacity for critical reasoning and distancing oneself from both the film and the issue under discussion. The key word here seems to be attentiveness – referring both to selecting the right film for a given set of people and to the actual analysis of that film. A therapist should be capable of identifying a problem but they should also know the viewers' expectations, temperaments,

⁴ As Małgorzata Kozubek rightly points out, in the context of cinema therapy these concepts are usually interpreted in a more common way as identification with the protagonist, contrary to the film theory discourse which is firmly rooted in Lacan's psychoanalysis. "In the psychoanalytic approach, the emphasis is put on the viewer's identification with themselves as a pure act of perception. While watching, the viewer initially projects their incorporeal perceptive potential onto the film, only to subsequently identify with it in order to participate in its transition into the world of the film" (Kozubek, 2016b, p. 301).

⁵ During a meeting of the ThinkFilm discussion club on 6 May 2016, Małgorzata Kozubek explained that using avant-garde cinema is a rather tricky way of working with one's subconscious. Such an approach would require a large team of researchers, including music therapists and people who would analyse non-narrative elements.

personalities and moods, as these are crucial in terms of eliciting a positive response (Wawrzyn, 2007). As Wawrzyn points out, in some cases “professional diagnosis followed by the right kind of assistance, including psychotherapy and pharmacotherapy, is indispensable. Watching films cannot replace any of the aforementioned treatments, but it can bring positive therapeutic results in terms of easing the patient’s anxiety” (Wawrzyn, 2007). We should also remember that cinema therapy is not limited to after-screening discussions – its efforts need to be continued and extended through persistent work (Kozubek, 2016a).

Agata Ejsmont and Łukasz Majkowski enumerate the following steps necessary for the right selection of film material:

- Identify the problem and therapeutic goals.
- Identify the patients’ strong sides.
- Identify similarities and differences between the patients and film protagonists as well as their corresponding problems. Consider whether your patients would understand the issues tackled by the film.
- Consider the differences (in terms of culture, race, ethnicity, socio-economic status, gender and sexual orientation).
- Select the right film.⁶

The next task should be determining who should watch the film (parents, children, the entire family) and making sure that the patients have access to the necessary equipment as well as the film itself. This is the application stage. Here are specific suggestions concerning this stage:

- The therapist needs to watch the film before showing it to their patients.
- If for some reason the patients cannot access the film in question, the therapist should assist them in obtaining a copy (although this issue is controversial in the light of copyright issues).
- The therapist should decide where and with whom the film should be watched.
- After the film has been watched, it is the therapist’s task to observe the reaction of the patient or the family (Ejsmont, Mańkowski, 2014).

The points listed above summarise how one needs to prepare for work based on film materials but also for all kinds of therapeutic work. They reveal the complexity of the process and stress the need for suitable preparation.

⁶ “Because of the process of projection-identification, which is a crucial condition for cinema therapy, it is especially important to select the right film based on the main characters; it is the therapist’s/ educator’s task to make the right choice. Usually film characters are similar in some respect to the people undergoing therapy” (Kozubek, 2016b, p. 230).

Practical Application and Terminological Problem

Cinema therapy is an interdisciplinary method that should draw from combined experiences of specialists in various fields: psychologists and educators, film scholars, cultural managers, therapists and psychiatrists as well as filmmakers. This is well understood by educators contributing to the website Kinoterapia.pl, who cooperate with various foundations, including the very active Generator Foundation. The website includes many interviews with psychologists, psychiatrists, film studies specialists, film critics and filmmakers. The specialists invited by Filmoteka Szkolna [Film Library] to cooperate, created a set of lesson plans (supplemented with teaching aids) based on films made available through the programme.

Lesson plans made available on the Film Library's website are divided into the following categories:

“Interpersonal Intelligence” – materials on films that stimulate self-reflection, develop self-awareness and allow students to confront their real needs and desires. [...]

“Interpersonal Competences” – [...] developing skills such as listening, empathy, cooperation, identification and problem solving.

“Prevention” [...] (Filmotekaszkolna.pl).

The lesson plans are labelled according to category and explained in detail. They are attributed to specific educational levels (lower- and upper-secondary school) and occasionally include an educator's commentary – for instance, in the case of a lesson on marriage and relationships, where attention is drawn to the fact that the film includes nudity and illustration of sex. It is the role of the teacher to explore the potential of the film in a discussion, directing the students' attention so as to avoid them concentrating merely on the sexual content (Badziukiewicz). Other items of information include: time needed, educational goals (or sometimes key words), teaching techniques (such as brainstorming, moderated discussion, group work, discussion in groups, as well as role playing and photography projects); sometimes teaching aids are provided as well. Many lesson plans include suggested homework. It should be noted that selected films are very varied (including documentaries, animated films, short and full-length films); sometimes these films are very demanding, for instance *Tango* (1980, dir. Zbigniew Rybczyński) suggested for a discussion on identity and social roles, or controversial, e.g. *Wesele* [The Wedding] (2004, dir. Wojciech Smarzowski), paired with a discussion on values. The author of this particular lesson plan, Dawid Bałutowski, puts forward the following educational goals to be fulfilled during the class:

- to become more aware of the importance of realising one's set of values;
- to realise one's hierarchy of values as well as the origins and meanings of one's values;
- to pinpoint real examples of following values in one's life;

- to foster the attitude of tolerance and openness towards different sets of values (Bałutowski).

Each lesson is broken down into several parts (each part is set for a specific duration) and follows a clear pattern; nevertheless, the plans also leave scope for teachers' individual creativity and identifying unpredictable issues which could emerge during the discussion. But what seems most important is the attentiveness with respect to films that serve as points of departure for some serious discussions, often transgressing the scope of issues addressed by the films. Proposed teaching techniques and topics for discussion are supposed to foster deep reflection instead of superficial readings. As a result, a lesson on ageing will tackle not only the passing of time and death but also the problem of ageism. Significantly, however, film content is being discussed rather than cinematic forms. Of course, it should be remembered that in this particular case films are used as educational tools, and the lessons are meant to expand students' social skills rather than their knowledge on film; nevertheless, it seems that it would be a good idea to supplement lesson plans with questions regarding what form is used, and why this particular one, to address the film's issues – rather than stop at just identifying the main problems presented in the film. Such an approach would no doubt require presenting certain formal issues in lesson plans in order to assist teachers who may not feel sufficiently competent in film analysis. I am by no means suggesting that educational sessions should be replaced with lessons on film analysis. I am well aware that this is not the point. Still, addressing issues such as subjectification or formal devices used for exposing or hiding it may not only help students understand certain films but also provide an interesting point of departure for further discussion.

With relation to the abovementioned programme, it is worth asking the questions which I delineated in the introduction. Can school lessons exploring the educational potential of films be described as cinema therapy? Are teachers sufficiently prepared to supervise cinema therapy sessions? My guess would be that usually they are not. In some cases, the authors of lesson plans suggest that requesting the presence of a school psychologist would be useful. Lesson topics may correspond with problems actually occurring within a given group; still, it seems to me that describing form period (which is normally dedicated to emotional education or preventing various problems arising, rather than solving those that actually exist, as is done in therapy) using films as a teaching aid as “cinema therapy” is an exaggeration.

A project similar to the one discussed above is *Filmowe pogotowie wychowawcze* [Educational Film Ambulance], which consists of a series of educational materials made available on the website of *Edukacja Filmowa* [Film Education]. There are 13 lesson plans focused on issues frequently occurring in class. This is how the project is described by its coordinators:

What to do when serious problems arise in class? There's a surge of emotions after some recent Facebook posts or someone got into a fistfight? In case of

emergency (and in all other situations) please feel free to use the Educational Film Ambulance. What we recommend is the well-proven method (used in education as well as psychology) of visualising problems and distancing oneself from it through analysing the actions of fictional characters (EdukacjaFilmowa.pl).

Importantly, the authors appeal to techniques used in psychology, which is treated as a field of expert knowledge. Every lesson plan is recommended for a specific subject (e.g. form period, knowledge about society, ethics or religion). All films used in the project are either available online or included in the Film Library film set. The materials involve the recommended age group, important details concerning the film (genre, director and director's bio, year of production and country of origin, duration and important awards won), its description, topics for discussion, suggested questions and teaching techniques. Here, lesson plans are more sketchy and rely to a greater degree on teachers' competences; even so, they include not only general issues and questions exploring the problems addressed by the films, but also such aspects as genre conventions, film techniques applied by artists or the role of music. As we can see, film form is also taken into consideration and films are supposed to not only trigger discussions on plots and addressed issues but also to educate students to be conscious film viewers. Interestingly, films are supposed to ease tensions and solve problems. Of course, this is the common denominator of all projects under consideration here; still, in this case we are dealing with an initiative that does not call itself cinema therapy (which, in the light of my abovementioned objections, is an achievement in itself), even if it relies on a presupposition that films can be used as helpful tools in addressing complex issues such as teenage sex and adoption. This optimistic assumption helps popularise the use of film in schools – and is not only limited to film adaptations of books on the compulsory reading list.

Another interesting example, and very different from the previous ones, is *Filmoterapia planowa* [Film Set Cinema Therapy] conducted by Marcin Kondraciuk as part of the activities of WROTA Gliwice Film Club and the Occupational Therapy Workshop. Since 2007, Kondraciuk has been working with people with disabilities whose situation inspired him to take action. It was Kondraciuk's reflection that even though the activities usually performed by people with disabilities as part of the workshop are undoubtedly useful, "these activities do not take them outside. As a result, people with disabilities are still isolated from the rest of society" (Kondraciuk). Hence the idea to encourage workshop participants to create their own film with the assistance of professionals. Each stage of these projects – e.g. writing screenplays, acting, composing frames, shooting and editing – requires cooperation. This is how Kondraciuk himself describes the initiative:

film set cinema therapy is a response to therapy that is limited to indoor sessions – our sessions require field trips to film sets and force cooperation between filmmakers, volunteers, actors, technicians, etc., both with and without disabilities. [...] [Our] work on the film set is meant to socialise

people both ways; it is a process in which people with and without disabilities have an impact on one another through shared work. The creative process and looking for answers together allows participants to bond and understand one another. In situations that require teamwork and mutual dependence, there is a chance for building respect and working towards a desired final outcome, which is a healthy situation in which a person with disability can clearly express their needs and find themselves in various situations (Kondraciuk, 2014).

In the aftermath of the initiative, the Door Film Festival (Festiwal Filmowy Drzwi) was created. The Festival incorporates independent and student films and opens up space for young filmmakers confronting disability (Kondraciuk). Kondraciuk, who is the Festival's artistic director, lists two main objectives of the event: first, active participation of people with disabilities in the organisation of the festival, and their actual presence during the event; second, an atmosphere that minimises the distance between organisers, guests, viewers and volunteers (Kondraciuk, 2014). He notices that very often the main problem for people with disabilities are the people around them who limit their opportunities and insist on assisting them (which is often the case with overprotective parents). Even though these people are motivated by willingness to help and prevent painful experiences, in Kondraciuk's view such behaviour can often bring more harm than good. The Festival's mission also lies in informing healthy people about diseases and encouraging them to change their perception of disability. The term cinema therapy is here associated with occupational therapy consisting of social and professional rehabilitation. It assists people's development in order to help them "regain lost functions and skills, or, in the case of incurable diseases, replace them with other sets of skills. Occupational therapy is one of the forms of rehabilitation treatment" (Milanowska, 2003). It should be remembered, however, that cinema therapy requires the presence of a psychologist or educator; again, it is a case of abusing the term. It seems that many film-related activities – either practical or focused solely on viewing (even in the case of individual watching, presented as self-therapy) – usurp the right to this label.

The Issue of Therapeutic Culture and “Prescription Films”

As Małgorzata Kozubek suggests, cinema therapy is usually applied as self-therapy, and it is recommended as such in numerous self-help books (Kozubek, 2016b, p. 79), including (occasionally absurd) lists of “prescription films”, which are said to solve virtually all one's problems without any need of consulting a therapist or leaving one's home. Such books usually include thematic lists and sample questions for individual reflection, which are supposed to miraculously “heal your life”.⁷ The first book of this kind was Gary Solomon's *The Motion Picture Prescription. Watch This Movie and Call Me in the Morning. 200 Movies*

⁷ I am referring to the popular self-help book by Louise L. Hay, *You Can Heal Your Life* (1984).

to *Help You Heal Life's Problems* (1995). This title started a whole series of books by the same author, but also gave rise to a whole genre (according to Kozubek, since then over 30 other similar books have been published!). Solomon himself assumed the title of the Movie Doctor (which he turned into a registered trademark).

The rise in the number of such titles, which is of course worth considering, does not translate into greater originality: most books are modelled on those previously published, replicating ideas and “healing film” lists. All texts quote the same benefits of cinema therapy: finding tips and patterns of behavior one could follow in one’s own life, stimulating exploration of selected problems, gaining more insight into one’s own problems (based on considering alternative solutions), viewing one’s problems from a distance, reformulating them and changing their definitions, learning to solve conflicts, gaining a better understanding of one’s behaviour and emotions, increasing motivation, understanding others better, developing empathy, etc. Significantly, these benefits are both generally perceived as valuable and vague enough to elude any specific verification (Kozubek, 2016b, p. 81).

Analysing the covers of cinema therapy self-help books, Kozubek draws our attention to blurbs used by the publishers, which appeal to potential buyers through the promise of a method that is new and tested at the same time; on top of that, the method is presented as simple and efficient (Kozubek, 2016b, p. 83). Self-help books and therapeutic culture provide the broadest context for cinema therapy, as described by Kozubek. Therapeutics, grounded in a complex system of counselling and expert opinions, is a direct product of culture founded on individualism (Jacyno, 2007) and composed of techniques of self-realisation, i.e. pursuing identity as a project. Viewed from such a perspective, life is managed like a business venture. As Małgorzata Jacyno explains, being a subject requires becoming increasingly professionalised; “individuals need to take care of themselves and manage themselves – no one can take this over for them” (Jacyno, 2007, p. 217). Allegedly to broaden the autonomy, new self-discipline techniques are applied and everyone is obliged to obtain better and better qualifications in being oneself: “planning one’s life, performing introspection, and living in the light of the truth about oneself” (Jacyno, 2007, p. 211). This is all, of course, done by means of suggestion, “velvet violence”, which is much more efficient than actual coercion. “Business culture forces a differentiation between ordinary, self-reliant, responsible individuals and those lacking in every respect” (Jacyno, 2007, p. 211) and who should be resocialised – “the actual subject of many training sessions and workshops are not so much new professional qualifications but rather gaining skills in being a subject” (Jacyno, 2007, p. 213). Jacyno concludes that therapy has become a marker of all healthy relationships (as every relationship undergoes constant “observation and diagnosis” [Jacyno, 2007, p. 224]), which should assist the process of “self-fulfilment and auto-transformation of every individual” (Jacyno, 2007, p. 225) and be based on communication. Communication is viewed as therapeutic and

beneficial; it offers hope for recreating true connections (Jacyno, 2007, p. 231). As a result, it has become a “universal treatment” for isolation and alienation; it is supposed to “assist individualisation and at the same time eliminate all damage which it involves” (Jacyno, 2007, p. 231). Still, as Jacyno insists, communication is often overrated in therapeutic discourse – it often “replaces a relationship rather than heals it” (Jacyno, 2007, p. 233). Jacyno also draws our attention to a shift which can be detected in recent self-help books:

the promise of reinforcing the ego and transforming neurosis into ordinary human unhappiness is replaced by a promise of successful – and, when needs be, also miraculous – solving of all problems. Love, money, health and an end to all oppression are within the reach of everyone approaching themselves in the correct way. This correct approach can be expressed through undergoing self-therapy or therapy. The most important element is self-acceptance, which fuels actions aimed at obtaining various things : love, money, health and freedom; it can also “magically attract” these qualities. Starting a new life from scratch, healing from an incurable disease, meeting the love of one’s life, averting bad luck – it is all within one’s reach. The correct attitude to oneself can work miracles and becomes the starting point for changes whose scope or pace can come as a surprise “even to therapists” (Jacyno, 2007, p. 229).

Renata Salecl shows that the most fundamental belief in modern society is that “happiness and self-fulfilment should be our uppermost goals” (Salecl, 2013, p. 30). In Salecl’s view, it is capitalism that, feeding on people’s sense of imperfection, forces them to keep making choices in order to improve their lives. “[E]verything has become the subject of informed decisions, which should be made in such a way as to come as close as possible to the ideal of happiness and fulfilment promoted by society [...]. We are all encouraged to behave like corporations – we should have long-term goals, undertake long-term economic actions, be flexible, and keep restructuring our life enterprise, undertaking risks with the view to gaining larger profits” (Salecl, 2013, pp. 35–36). In such a framework, life becomes “a series of choices and potential changes” (Salecl, 2013, p. 31). Salecl refers to the story of an IT company manager who had to lay off all his interns. During the final conversation, one of the interns sat with a notepad in hand: he wanted to know what he had done wrong so that he could avoid making the same mistake in his future job and become a better employee. “Not so long ago, a person who was fired from their job would blame that situation on external circumstances. Today, we feel forced to attribute responsibility to ourselves; we want to understand why we were unable to keep that job”, explains Salecl, emphasising the role of evaluation, or rather self-evaluation, also outside the workplace (Salecl, 2013, p. 37). The process of evaluation and supervision, crucial for industrial production processes, has become internalised as a way of controlling our behaviour”; as a result, people become their own juries, sustaining the belief that they need to keep doing better and better, reprogramming themselves and treating life as

a perpetual investment (Salecl, 2013, pp. 37–38). Therapeutic culture also invades the sphere of relationships and emotions, creating a sense that these, too, can be rationally managed. “When more and more people believe that everything that happens in our lives is a matter of the choices we make, and as we keep making our choices ourselves, we are beginning to think that love and sex can be managed just as easily as, for instance, a career or holidays” (Salecl, 2013, p. 40).

This ideology has been so successfully internalised that we become anxious whenever our lives seem insufficiently close to our “ideal” – we instantly feel the need to do something about it, to improve it somehow, even if it is not necessary from the individual’s point of view. In his book *Kultura manii* [A Culture of Mania], Tomasz Olchanowski explains that “under cover of psychology and several psychologically-sounding terms (such as taking responsibility for one’s life, entitlement mentality, focusing on the task), we in fact receive politics (conservative and repressing)” (Olchanowski, 2016, p. 47). Psychotherapy has become a system of external discipline and coercion in the service of a political power; as a result, individuals “fall into the trap of self-exploitation and exhausting self-discipline, exploiting one’s body and spirit”, at the same time losing the ability to “sustain tensions and frustrations” (Olchanowski, 2016, p. 49). Self-fulfilment is sought for in numerous consumer products which promise satisfaction but cannot give any – the same description applies to the overabundance of self-help books, which actually do not solve any problems. Psychology has become an ideology in its own right, turning psychotherapy into a way of “producing obedient consumers and workers” (Olchanowski, 2016, p. 61). In the era of the tyranny of choice, we need not only directions but also experts who can lead us by the hand, taking over some responsibility for our decisions – it can be argued that this explains the immense popularity of self-help books, offering fast and supposedly efficient solutions to people’s problems (Kędzierska, 2005). It goes without saying that all narratives of this kind should be taken with a pinch of salt – including those concerning the role of films and their healing potential.

Cinema Therapy Literature in Poland

Specialists working with film recommend Dawid Bałutowski’s book *Jak oglądać filmy z młodzieżą: film fabularny w psychoedukacji, terapii, profilaktyce* [How to Watch Films with Teenagers. Feature Films in Psychoeducation, Therapy and Prevention]. The book was published in 2010 by Fraszka Edukacyjna and it is not easily available (according to the NUKAT database, it is available in only 19 libraries throughout the country; even the National Library hasn’t got a copy);⁸ as

⁸ I would like to express my thanks to the Library of the Faculty of Education at the University of Warsaw for allowing me to access their shelves during summer holidays. I am also indebted to Lucyna Ziembowicz from the Generator Foundation for recommending this book to me. I also recommend Dawid Bałutowski’s article *Jak oglądać filmy z młodzieżą. Perspektywa psychologiczna* [How to Watch Films with Teenagers. A Psychological Perspective], available through the Film Library (Filmoteka Szkolna).

a result this title is less well known than two others by Ewa Warmuz-Warmuzińska on the same subject. Bałutowski's book is a perfect reference book for all those working with young people. It helps develop lesson plans, explains how to deal with difficult behaviours, control the situation during discussion sessions and encourage participants to be more involved. The book also contains an appendix listing suggested films/TV series grouped according to different values connected with being within a group (acceptance, openness, good communication, support, expressing emotions, honesty, cooperation). The author does not provide an extensive list of titles; instead, he shows how to decipher film texts so as to discover and explore various topics (not always obvious – for instance, the issue of cooperation is discussed on the example of *The Good, the Bad and the Ugly* [1966, dir. Sergio Leone]). Bałutowski encourages teachers to examine scenes in detail and ask questions concerning the participants' experience as well as those related directly to the context (for instance, "how can we foster cooperation in our class"? [Bałutowski, 2010, p. 116]). As we can see, Bałutowski's book is addressed at people working with teenagers. It helps them face various challenges potentially triggered by discussing tough topics and stimulates successful communication. Importantly, again, the book does not refer to cinema therapy in its title, even though it contains a whole chapter devoted to this issue. In the chapter, the author relates the origins and development of the cinema therapeutic process, stresses the importance of well-chosen film material and finally enumerates two essential conditions that need to be met by people undergoing cinema therapy: an ability to assimilate and process information as well as emotional integration, enabling them to "emotionally experience films without any risk of nervous breakdown or decompensation" (Bałutowski, 2010, p. 37). It is, of course, difficult to predict to what extent experiences described by Bałutowski occur at subsequent stages;⁹ still, it can be seen that the author is very hopeful about the proposed method. He explains that watching films may trigger many complex emotional processes, which, he believes, is related to the viewers' emotional involvement in the plot. In his book, Bałutowski does not refer to any formal devices.

In Poland, the most easily obtainable book on cinema therapy is Ewa Warmuz-Warmuzińska's *Filmoterapia w edukacji i terapii dzieci i młodzieży szkolnej oraz dorosłych* [Cinema Therapy in Education and the Therapy of Children, Students and Adults] (2013). Warmuz-Warmuzińska also published another book: *Filmoterapia. Scenariusze zajęć w edukacji filmowej dzieci i dorosłych* [Cinema Therapy. Session Plans for Film Education Addressed at Children and Adults] (2015). The first one provides an introduction to the topic and follows the American pattern, including an extensive list of titles divided according to topics, as well as a number of sample lesson plans. My reservations concern the very sketchy description of films and short lists of questions for discussion. Film

⁹ For instance, "when watching a romantic comedy [...] we are in fact cheering for ourselves, because we are beginning to hope that our lives may also change. Similarly, our anger towards a film parent neglecting their child may in fact be directed at our own parents who perhaps did not give us the attention we needed" (Bałutowski, 2010, p. 36).

summaries, copied off the portal Filmweb.pl, are very limited (one or two sentences at most); they either lack important information about the plot or even misrepresent it (film summaries published on Filmweb.pl can be added by all website users). Here I would like to discuss two films mentioned by Warmuz-Warmuzińska, which exemplify the issues plaguing cinema therapy today.

The topic “Fulfilling dreams, searching for the meaning of life” is paired with the film *Billy Elliot* (2000, dir. Stephen Daldry). The lesson is meant to be devoted to discussing the “hidden talents we all have”, and its correspondence with the school curriculum (which in itself is a rather mysterious category, since there is no information regarding which school subject can be supplemented with this material, whether it is meant for form period or perhaps Polish language lessons) is presented as a stream of issues: “talent, tolerance, fulfilling one’s dreams”. The author also provides key words: “talent, determination, music”. Nevertheless, these are not very helpful as there is no index included in the book – readers are obliged to browse the entire text anyway.

Questions prepared by the author (there are fourteen of them) concentrate on family relationships (for instance, the expectations of Billy’s father, personalities of family members and the way their perception of Billy changes). Two questions are more general in character: “Is it common that children are obliged to pursue activities they actually dislike?” and “Are there any hobbies that are still stereotyped, e.g. dancing?”. Warmuz-Warmuzińska proposes the following task after watching the film: “The film tells you that everyone has a hidden talent. And what is your dream? Think of a talent you could develop and do it” (Warmuz-Warmuzińska, 2013, pp. 138–139). To put it mildly, this is not a simple task, neither for a school student, nor for an adult person. It is only natural to encourage young people to pursue their passions but the form adopted by the author does not seem right. Firstly, the task is formulated in the imperative – which suggests that not only everything is possible but also it is all in the hands of the person undergoing cinema therapy. It seems that a much more useful approach would be to ask what hinders the person from fulfilling their dream and to assist them in overcoming that obstacle. But coming back to the methods of film analysis – they are not detailed enough, there is no clear goal determining the scope of a particular lesson. Questions suggested by the author are such as any teacher could prepare on their own, without the assistance of a professional. They are mostly plot-related and on the whole, they narrow the potential for discussion rather than provoke it.

One may observe similar issues analysing the case of the film *Kate & Leopold* (2001, dir. James Mangold), paired with the category of “Love”. The topic of the film is presented as “love in different epochs”, and the issues listed as corresponding with the school curriculum are “love, passing of time, romance”. There are many more questions in this case (twenty). Some of them are not really related to the main topic: for instance, the author suggests a question on useful and useless inventions or whether it is possible “to stop the rush of our modern lives”. Most questions concern the characters, for instance: “How does Leopold behave towards

other people? What is his way of speaking? What are his manners?"; "What is Kate's attitude towards love?"; "Why does he like Kate?"; "Do women like to be treated as Leopold treats Kate?". Some are linked with a rather biased contrasting of the two eras ("Could we learn much from people from that era?"; "Which epoch seems better to you?"). Rather than discuss love, the author focuses on the motif of time travel. The task to be performed after watching the film is formulated as follows: "Which epoch would you like to live in? Who would you be and what would you do? Which historical period is the most romantic in your opinion?" (Warmuz-Warmuzińska, 2013, pp. 82–83).

As in the case of *Billy Elliot*, referring to the materials included in the book as a "lesson plan" is an abuse of the term. The questions are randomly arranged and they have nothing in common with careful and detailed planning represented by the materials made available by the Film Library (Filmoteka Szkolna). This inconsistency puts the value of the whole book into question. In the case of both films discussed above, Warmuz-Warmuzińska treats film as a medium in a superficial manner. It is only used as a tool for introducing poignant, but rather general and vague questions; moreover, the suggested interpretation is a naïve one. In the case of *Billy Elliot*, tackling such issues as stereotypes and pursuing one's dreams against the generally accepted model of masculinity, the author addresses these problems in her questions. In contrast, in the case of the romantic comedy reinforcing stereotypical images of femininity and masculinity, the question of stereotypes is never raised. It would seem that addressing this problem while discussing the film with young people is recommended; all the same, the questions proposed by Warmuz-Warmuzińska evade the issue altogether. After all, it is worthwhile just to sensitise students to the fact that even seemingly innocent films can reinforce certain ideologies. The author's questions mostly refer to film texts, i.e. plots (with no reference to the way in which stories are told). Consequently, she achieves effects contrary to those she intended: instead of fostering openness in sharing one's views and opinions, proposed sessions are mostly focused on summarising the plot rather than confronting issues raised by particular films.

Rather puzzlingly, Ewa Warmuz-Warmuzińska's second book is titled *Filmoterapia. Scenariusze zajęć w edukacji filmowej dzieci i dorosłych* [Cinema Therapy. Session Plans for Film Education Addressed at Children and Adults], despite the fact that in the introduction the author quotes Małgorzata Kozubek's comment on pointlessly extending the category so as to encompass educational activities; the book also includes a lengthy chapter devoted to film education in Poland (suffice it to mention the title of the first subchapter: "Film Education – Useful or Not" [Warmuz-Warmuzińska, 2015, p. 18]). The author confuses various terms – cinema therapy is used interchangeably with therapeutic cinema focused on self-therapy; she also quotes articles and interviews stressing the importance of emotional reception of films (Warmuz-Warmuzińska, 2015, pp. 15–17). The author cooperates with PLANETE+ DOC Academy and she presents her session plans based on the films included in the project, stressing that "of course, any detailed discussion,

multimedia, photos and music can only be accessed during an introductory talk” performed as part of the project (Warmuz-Warmuzińska, 2015, p. 36). Session plans included in the book only list one point on the necessity of explaining what a documentary is and several issues linked to a few selected examples. These are surprisingly low in number – sometimes as few as two questions are listed, which suggests that the entire chapter on the Academy is more of a sample of the author’s activities in education than a set of valuable teaching materials. Only one entry includes a question tackling the form of the film (*See Something, Say Something* [2010, dir. Martin Orton, Greg Villalobos]: “Do you have any ideas why the film is animated rather than using real actors?”). The following subchapter includes frame session plans prepared for the Youth Film Academy (Młodzieżowa Akademia Filmowa) in Amok cinema. They include suggested films (together with topics) and many more questions for discussion, divided into three main categories: introductory lecture, discussion after screening, tasks to be performed after seeing the film/topics that can be raised in relation to the film. In addition, some session plans include a list of films on a similar topic. After reading the materials carefully, one may have the impression that these are some notes jotted down by the author rather than materials that could be of help to those interested in conducting such a session. If these were meant to be used merely as a sample of a well-organised session, Warmuz-Warmuzińska would not have listed so many examples – she would have provided titles in a table (just like she did in her previous book), expanding individual sections into individual session (as was done by Dawid Bałutowski or the Film Library authors). As it is, the entire chapter resembles the author’s resume, encouraging participation in her lessons.

Warmuz-Warmuzińska also proposes films for self-therapy. In the following chapter, she creates thematic lists (“Films for Spleen and Not Only”, “Outsider-Protagonist”, “Films on Relationships and Being Alone”, “Films on Family Values” and “Problems Concerning Us and Our Society”), explaining that “the films do not present only those selected topics; all films are multidimensional and include many plots, so the topic should only be interpreted as a guideline in what kind of life situation this particular film can help us in self-therapy and analysing our problems” (Warmuz-Warmuzińska, 2015, p. 64). Still, apart from descriptions quoted from Filmweb.pl, she does not elaborate on these films; there is no list of questions for individual reflection. Only the next chapter is, as the author herself names it, “practical” in character. Importantly, the chapter concerns film education (of small children, teenagers and adults). In this chapter, Warmuz-Warmuzińska proposes several cycles together with film examples and tasks. The material is even more general in character than that presented in her previous book. The cycle for the youngest viewers, entitled “Otherness in fairy tales” lists 6 titles (with descriptions quoted from Filmweb.pl) and only four tasks – three questions and a suggestion to draw a poster representing the otherness of film characters (e.g. *Shrek* [2001, dir. Andrew Adamson, Vicky Jensen] or *Beauty and the Beast* [1991, dir. Kirk Wise and Gary Trousdale]) (Warmuz-Warmuzińska, 2015, p. 85).

The cycles for teenagers (lower- and upper-secondary school students) and adults are supplemented with quotes (related to particular issues and of varied level of intellectual challenge, ranging from Virginia Woolf to Paulo Coelho and the website Demotywatory.pl¹⁰), introducing new topics; sometimes, there are also quotes from films (e.g. for *Lasting* [2013] directed by Jacek Borcuch there is a quote from the director), whose usefulness can be easily questioned. Proposed tasks include, for example: “Write a fairy tale for children on tolerance and otherness. Select the character/story yourself”. Given that this is addressed at teenagers at the peak of the difficult period of puberty, Warmuz-Warmuzińska’s proposition seems rather unsuitable. Selected films and accompanying questions vary in terms of seriousness and difficulty. For instance, in the case of *The Hunt* (2012, dir. Thomas Vinterberg), the questions – apart from those related to the motivation of the characters – also include such dilemmas as: “How should paedophiles be punished? Should they be allowed back into society after they have served their sentence?” (Warmuz-Warmuzińska, 2015, p. 113). Dry enumerating of questions, devoid of any additional commentary or introduction, especially with respect to such serious issues, seems potentially dangerous – the question above being a case in point. The author does not address the issue of the role and responsibility of the person conducting the session; she does not teach how to moderate a discussion and yet she proposes questions which are likely to provoke a rather stormy exchange of views, which could potentially culminate in verbal aggression. In this respect, not only the teacher is left alone here, helpless in the face of various ways of addressing the issue, but also students who may be forced to process difficult matters entirely on their own.

The layout of the chapter seems rather chaotic. Some films are supplemented with their own sets of questions, others are grouped. The author proposes the same questions for several films and/or entire cycles. New topics are not visually marked and finding them often requires browsing whole sections of the book. In addition, much space on the page is occupied by film posters or photos, which also makes the book difficult to navigate. The graphic design of the final subchapter, devoted to the topic of (self-)therapy of adults, is more reader-friendly, even though the division into cycles is repeated here. Still, questions proposed by the author can be confusing. Let me quote the example of *Lucy* (2014, dir. Luc Besson): “Do you believe that we only use one tiny portion of our brains?”, “What do you think about the director’s vision? Is this what a person using 100% of their brain power would do?”. “Do contemporary education and digitalisation kill creativity?” (Warmuz-Warmuzińska, 2015, p. 135). It is hard to say what purpose these questions are supposed to serve and how exactly they should support self-therapy. The author is also guilty of the serious mistake of making most of her questions “yes/no” type of questions, which limits their potential to stimulate reflection, or, in the case of group discussion, poses the risk that the conversation will die out after just a few remarks like “yes”, “no”, or “I don’t know”. The book ends with a list of

¹⁰ Demotywatory.pl – Polish website posting memes parodying motivational posters.

films which the author watched in 2014 and those that she anticipated. She also offers a commentary that film is a brilliant tool for therapy and education, because it is easily available (new productions coming to cinemas every week) and diverse; “it combines all kinds of art” and may raise many issues (Warmuz-Warmuzińska, 2015, p. 173).

Ewa Warmuz-Warmuzińska is by no means incompetent or inexperienced in working with film – she conducts the sessions of the Film Club in the Centre of Mental Health and Therapy of Addictions in Gliwice; in 2014 she also distinguished herself in the Central Cabinet for Film Education’s contest for film-based lesson plans. Both her books are obviously addressed at school teachers rather than therapists and educators – thus, the fact that both of them use the term “cinema therapy” and even combine two separate issues (cinema therapy and education) within one work seems to confirm my theory that it is a category often applied very freely in the Polish context. Additionally, both titles reveal the same dangers connected with this method. First of all, generally speaking, they belong in therapeutic discourse and self-help culture – also due to the fact that they are meant as guide books on how to educate children, teenagers and adults. To make matters worse, they do so in a very clumsy manner, not preparing the users to face potential difficulties resulting from raising complex and controversial issues. The second danger is connected precisely with undertaking such a task without having adequate education – and the two books discussed here certainly do not provide the reader with it, in spite of their promising titles.

Conclusion and the Problem of *Amelia* (2001, dir. Jean-Pierre Jeunet)

The examples discussed above reveal the terminological dilemmas surrounding the subject of cinema therapy. Most of them expose the problems plaguing not only the use of film as a therapeutic tool but also film education in Poland in general – films are generally treated as visual representations of stories. But focusing solely on plots and neglecting cinematic forms, treating them as random storytelling tools, results in a naïve interpretation of films. Interestingly, aesthetic devices making it more difficult to follow the plot usually earn films a bad reputation.¹¹ Significantly, in the 100 top rated films on Filmweb.pl some aspire to the status of masterpieces merely because they touch upon such tough subjects as intolerance, sacrifice, suffering, death and redemption. This seems to prove my point that it is especially important to educate young people to be conscious and critical viewers, especially in a world dominated by audiovisual media. Understanding formal devices applied by film artists such as framing, editing, use of colour, music and genre clichés rather than focusing solely on the storyline would surely reorganise that list.

¹¹ One example is *Spring Breakers* (2012) directed by Harmony Korine, whose average rating on Filmweb.pl is 4.8 out of 10 (62,502 votes in total). Apart from some enthusiastic commentaries, it is possible to find very negative reviews: “The film is just awful. It’s hard to watch and it’s plain boring on top of that. Plots end after some ten seconds, before they even begin” (Filmweb.pl, 2013).

Amelia was one of the films selected by Małgorzata Kozubek together with volunteers and workers of Youth Socioterapy Centres in Wrocław for cinema therapy sessions. It was part of a group of films using fairy-tale-like storytelling techniques, along with *Penelope* (2006, dir. Mark Palansky), *Kytice* (2000, dir. F. A. Brabec) and *Spirited Away* (2001, dir. Hayao Miyazaki) (Kozubek, 2016b, p. 270). As Kozubek declared herself when she presented an evaluation of the entire project during a Think!Film discussion club session at the Faculty of Philology at the University of Łódź, organised by Koło Naukowe Filmoznawców [Film Studies Student Society] on 6 May 2016, the selection proved a failure. Formal devices disturbing realistic narrative turned out to be so problematic for the young viewers that the sessions only culminated in the group's dislike of the protagonist. The teenage viewers decided that Amelia "isn't nice and sweet at all, because she meddles in other people's affairs without being asked to do so". On the one hand, such arguments can be viewed as a therapeutic failure – there is no projection-identification, which is a prerequisite of the process. On the other hand, we should remember about the possibility of distancing oneself and rejecting the protagonist, which was described by Bałutowski – such a reaction can also lead to a fruitful discussion. What interested me most, however, was the fact that young and socially unadjusted people showed great intuition. They were not fooled by film devices that present the story of a (let's be honest) rather unlikeable character in such a way that the viewer becomes immersed in the half-magical world of the protagonist and judges Amelia in a very straightforward manner. What they concentrated on was the protagonist's ambivalence – a shift of focus which occurred probably because of the rather unusual storytelling technique and against the earlier assumptions of the therapist. Such an outcome is not taken into account at all in the questions proposed by Warmuz-Warmuzińska, who also included this film in one of her books, taking naïve interpretation for granted:

- How would you describe Amelia and her life?
- Why hasn't she got any friends?
- Does she feel lonely?
- What changes her life?
- How does she react after finding the box?
- How does she make people happy?
- What was Amelia's childhood like?
- Why did her parents isolate her?
- What is Amelia's father like?
- What changes after Amelia meets Nino?

- What is the atmosphere and setting of the film?
- Is the film fairytale-like? Does it help viewers forget reality for a bit? Do you think that small gestures can change people's lives? (Warmuz-Warmuzińska, 2013, p. 93)

We thus return to the question which I have already signalled. Of course, cinema therapy (or, in the light of the above examples, understanding cinema therapy as action) uses audiovisual messages merely as a tool; nevertheless, it is important to prepare viewers in such a way that they can approach the material in a critical manner and explore it fully. As a result, they will also educate their students/patients to be more conscious viewers. Films proposed by Warmuz-Warmuzińska (e. g. *Seven Pounds* [2008, dir. Gabriele Muccino], *Radio* [2003, dir. Michael Tollin], *The Boy in the Striped Pyjamas* [2008, dir. Mark Herman]) offer catharsis but through manipulating viewers' emotions, appealing to their sensitivity. This article is not the place, however, for debating ethicality of using certain clichés and simplifications in storytelling (such as figures of a dying child or an ostracised disabled man); nevertheless, it is worth reflecting what results using such films for therapeutic purposes may bring. As it can be seen from the example of *Amelia*, we should do our best to foster young people's attentiveness and sensitivity, relying on the works which can offer deeper critical experiences (than just those founded on cathartic models of emotionality) or prove intellectually stimulating. We can find positive examples in Poland – thanks to the Film Library, Educational Film Ambulance, Generator Foundation, Kinoterapia.pl and Marcin Kondraciuk with his Door Festival. We should remember that apart from performing educational functions, all these activities refer to the therapeutic role of films – as such, they belong to therapeutic culture and are not free from its ideological implications. Aside from performing the socialising function of a fairytale, films become a tool of the discourse of health and norms.

Here yet another issue arises: cinema therapy exposes the dire need for film education in Poland. Even though the users of Filmweb.pl can hardly be treated as representing the whole of society, it is worth taking a look at some of their discussions. Very often users are unable to justify their judgements (either positive or negative) in any constructive manner and, consequently, they are unable to conduct a discussion on films that wouldn't culminate in *ad hominem* arguments. Of course, it is difficult to decide whether this should be attributed to their lack of knowledge on films or rather inability to discuss and formulate arguments on any topic. It seems that both explanations are correct and both these mechanisms coexist, varying only in proportion. My intuition suggests that the problem of film education represents a larger problem of education in humanities in Poland. Focusing on canonical works and their prescriptive interpretations limits the possibility of expressing individual opinions, simultaneously fostering paradoxical solipsism. The system, based on state exams evaluating the student's progress at every level of education, relies on individual written answers which are supposed to comply with a non-negotiable answer key. In schools there is

not much scope for teaching students how to debate and discuss various issues – just as there is not much space for film and media education. In the era of the Internet and electronic communication these shortcomings are easily noticeable. They not only deepen social inequalities but also contribute to visual and media illiteracy.

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Summary

The author analyses activities described as film therapy in Poland, emphasising the fact that in their description the term is often overused (most of them use film as a tool in school and social education or even rehabilitation, without any connection to therapy as a psychological and psychiatric method), which can cause some perplexity among those interested in the topic. The author also discusses the ideological implications of the method, inscribing it in the context of therapeutic culture and referring to Polish publications about film therapy, as they are potential signposts for those looking for information on the issue. This leads to the conclusion that film therapy can be seen as a part of film and media education in Poland, that favours the utilisable and reducing approach to cinema. Visible, especially on internet film forums, is an urgent need to educate the viewers, which reveals an even broader problem (that will be only briefly mentioned) – humanities education in general.

Keywords: film literacy, film education

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Film Education in Cinemas – Determinants and Tendencies

The aim of the present article is to compare film education programmes in selected Polish cinemas, addressed at schools and based on the formula of the film academy (consisting of an introductory talk followed by a film screening). This model traces its roots back to film discussion clubs, although in the case of film academies the discussion usually does not follow the screening directly but takes place later in class.

In the article, I will discuss several such programmes offered by independent cinemas, including network cinemas, such as Filmoteka Szkolna. Nowe Horyzonty Edukacji Filmowej [Film Library. New Horizons of Film Education, NHEF] and KinoSzkola [CinemaSchool], as well as the original project initiated by Amok cinema in Gliwice: Młodzieżowa Akademia Filmowa [Youth Film Academy] and Przedszkolna Akademia Filmowa “Pif PAF” [“Pif PAF” Kindergarten Film Academy] and finally, multiplexes, using the example of Multikino. The first part of the article discusses key elements of the Core Curriculum which provide reference for film education offers aimed at schools. The second part of the article is devoted to case studies. I discuss programmes of four film academies, focusing on their key assumptions, work methods and financing. In the summary, I compare and contrast these Polish film academies with European guidelines for film education.

The existing ministerial guidelines for film education in Poland are rooted in the tradition which originated before the World War II with writings of the philosopher Leopold Blaustein. Blaustein was one of the first Polish academics to explore the educational potential of films (Bobiński, 2011, pp. 73–75). His thought was continued in the works of Bolesław W. Lewicki, who graduated from John Casimir University in Lviv. Lewicki focused on both the artistic

value of films and their potential to influence the spectators' moral attitudes. He argued that school should acquaint students with film masterpieces and foster their competence as viewers.

In the 1960s and 1970s, Lewicki, who was then the head of the Department of Film Studies in the Chair for Literary Theory at the University of Lodz, introduced elements of film education in the curriculum followed by future teachers of Polish language and literature. One of his students, Ewelina Nurczyńska-Fidelska, later became the leader of a team of teachers who championed film education in the school literature curriculum. As a result, film education in Poland became tied with literary education, and this approach is still reflected in the current Core Curriculum. Most importantly, however, owing to the work of Lodz teachers and academics, film is mainly treated anthropologically, as a text of culture with the socially important purpose of depicting the human condition (Bobiński, 2011, pp. 75–80; Nurczyńska-Fidelska, 1989; 1993).

Another important influence on Polish film education can be traced back to Herbert Read's theory of aesthetic education (Bobiński, 2011, p. 90), formulated in the 1940s and popularised in Poland by e.g. Bogdan Suchodolski (1967), Stefan Szuman (1969) and Irena Wojnar (1966, 1980). In film studies, the concept of aesthetic education found its champion in the educationalist Henryk Depta, who voiced the need to develop a comprehensive theory and methodology of using films in education. "It is my contention that film should be given a privileged position within aesthetic education. Why? The simplest answer is that since it is consistently present in our lives, it should similarly be present in our education" (Depta, 1975, p. 18).¹ Depta distinguished between education on film (i.e. studying films) and education through film (i.e. learning through watching films); in his view, the latter was more important: "education on film must precede complex forms of education through film, but it is only because of its usefulness in this respect that film education is such a crucial component of learning" (Depta, 1975, pp. 22–26). In his writings, Depta described the educational benefits of exposure to various kinds of films (e.g. fairy tales, documentaries, scientific and genre cinema) and stressed the importance of proper pedagogical supervision in exploring the educational potential of films.

A belief in the importance of aesthetic education directs many contemporary didactic projects, including discussions and reflections around the Kids Film Festival, organised since 2014 in several Polish cities by the New Horizons Association. The 2nd edition of the festival was accompanied by the "Black and White" project – a cycle of film screenings, exhibitions and debates on art addressed at teenagers and children, which provided material for a book of essays and interviews on art, beauty and cultural education (Kids Film Festival 2015).

¹ In this book, Depta provides a bibliography of film education, recommending works by Read, Suchodolski, Szuman and Wojnar, as well as earlier writings on the educational merits of films by Blaustein. Depta also refers to the findings of e.g. Wojnar in another text, which proved seminal for film education in Poland: *Film w życiu i wychowaniu młodzieży* (1983, s. 11).

1. Organisational Determinants of Film Education in Cinemas

Film academies are usually scheduled during school hours, therefore students' participation in such activities must be justified by educational and social benefits for students and teachers alike. Most teachers and headmasters are willing to allow their students to participate whenever the topic of a film academy is related to the Core Curriculum (decreed by the Ministry of Education and regulating curricula for all levels from primary to upper-secondary education). The current Core Curriculum in Poland mentions films among the studied, analysed, interpreted and evaluated texts of culture.² As far as early childhood education is concerned, films play a role in education through art. At stage I of school education (grades 1–3) elements of film studies are already included in arts education.

At stage II of education (grades 4–6 of primary education) and later in lower- and upper-secondary education, film education is mostly incorporated into Polish language classes. At grade 4–6 pupil should be acquainted with various texts of culture, including films, and have certain skills in analysing them. On this level, the analysis and interpretation of texts should consist of naming positive and negative values which they represent.

At stage III of education (lower secondary school – *gimnazjum*), one of the principal aims of education outlined in the Core Curriculum is to “develop a capacity for understanding, using and conscious transforming of various texts of culture, with the view of achieving personal goals, facilitating personal development and promoting active participation as a member of society”. Another important aim is to prepare students for life in the information society. The scope of the material taught within Polish language classes comprises the analysis of various texts of popular culture (including films) focused on identifying literary and cultural tropes. The students are required to invent interpretation hypotheses and provide arguments in their defense. Guidelines for teachers specify that texts of culture discussed in class should be used for commenting on moral attitudes and values.

According to the Core Curriculum, upper-secondary students should perfect their ability to analyse and interpret texts, incorporating elements of comparative analysis. Special attention is paid to recognising recurring motifs and reading texts in context. All the same, the main focus is on literary texts and films can be referred to as allusions or contexts.

Apart from the Core Curriculum, another good reason for schools to participate in film academies is the correspondence of the event with the school's

² All quotes from the Core Curriculum related to early childhood and primary school education from: The Minister of National Education Decree from 30 May 2014 amending the decree concerning the Core Curriculum for early childhood education and general education in all school types (Journal of Laws 2014, item 803), whereas all quotes referring to lower- and upper-secondary education are from: Minister of National Education Regulation of 27 August 2012 on the Core Curriculum for early childhood education and general education in all school types (Journal of Laws 2012, item 977).

educational plan or prevention programmes. These educational guidelines determine the topics of film academies offered by cinemas. Below I will comment on several examples.

2. Case Studies

2.1 FilMOTEKA Szkolna. Nowe Horyzonty Edukacji Filmowej [Film Library. New Horizons of Film Education, NHEF]

The programme of FilMOTEKA Szkolna (initially called Nowe Horyzonty Edukacji Filmowej, NHEF) has been in operation since 2005. It is one of many initiatives coordinated by the Department of Education³ of the New Horizons Association, which was founded in 2003 in Warsaw. NHEF operates on a monthly basis from October to April, which amounts to 7 screenings per school year. In the first year of the project, the screenings were only organised in the Muranów Cinema in Warsaw; in 2015, however, a total number of 40 towns and cities participated, extending the programme to over 38,000 students and including over 180 different films. The speakers, who are recruited locally by the cinemas hosting the event, receive ready-made multimedia presentations from the New Horizons Association covering the topic of the meeting. The materials are prepared by professional teachers who cooperate with the association. Ticket prices are fixed by individual cinemas; they are nevertheless consistently lower than standard ticket prices. In NHEF, teachers are admitted free of charge; there are also free tickets for economically underprivileged students (the number of those is limited to three per group).

The project has the recommendations of the Polish Film Institute, the Minister of National Education and the Minister of Culture and National Heritage. In 2011, NHEF received the award of the Polish Film Institute in the category of “Young Audience Education”; in the same year, NHEF was merged with the Film Library – a film education programme conducted by the Polish Film Institute and focused on providing free copies of Polish films and film education didactic materials for all secondary education teachers in Poland. NHEF financing comes largely from the funds of the Polish Film Institute and the Ministry of Culture and National Heritage, while the cinemas hosting individual events rely on subsidies from Sieć Kin Lokalnych i Studyjnych’s [the Network of Studio and Local Cinemas’s] funds for education. Since 2010, NHEF’s educational offer includes free didactic materials for teachers, i.e. class outlines based on topics connected with films and introductory talks presented during NHEF

³ Other projects organised by the association include: Kids Film Festival, Dzieciaki na horyzoncie [Kids on the Horizon] – film distribution for young audiences, aKino [aCinema] – film education addressed at schools and kindergartens, W-F Akademii Nowe Horyzonty [P.E. of the New Horizons Academy] – film workshops for teachers and educators, O filmie się rozmawia [We Talk about Films] – a cycle of psychology workshops for children and their carers (in Warsaw and in Wrocław), Wychowanie w kinie [Education in the Cinema] – meetings for teachers in Warsaw and Wrocław, Film for Kids. Pro – a programme focused on developing film scripts for children.

events, prepared by teachers, methodologists and film educators. This aspect of the programme is in constant development – at present, teachers and parents have access to psychological analyses of the films presented as part of the NHEF programme. Beginning from the school year 2016/2017, two more programmes have been added, both addressed at the early childhood education level: *Chodź do kina* [I go to the cinema] and *Filmowe przygody* [Film Adventures].

Therefore, there can be little doubt that NHEF offers an extensive programme, including several cycles for every educational level (although each cinema can individually decide to offer a smaller scale of events). The NHEF catalogue for the 2016/2017 school year consists of the following cycles (whose titles reflect their key educational aspects): grades 1–3 of primary education: “Film Classes (grade 1)”, “Film Characters”, “Film Journeys” and “Film Secrets”; grades 4–6 of primary education: “Film Classes (grade 4)”, “Young People on Camera”, “The Contemporary Cinema”, “The World of Cinema”; lower-secondary education: “Film Classes 1&2”, “Young People on Camera”, “Between Cultures”, “The Contemporary World”; upper-secondary education: “Polish Cinema”, “Multiculturalism in the Cinema”, “Tough Subjects”, “Film Analysis” and “Between Texts of Culture (1 & 2 & 3)”. Films are mostly repeated from year to year; in the newest catalogue, which includes around 180 entries, only 26 films were listed as “new”.

In comparison with previous NHEF editions, there is one important novelty: paths dedicated to specific educational levels, planned so as to introduce more diversity and enable each group to participate in the programme throughout their entire school education. Significantly, in the “Between Texts of Culture” cycle for upper-secondary students the material is organised according to literary periods, which reflects the Core Curriculum guidelines for Polish language classes and helps the students prepare for their matriculation examination.

The topics of NHEF sessions include contrastive analyses and discussions of motifs characteristic of literature and culture of a given period (e.g. tragedy – *Caesar Must Die* [2012, dir. Paolo and Vittorio Taviani]; capitalism vs. moral values – *The Promised Land* [1975, dir. Andrzej Wajda]; evaluation of the Stalinist period – *The Mother of Kings* [1982, dir. Janusz Zaorski]. The cycle entitled “Polish Cinema” includes mostly contemporary films (e.g. *Beats of Freedom* [2011, dir. Leszek Gnoiński and Wojciech Słota]; *Life Feels Good* [2013, dir. Maciej Pieprzycal], with a smaller addition of “canonical” works (such as *Man of Iron*, 1981, dir. Andrzej Wajda).

The exception is the “Film Analysis” cycle, which is a strictly film-theory oriented programme addressed at upper-secondary students. There, discussions follow screenings and focus on narrative strategies, genre cinema and various formal aspects of films. The programme includes contemporary films, both foreign and Polish. There’s also the study of film-oriented programmes for lower stages of education: “The secrets of films 1 & 2 & 3” for grades 1–3,

“The World of Films” for grades 4–6 and “Contemporary Cinema” for lower-secondary students.

The NHEF programme is mostly based on education through film, presenting material focused on situations and activities of everyday life (for the youngest audiences) or contemporary civilisation, political and religious problems (for older students). The “Lessons in the Cinema” cycle for stages I and II of primary education and lower-secondary education use films as a basis for teaching good behaviour and values, as well as creating relationships and cooperating with others. The cycle “Young People on Camera”, available for stage II of primary education and lower-secondary education, proves especially successful in this respect. According to the findings of the research commissioned by the New Horizons Association and conducted on a group of 15 to 19-year-olds from the whole country, films play an important role in shaping young people’s identity. According to their report,

80% of teenagers declare that other people’s stories help them better understand the world and themselves. 72% pay special attention to films presenting their peers’ problems [...]. When asked to name the films that helped them understand their own identity, they tended to select stories of young people in more difficult circumstances than their own, as well as coming-of-age films (*Oglądam, czuję, myślę – raport o młodych w kinie*, 2013).

NHEF film screenings focused on young people’s stories include productions from many countries, although mostly European: Dutch, Norwegian, Danish, Swedish, British, and German. Polish productions are conspicuously under-represented, due to the fact that there are not many such films to choose from. In response, the New Horizons Association initiated the programme Film for Kids.Pro, whose aim is to promote scripts aimed at younger audiences. The cycle “Young People on Camera” is continued at the upper-secondary level with the cycle “Tough Subjects”, which includes films focused on e.g. relationships between generations (*Mommy*, 2014 [dir. Xavier Dolan]), stereotypes concerning people with disabilities (*Me Too*, 2010 [dir. Antonio Naharro, Álvaro Pastor]), and issues of (im)maturity (*Baby Blues* [2013, dir. Katarzyna Rośliniec]).

During meetings and discussion panels organised by NHEF in September 2015, many speakers pointed out that at present countries such as Norway, Denmark and the Netherlands are world leaders as far as films for children and teenagers are concerned; films produced in these countries were praised for their authenticity stemming from using familiar settings and naturalistic language. It should be noted, however, that although films selected by NHEF are poignant and interesting, there are certain cultural differences between the realities they represent and those known to Polish participants, which may have a negative impact on the viewers’ ability to identify with the characters.

2.2. KinoSzkola [CinemaSchool] Interdisciplinary Programme of Media Education

KinoSzkola [CinemaSchool] Interdisciplinary Programme of Media Education, operating since the 2011/2012 school year and hosted mostly by independent cinemas, is an interesting example of a multifaceted and network approach to film education. The programme was initiated by Joanna Zabłocka-Skorek (at that time a graduate of cultural studies at the University of Silesia specialising in film studies, presently a scholar with a doctoral degree in cultural studies) in cooperation with the actor and film specialist Marcin Skorek. The speakers and authors of educational materials for KinoSzkola are film scholars, educators, teachers and filmmakers. KinoSzkola received an award from the Polish Film Institute in the category of Young Audience Education for its undertakings in the year 2013 (it had been nominated twice previously). In the 2015/2016 school year, KinoSzkola received the Filmoteka Narodowa (Polish Film Repository) Certificate, as well as recommendations from Centralny Gabinet Edukacji Filmowej [The Central Cabinet for Film Education] and the Centre for Education Development.

Until the end of the 2014/2015 school year, KinoSzkola was a privately owned company. In September 2015, it was transformed into KinoSzkola Fundacja Rozwoju Kompetencji Medialnych i Społecznych [KinoSzkola Foundation for the Development of Media and Social Competences] and this new body became the official producer of its educational programme.

Thanks to the change of its legal status, KinoSzkola became eligible for public funding.⁴ Before that, the company financed itself through charging cinemas for the services it provided: an educational programme, as well as introductory talk and access to didactic materials. Film screening licence fees are covered by the cinemas, which can receive special subsidies for educational programmes from the Network of Studio and Local Cinemas. For participants, the cost is similar to that of participating in other programmes discussed in this article. Ticket prices are fixed by individual cinemas, however, the organisers suggest the following: a student pass for 5 screenings: PLN 35; 7 screenings: PLN 45; 9 screenings: PLN 60.

KinoSzkola educational programme has several components. The organisers are chiefly concerned with the aspect of social prevention and prioritise it when planning screenings, introductory talks and didactic materials titled *Film Signposts* (I will discuss these in more detail later in the article). Among other educational cycles are: “Film Alphabet”, a series of 3D screenings organised bimonthly and devoted to the study of films, and “KinoPrzedszkole” [CinemaKindergarten],

⁴ In the first session of the Polish Film Institute contest, in the category Operational Programme: Education and Popularisation of Film Culture, 1st Priority: Film Education and Professional Training, the foundation was granted a sum of PLN 100,000. The yearly cost of the entire programme was estimated at PLN 904,718 zł, and the foundation filed for support worth PLN 448,118 zł (Pisf.pl, Sesja 1/2016).

addressed at the youngest audiences and involving screenings of short films with introductions and breaks for educational tasks. In addition to this, KinoSzkola offers media workshops addressed at students at all levels of education; from stage II of primary education (grades 4–6) onwards teachers can choose between two different cycles. Additionally, during Lent, KinoSzkola organises “A Spiritual Film Retreat”. The foundation offers workshops for teachers and, in addition, since the 2015/2015 school year, workshops for parents and screenings for senior audiences.

From the outset, KinoSzkola’s offer is directed primarily at independent cinemas in towns under 100,000 inhabitants (Skorek, 2015), as its chief aim is to provide access to film education for students from smaller administrative units. At present, it has a national scope. In the 2015/2016 school year, the 5th edition of KinoSzkola has taken place in 52 venues (cinemas and community culture centres), in 11 voivodeships. One multiplex cinema has also joined in: Planet Cinema in Oświęcim. In the school year 2014/2015, educational screenings were attended by 115,000 young viewers; the programme encompassed a total of 700 screenings, over 150 events for early childhood care pupils and over 170 workshops. According to the latest data from May 2016, the current school year 2015/2016, although still in progress, has already attracted 159,000 viewers, who participated in 1041 screenings; additionally, 354 workshops and 354 events for early childhood care pupils have taken place.⁵

The assumptions of the social prevention cycle “Film Signposts” stem directly from its author’s academic and educational experience. In 2015, Zabłocka-Skorek completed her PhD degree at the Jagiellonian University in Cracow, defending her thesis on *Axiological Aspects of Audiovisual Education in the Context of Dominant Receiving Practices of Polish Lower- and Upper-Secondary Students* (Zabłocka-Skorek). In her dissertation, based on questionnaires filled in by students, Zabłocka-Skorek analyses dominant moral tendencies among young people and subsequently proves that film is a very efficient tool for shaping young viewers’ moral attitudes. Zabłocka-Skorek’s diagnoses and recommendations are indebted to the works of Depta (mentioned earlier in the present article) as well as other influential scholars active in the 1960s and 1970s (Joanna Koblewska-Wróblowa, Stefan Morawski). She also refers to the more contemporary findings of Witold Adamczyk (2012, 2005), regarding psychological aspects of young people’s perception of film characters, as well as the cognitive studies of Bogusław Skowronek (2007).

An enthusiast of education through film, Zabłocka-Skorek argues that “the main objective of KinoSzkola [...] is to assist teachers in their educational work, hence the social prevention cycle «Film Signposts» [...] is addressed especially at school teachers and educationalists [...]. The topics of educational talks and corresponding films were selected on the basis of an analysis of the Core Curriculum for the following school subjects: ethics, social studies, family life education,

⁵ Data of the organisers.

Polish language, cultural studies and history, as well as particular schools' social prevention programmes and educational plans" (Zabłocka-Skorek, 2015, p. 113). Comparing the topics offered for all educational stages, it is possible to identify certain recurring themes such as axiology, the body, human relationships, responsibility, family life, tradition, disability, multiculturalism and peer violence in the real and digital world.

The films selected for the project are almost exclusively recent productions (from the last few years). They represent mostly European cinema (including Polish cinema); many of them are produced by Scandinavian countries and distributed by the Gutek Film company; often the same films are selected by the New Horizons Association for their programmes. Some films in this cycle belong to the American mainstream, e. g. *Swing Vote* (2007, dir. Joshua Michael Stern), *Robosapiens* (2013, dir. Sean MacNamara), *Bling Ring* (2013, dir. Sofia Coppola), or to the international canon, e.g. Hayao Miyazaki's animations. In Zabłocka-Skorek's view, "only through keeping our selection up to date and adding more and more recent films can we get across to the younger audiences. I agree with Depta, who claimed that it is impossible to create a fixed canon of classical films for children and teenagers" (Zabłocka-Skorek, 2015, p. 125).

She also argues against criticism of entertainment-oriented popular cinema, as she believes that such films can win the hearts of the youngest viewers, opening them to the enjoyment that comes from watching films. Subsequently, children can be gradually taught to develop faculties necessary in watching more demanding, canonical works (Zabłocka-Skorek, 2015, s. 125). In the school year 2015/2016, the programme addressed at upper-secondary students included a cycle of mini-lectures on the world and Polish film canon (the talks covered e.g. films by Andrzej Wajda, Krzysztof Zanussi, Federico Fellini and Ingmar Bergman), motivated by the Core Curriculum which only demands a very general scope of knowledge about outstanding cinema artists and film masterpieces at this level of education.

Analysing the programmes of all five editions of KinoSzkoła, it can be noted that certain titles incorporated in the 1st and 2nd editions recur in editions 4, 5 and 6. This is due to the fact that each educational stage lasts three years and after that period new students join in, which means that certain films – viewed by the organisers as especially important – can be incorporated again, although usually the topic of the introductory talk is changed. The film *Akeelah* (2006, dir. Doug Atchison), selected for lower-secondary students, is a case in point. In the school year 2011/2012, it was accompanied by a talk entitled *Interior signposts, or values. Studying pays off?*, while in 2014/2015 the talk was titled *Nerds and the others: on acceptance and peer pressure*. Another good example (for lower-secondary level) is *Juno* (2007, dir. Jason Reitman). Initially, the talk was titled *Teenage anxieties: Adulthood versus maturity* (2011/2012); subsequently, it became *High-risk behaviour among teenagers: Early sexual initiation* (2014/2015). In some cases, the talks remained unchanged, e.g. the film *In a Better World* (2010, dir. Susanne Bier)

was twice preceded by the talk *Sources of violence* (2011/2012 and 2014/2015) and *Piggies* (2009, dir. Robert Gliński) was twice paired with the talk *On dignity and respect for the body* (2011/2012, 2014/2015).

Each screening within the “Film Signposts” cycle is preceded by a half-hour introductory talk carried out by film scholars, educationalists, psychologists and other specialists on youth education. As Zabłocka-Skorek points out, the chief objective of the talk is to establish a connection with the audience and initiate interaction in order to achieve specific educational or therapeutic effects. All didactic materials – presentations for the speakers and class outlines for teachers – are prepared beforehand by specialists in film education (some of them are the speakers themselves). Thanks to cooperation with the New Horizons Association, some films and materials used by NHEF are offered to KinoSzkoła; however, in some cases, Zabłocka-Skorek decides to present them in different educational contexts.

In 2015, the co-author of the programme Marcin Skorek firmly declared that the introductory talks are not concerned with any formal qualities of films (Skorek, 2015) but they fulfil educational aims instead, stimulating young viewers to reflect on the proposed topics and participate in discussions on selected axiological issues. In contrast, the 3D cycle is film theory oriented. This particular cycle is not offered to all age groups: in the school year 2013/2014 it was directed at primary and lower-secondary students, in 2014/2015 it was offered exclusively to stage I and II of primary education and in 2015/2016 – only to grades 1–3 of primary school (stage I). It should be noted, however, that certain aspects of film theory are incorporated into the rich offer of workshops focused on developing media, digital and information competences (Budzisz, 2014). Their topics include film and other art forms as well as new media or elements of communication and literary theory. This scope of topics allows teachers to meet the requirements imposed by the Core Curriculum as far as media education and film education are concerned. This aspect of KinoSzkoła, however, falls beyond the scope of the present article.

2.3. Amok Cinema in Gliwice – An Original Local Programme

Amok cinema in Gliwice has been offering two film education programmes: Młodzieżowa Akademia Filmowa – MAF [Youth Film Academy – MAF] and Przedszkolna Akademia Filmowa “Pif PAF” [“Pif PAF” Kindergarten Film Academy] ever since 1992. In 2004, the cinema joined the Network of Studio and Local Cinemas and Europa-Cinemas network; in 2011, it also joined the Polish Digital Cinema Network. At present, it constitutes a part of a community cultural institution, Gliwicki Teatr Muzyczny [Music Theatre in Gliwice]. In 2013, Amok cinema received the distinction of the Polish Film Institute in the Best Cinema category. The Młodzieżowa Akademia Filmowa programme has three times been distinguished with a Filmoteka Narodowa [Polish Film Repository] certificate for the outstanding quality of its educational events (school years 2014/2015, 2015/2016 and 2016/2017).

The MAF programme includes 10 sessions per school year for each educational level. Among the participants are students from Gliwice and the neighbouring towns of Pyskowice, Toszek, Wielowieś, Knurów, Zabrze and Tarnowskie Góry. Every session consists of a film screening preceded by an introductory talk. Additionally, teachers receive didactic materials prepared by the speaker, such as class outlines or ideas for educational projects corresponding with the topic of a given event. The programme is presented by two specialists: Urszula Biel, PhD (the manager) and Agnieszka Piotrowska-Prażuch, MA (assistant manager), with the help of the speakers.

The programme is always prepared in advance – all screenings for the forthcoming school year are planned in June. The organisers only select films that they have already seen, which means that they do not include any premieres. In accordance with the cinema's profile (its membership in the Network of Studio and Local Cinemas and Europa-Cinemas network), the majority of films incorporated in the programme are European productions, including Polish.⁶ Occasionally, some older, canonical titles are added, e.g. *Cinema Paradiso* (1988, dir. Giuseppe Tornatore), which was presented to lower-secondary students in the school year 2015/2016 within the cycle "Cinema as a window to the world". The decisions to include older films are usually prompted by digital reconstructions and re-premieres.

The organisers act with the view of accomplishing several aims. First of all, the programme is to educate, by shaping the viewers' moral attitudes, as well as extend their cultural competence. The educational merit of MAF is primarily concerned with culture. The introductory talks tackle subjects such as good manners (*Gentlebear, that is a well-mannered bear – Paddington* [2014, dir. Paul King], grades 1–3 of primary education, the 2015/2016 school year); multiculturalism (*Different cultures, mutual language! The thing about multiculturalism – MGP Missionen* [2014, dir. Martin Miehe-Renard], grades 4–6 of primary education, the 2015/2016 school year; *Man in the melting pot – Qu'est-ce qu'on a fait au bon dieu?* [2014, dir. Philippe de Chauveron], lower-secondary level, the 2015/2016 school year); religion (*Islamic culture – Wadjda* (2012, dir. Haifaa Al-Mansour), lower-secondary level, the 2015/2016 school year; *Welcome to Ireland: legends, culture, history – A Shine of Rainbows* (2009, dir. Vic Sarin), grades 4–6 of primary school, the 2015/2016 school year); politics and international relations (*Letters from Russia – Leviathan* [2014, dir. Andriej Zwiagincew], upper-secondary level, the 2015/2016 school year; *Middle East, Distant Peace – Omar* [2013, dir. Hany Abu-Assad], upper-secondary level, the 2015/2016 school year); psychology (*On the path to adulthood – Boy* [2010, dir. Taika Waititi], lower-secondary level, the 2015/2016 school year; *How to talk about difficult matters? – Songs of the Sea* [2014, dir. Tomm Moore], grades 1–3 of primary education, the 2015/2016 school year).

⁶ In the cinema's daily repertoire, at least 30% of films must be European productions and at least 20% must be Polish.

Topics specifically concerned with film theory are rare. In the school year 2015/2016, there was one session on animation for grades 1–3 of primary education (*A sheep made of plasticine? Animation techniques – Shaun the Sheep* [2015, dir. Mark Burton, Richard Starzak]), one on film adaptation for lower-secondary students (*From page to screen – Little Prince* [2015, dir. Mark Osborne]) and *Cinema as a window to the world* (mentioned above). It should be noted that initially, the MAF programme was more film theory oriented, however, with time, the organisers decided to broaden the scope of subjects and shift the emphasis from education on film to education through film.

The topics and films on offer are supposed to correspond with the Core Curriculum. Teachers can make sure that this is the case by consulting the instructions attached to the programme. Every film description is accompanied by the topic of the introductory talk (T), a list of key motifs (M) and school subjects within which a given film can be discussed (S).⁷ For example, the film *Avengers: Age of Ultron* ([2015, dir. Joss Whedon] lower-secondary level, the 2015/2016 school year) is accompanied by a talk titled *Contemporary versions of fairy tales*; the key motifs include: science-fiction, mythology, fairy tales, magic, superheroes; and finally, the school subjects that correspond with the issues tackled by the film are Polish language and knowledge about society.

Another objective of MAF is to shape the young audience's tastes through acquainting them with cinematic works of high artistic value as well as cinema d'auteur (with a focus on original narrative techniques and character development different from that of an American blockbuster). Still, every year the programme incorporates some box office hits. In 2015/2016, these were: *Avengers: Age of Ultron* (lower-secondary level), *Ex Machina* ([2015, dir. Alex Garland] upper-secondary level), *Cinderella* ([2015, dir. Kenneth Branagh] grades 1–3 of primary school). The organisers declare that their aim is to select good films that provide food for thought, films that have won prizes at European festivals, perhaps occasionally demanding, but representing the highest achievements in filmmaking.

Every year, the talks within each cycle are delivered by a different speaker, selected on the basis of their knowledge of the subject as well as their experience in education. As a result, MAF cooperates not only with film scholars but also with historians, employees of the Institute of National Remembrance, sociologists, psychologists, literary scholars and NGO representatives. Some topics are developed in cooperation with the speakers. Apart from delivering the talk, their tasks include preparing didactic materials for teachers to use in the classroom after the screening. Activities suggested in the materials do not have to reflect the topic directly; they can broaden the scope of discussion or introduce new problems connected with the film.

⁷ This part of the description is included in printed programme leaflets. On the cinema's website, follow the link from a film title.

The costs of participation in MAF in the school year 2015/2016 were as follows: one session – PLN 12, a pass for 3–5 sessions – PLN 10 per session, a pass for 6–10 sessions – PLN 8 per session; with ticket prices for 3D screenings ranging from PLN 10 to PLN 18 depending on the discount, day and hour. MAF is not a profit-oriented initiative; nevertheless, with a participation rate reaching 15,000 students in 2015/2016⁸ it has become a moderate commercial success. The costs (licence fees, speakers' wages) are covered from ticket sale income as well as funding from the Network of Studio and Local Cinemas that administrates funds granted by the Polish Film Institute. Amok cinema, as a part of a community cultural institution, also receives a subsidy from the local administration.

2.4. Multikino – a Film Academy in a Multiplex⁹

To analyse the case of a film academy conducted in a multi-screen cinema network I will use the example of Multikino. In operation since 1998, Multikino is the second biggest multiplex cinema network in Poland (with 33 cinemas registered in 2016). Akademia Filmowa Multikina [Multikino Film Academy, AFM] offers four-session film education cycles lasting one semester.¹⁰ The programme is addressed at students at all educational levels as well as children in early childhood education (the cycle titled “My First Visit to the Cinema”). The academy is organised at all of the network's cinemas. In some cases, schools buy passes for the entire school year in advance, while in others groups only participate in selected events. Every year, nearly 100,000 students in the whole country take part in events organised by AFM. As in the case of independent cinemas, tickets for MFA screenings are cheaper. The organisers declare that their chief objective is to educate viewers and promote the Multikino brand among students. That is why they seek to cover their costs (licence fees, speakers' wages) not from ticket sales but from other profits and donations.¹¹

The programme of the academy is the same for all Multikino cinemas. It is prepared by the company Pracownia Ferment Kolektiv from Poznań, which was established in 2007 and since then it has been dealing with film education and organisation of artistic events. What is important, even though Multikino is an international network, its film education programmes are planned locally (on a national level). Multikino's owner, Vue Entertainment Ltd, gives *carte blanche* to national networks and does not provide any international guidelines in this respect. In Poland, the authors of film academy programmes are: Radosław Tomasik, Paulina Łosińska-Tomasik and Agnieszka Powierska – all of whom are film studies graduates and alumni of the Adam Mickiewicz University in

⁸ Data of the cinema management.

⁹ I received the data concerning AFM directly from Radosław Tomasik (Multikino Sales and Marketing Department) who is also one of the authors of the AFM programme, acting on behalf of the company Pracownia Ferment Kolektiv.

¹⁰ The programme for the second semester of the year 2015/2016 is available online at: https://multikino.pl/repozytorium/szkoly/AKADEMIA2016_final.pdf.

¹¹ The Multikino network does not reveal any precise financial data.

Poznań. In their didactic and cultural work, they cooperate with Ale Kino! International Young Audience Film Festival in Poznań, Transatlantyk Festival in Lodz and Suspense Film Festival in Kołobrzeg. Pracownia Ferment Kolektiv provides five-minute educational films which are presented as part of introductory talks and include additional contexts from art, cinema and literature, corresponding with a given topic. This method not only makes the talk more diverse, but also answers the demands of the Core Curriculum in terms of fostering contrastive analytic skills and recognising key motifs in cultural history.

As far as class outlines are concerned, Pracownia Ferment Kolektiv cooperates with teachers, methodologists and academics. Individual speakers are selected locally by each cinema. Like in other cases discussed above, MFA speakers are not only film scholars and critics, but also policemen, sportsmen, soldiers, NGO workers, zoologists, physicists, astronomers, addiction prevention specialists and other experts.

Similarly to KinoSzkoła, NHEF and Amok cinema, MFA bases its programme on European cinema, which may seem rather surprising, given that most films in the network's repertoire are Hollywood blockbusters. Still, in the second semester of the school year 2015/2016, MFA included many titles that have also been used by other programmes discussed above (in the same year or earlier), e.g. for grades 4–6 of primary education *Songs of the Sea*, also presented in Amok cinema, and *Karsten og Petra på Vinterferie* [2014, dir. Arne Lindtner Naess], also presented by NHEF and KinoSzkoła; for lower-secondary students: (*Whale Rider* [2002, dir. Niki Caro], also in NHEF and “KinoSzkoła”) and (*The Rocket* [2013, dir. Kim Mordaunt], also in KinoSzkoła). MFA organisers do their best to select films that on the one hand are of outstanding artistic quality, but on the other hand are not too demanding for the audience, so as to make sure that young viewers can profit from the experience. This approach seems to be shared by all the academies discussed here.

While in the case of MFA the programme for primary and lower-secondary schools is arranged monthly, the offer for upper-secondary students is always marked as “by individual appointment”. Teachers can also order special thematic sessions for lower-secondary students, which are co-organised with the police. There are two topics available: *Designer drugs: prevention* and *Haters out, or from netiquette to cybercrime: Violence in and outside the Internet*, and within each topic there are three different films to choose from. These topics are directly linked with developing media, digital and information competences (discussed above in the context of the KinoSzkoła programme) outlined by the Modern Poland Foundation and mentioned in the Core Curriculum. According to the organisers, these topics are popular with teachers. Another option to extend the MFA offer are screenings of films found in the current Multikino repertoire – the MFA catalogue lists these with corresponding dates. These films are not, however, accompanied by any additional educational components (introductory talks, materials for teachers).

The topics selected for MFA events correspond with broadly defined cultural issues, such as values, traditions, beliefs and customs, social and family relations or contemporary cultural practices (e.g. sport, superheroes, compartmentalising the world into “us” and “them”). The organisers declare that

at the earliest stages of education, [the Academy – author’s note] provides a perfect alternative to integrated cultural activities. At higher levels, it supplies additional information that complements the skills and knowledge taught at school during Polish language, cultural studies and advisory classes. For upper-secondary students, MFA sessions provide an opportunity to broaden their knowledge before the matriculation exam (*Akademia Filmowa 2014–2015. II semestr*, p. 20).

In the current MFA repertoire, however, many films touch upon such civilisational issues as the contemporary model of master-student relationship (in relation to *Carte Blanche* [2015] by Jacek Lusiniński), the personal and social context of Zbigniew Religa’s biography as a hero in Communist Poland [*Gods*, 2015, dir. Łukasz Palkowski] or the position of women and relationships in Muslim Turkey [*Mustang*, 2015, dir. Deniz Gamze Ergüven]. A typically matriculation exam-oriented session was devoted to the discussion of literary motifs and their contemporary contexts [*Macbeth*, 2015, dir. Justin Kurzel]. All the sessions were accompanied by short educational films (mentioned above), stressing how the discussed cinematic works correspond with the history of culture and civilisation.

It should also be noted that each topic (from the very first educational stage) is supplemented by elements of film theory, selected so as to match a given film. It may be said then that the organisers try to coordinate elements of education on film with education through film, answering Depta’s postulate (quoted earlier in the article) that education on film is only fully justified when it facilitates achieving general educational results.

3. Conclusion

There is one important premise that needs to be formulated before the final conclusion is made: the analysis presented in this article is based mainly on event programmes and discussions with the organisers of the film academies in question, as well as the author’s own experience of cooperation with MFA in Gliwice, NHEF and KinoSzkola, which means that the present research is founded mostly on declared programmes. There still remains further need to analyse the implementation of each programme through regular observation over a long period of time as well as systemic analysis of didactic materials offered, complemented by questionnaires for teachers in order to find out how many of them actually put the academies’ class outlines to use and how they evaluate these materials.

Looking at the discussed film academies from a more general perspective, it may be suggested that all of them fall within the so-called dispersed model of film education, in which elements of film education are incorporated into the syllabuses of multiple school subjects (Bobiński, 2011, p. 63; Koblewska, 1976). It can be noticed that all three film academies tend to prioritise education through film over education on film (which dominated in the past, when similar initiatives tended to focus on transmitting knowledge with regard to film history, production and theory¹²). This tendency seems to have developed simultaneously with Polish studies and practices within the field of film therapy (Warmuz-Warmuzińska, 2013, 2015; Kozubek, 2016; Kinoterapia.pl). The “cultural” profile of most film academies is clearly influenced by current European tendencies postulating the broadest possible scope of influence of film works on young people’s education.

According to the document titled *A Framework for Film Education*, produced in the years 2014/2015 by a group of 25 experts (experienced film educators) from 20 countries, the key dimensions of film education should be: creative dimension, critical dimension and cultural dimension (*A Framework for Film Education*, p. 7). According to the main aims for film education outlined in the document, the participants should learn to “understand what is specific and distinctive about film”, to “know that film is both collectively and collaboratively, as well as personally and individually, produced and consumed”, to “personally engage with film from a critical, aesthetic, emotional, cultural and creative perspective” and to “develop an awareness of the social and historical context to film” (*A Framework for Film Education*, p. 3). In film education based on watching films in a cinema environment, learning about film history and discussions on national and world cultures, the participants are supposed to develop mental attitudes that would assist lifelong learning (i.e. curiosity, empathy, aspiration, tolerance, enjoyment), experience an enhancement of their personal development as well as a rise in civic responsibility, and finally increase their employability (*A Framework for Film Education*, p. 26). Polish film academies seem to be headed towards similar objectives, as their programmes are invariably focused on issues connected with contemporary culture and civilisation in all their aspects.

Even though every programme introduces some elements of film theory, emphasis is placed on educational values of films (the most balanced programme in this respect is Multikino’s MAF). This tendency may be alarming in the sense that it is difficult to extract meanings from a cinematic work without referring to various formal elements and understanding how things such as editing, frame composition or lighting determine the viewer’s experience. Among the key areas of film education, the authors of *A Framework for Film Education* list specific qualities of films – a subject that seems to be rather neglected by Polish film academies. Although the Core Curriculum incorporates elements of film theory

¹² I have reached this conclusion on the basis of the analysis of former school academy programmes as well as discussions with several authors of such programmes.

into the scope of Polish language and arts (later also cultural studies) from the earliest stages of education, this issue is not universally addressed.

The sheer existence of separate film academy programmes in cinemas stems from the fact that in schools films are often treated only as additional material, perceived as more easily absorbed than literary works – and as such, not requiring an equal amount of reflection or any specific competence on the part of the viewer (Litorowicz, Majewski, 2011).¹³ Other impediments to film education in schools are the lack of time or equipment, as well as insufficient free legal access to films (in this respect, however, the situation seems to be improving thanks to various funding schemes and the creation of film sets for classroom purposes). For all these reasons, film analysis in schools often consists of discussing merely the content of films, without reflecting on formal devices employed by the medium.¹⁴

Transferring film education from schools to cinemas can be interpreted as a consequence of teachers' lack of competence in covering this subject. That is why there is a wide offer for teachers who want to broaden their knowledge on the subject, e.g. workshops organised by Filmoteka Szkolna [Film Library] in cooperation with the Centre for Citizenship Education or various initiatives conducted by regional teacher training centres. Nevertheless, there is still no unified list of all such workshops and training sessions available. Another aspect mentioned by teachers in the Filmoteka Szkolna report is the shortage of practical school workshops (even in artistically-oriented classes) focused on filmmaking, which could substantially increase learners' analytic and interpretative skills through individual experience of the filmmaking process.

In *A Framework for Film Education*, learners' own attempts at filmmaking are discussed as crucial experience assisting the development of analytical and critical thinking. Interestingly, this aspect is prioritised in Denmark, where there are special young filmmaker programmes implemented in schools with the view of enabling students to gain practical experience in this field (Wad, 2015).¹⁵

It cannot be expected that such programmes conducted outside school (although during school time) can fulfil all the requirements posed by the Core Curriculum and international educational tendencies. The three film academies discussed in this article are rather similar and their biggest value seems to lie in providing students (and teachers) with opportunities to get acquainted with

¹³ The research was conducted on a group of 30 teachers, which can hardly be treated as representative. Nevertheless, my experience suggests that their answers correspond to what most teachers express at conferences and during workshops on film education.

¹⁴ It is no coincidence that in my professional experience, whenever I conduct workshops for teachers or teach sample classes in lower- and upper-secondary schools, I am asked to cover issues such as: “the language of films”, “film analysis”, “film modes of expression”, “film genres” etc.

¹⁵ Video recording of the presentation with English subtitles available at: https://www.youtube.com/watch?v=WPP3jvDa7-o&list=PL8Cphkmgof19-IZDmmbjXgH9wm4SQhv9_&index=3. PowerPoint presentation in English available at: <http://come.uw.edu.pl/peam/program2015.php>.

important (in terms of subject) and good (in terms of artistic quality) European cinematic works, which are not necessarily the obvious choices of young people in their spare time. Low ticket prices and availability of events organised in cities and towns alike contribute to the growing popularity of film academies. It can be hoped that the organisers' clear intention to educate through film will produce the results outlined in *A Framework for Film Education*, and the future editions of film academies will successfully combine elements of educational and film theory-oriented approaches, confronting young audiences with contemporary films that best appeal to their sensibility.

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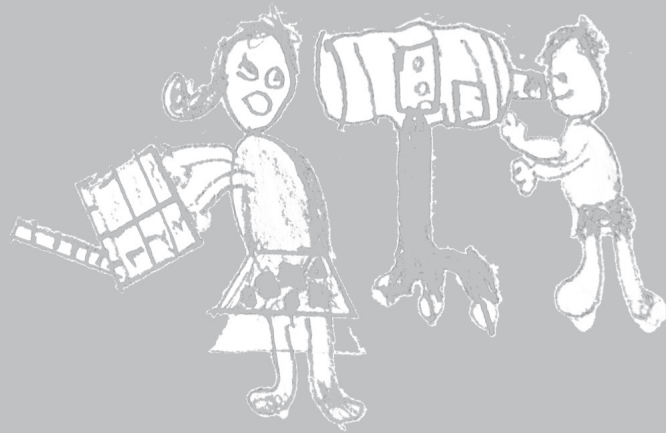
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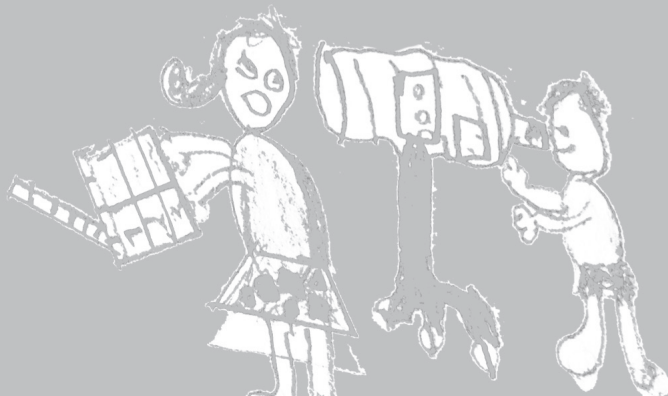
Summary

The article is an attempt at critical analysis of selected film education programmes addressed at school students by independent and network cinemas. The first part of the article is devoted to a survey of key determinants for Polish film academies' educational profiles, largely determined by the contents of the Core Curriculum. Subsequently, four case studies are conducted: the New Horizons of Film Education programme operating in the Network of Studio and Local Cinemas, Młodzieżowa Akademia Filmowa [Youth Film Academy] at Amok cinema in Gliwice, the Interdisciplinary Programme of Media Education KinoSzkoła [CinemaSchool] operating at independent cinemas and community culture centres in smaller towns and finally Akademia Filmowa Multikino [Multikino Film Academy]. In her conclusion, the author analyses these cases in the light of current European tendencies in film education, outlined in the document *A Framework for Film Education*.

Keywords: film literacy, film education



Canon and History in Contemporary Film Education



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Educational Activities of the National Film Archive in Warsaw Connected with Pre-World War II Films

In the present article I am going to discuss educational activities connected with pre-World War II films conducted by the National Film Archive in Warsaw (and their educational value). I am going to focus on three silent films: *Mania. Die Geschichte einer Zigarettenarbeiterin* [Mania. The Story of a Cigarette Factory Worker] (1918, dir. Eugen Illés), *Pan Tadeusz* [Sir Thaddeus] (1928, dir. Ryszard Ordyński) and *Zew morza* [The Call of the Sea] (1927, dir. Henryk Szaro). All three were digitally reconstructed as part of the Nitrofilm project, conducted by the National Film Archive in 2008–2014. My analysis will tackle such issues as how knowledge of silent films is transmitted to the audience as well as what educational goals can be achieved with the use of silent films. For a theoretical framework, I am going to reflect on how the changing function of film repositories, since technological progress in film renovation and digitalisation has made sharing film heritage into a key issue for film museums and repositories. I will also touch upon issues related to the question of authenticity (with respect to both screenings and films) – which is of special importance with regards to reconstructed films and contemporary strategies of presentation.

Silent Films in the Collection of the National Film Archive in Warsaw

The Film Archive in Warsaw was created on 29 April 1955. In 1961, the institution was renamed as the Central Film Archive, only to be renamed again in 1970 as the Polish Film Archive. In 1987, after being entered into the register of national culture institutions, it became the National Film Archive (Filmoteka Narodowa).¹ Throughout the years, the institution collected copies of all feature films released

¹ On 1 June 2017, the National Film Archive was merged with the National Audiovisual Institute, becoming FINA: The National Film Archive – Audiovisual Institute (FINA: Filmoteka Narodowa – Instytut Audiowizualny) [editor's note].

in Poland, as well as scripts, posters and tapes with documentary films and selected foreign films screened in Poland.

The breakthrough for the pre-World War II film collection stored by the National Film Archive as well as for silent film education came in 2003 together with the organisation of Silent Film Festival. Its subsequent editions have gradually augmented audiences' knowledge on films made in the first three decades of the 20th century. The popularity of the festival translated into an increase in the economic and symbolic value of silent films and all related materials, kept in archives and museum storerooms. The peak in public interest came in 2006 with the discovery of the third existing copy of *Pan Tadeusz* in the attic of a private home in Wrocław (the first copy known to be in existence was donated in 1955 by the Film School in Łódź and the second one was bought from a private individual in 1957). This event stimulated interest in silent cinema in Poland to such an extent that a National Film Archive filmographer met with a favourable response when she attempted to secure funds for rescuing Polish pre-World War II cinema heritage. As a result, in 2008 "the Nitrofilm: Conservation and Digitalisation of Pre-World War II Feature Films in the National Film Archive in Warsaw" project was initiated, co-financed from the European Regional Development Fund within the Operational Programme Infrastructure and Environment, Priority Axis XI: Culture and Cultural Heritage. The chief aim of the project was to "preserve interminably the most precious examples of Polish pre-World War II cinema". Project implementation was prolonged by 6 months within the same funds and it was finally completed in the second half of 2014. During its duration of almost five years, the National Film Archive specialists conserved and digitalised 43 films included in the project. Three silent films underwent full reconstruction; the works on each one of them took about a year. They were subsequently presented at official re-premieres, accompanied with specially commissioned original music played live and other special events. In September 2011, *Mania. Die Geschichte einer Zigarettenarbeiterin* was presented, accompanied by Jerzy Maksymiuk's music in the Warsaw Philharmonic; the film was later screened in ten European capitals and inaugurated the Polish EU presidency. The re-premiere of *Pan Tadeusz* with Tadeusz Woźniak's music coincided with the opening of Iluzjon (the restored cinema of the National Film Archive) in November 2012 and was linked with screenings of other pre-World War II films as well as lectures on *Pan Tadeusz* and silent cinema in general. A year later, in November 2013, *Zew morza* re-premiered with Krzesimir Dębski's music. The event was accompanied by the international conference "Digital vs. Original. A New Source of History".

The Role of Film Museums in Shaping Cultural Heritage

Following Barbara Kirshenblatt-Gimblett's suggestion, it is possible to treat heritage as "a mode of cultural production" (2004, pp. 1–8), which increases the value of sources and monuments. Sources and monuments undergo selection and

transformation processes, leading to the creation of an exhibition educating about the past. Pre-World War II films become an exhibition pieced together from fragments of film tape. In order to perform their role as heritage mediators, museums organise objects, transforming them from monuments to exhibits, which enables their correct interpretation (Kirshenblatt-Gimblett, 2004, pp. 7–8). Museum exhibits usually perform informative functions but a cinema-museum such as Iluzjon is an example of applied museology, constituting its identity as a museum through the action of exhibiting. Film screenings (including re-premieres) can thus be treated as an exhibition which not only educates viewers but also encourages them to become involved. A museum is responsible for shaping heritage but its functions are not limited to education, identity creation, intellectual development, heritage protection, etc. Nowadays, museums should also cater to their stakeholders' need for "pop-cultural pleasures". Modern re-premieres of silent films serve precisely this function, while at the same time they also create audiences and enliven the space of the museum.

The selection of these particular three films by the National Film Archive to be fully reconstructed and used for promoting the project reveals the contemporary mechanism of culture, heritage and politics of memory. The decision to use silent films was based on marketing arguments. As lesser known works, absent on television, they were assumed to be more likely to awake curiosity. In addition, the re-premieres were to be accompanied by live music, written especially for the occasion, which increased their rank as cultural events. The goal was to make the re-premieres stand out from similar initiatives. It should be noted, however, that these efforts aimed at popularisation of silent cinema result in only a perfunctory knowledge of a given work, which may sometimes negatively impact on the educational effect of such an initiative.

Reconstruction work in the National Film Archive is divided into a number of stages. First, a filmographer reviews the material and decides which film reels belong to which film. This may seem like an easy task but in fact some materials are mislabelled or have no label at all, which means that first they need to be identified. The outcome of this stage determines the initial material to work with on a given film. A single film in the archive is always composed of several film reels, usually stored in several copies. The filmographer decides on the order of scenes and whenever a scene is found to have more than one version, they also choose which version is to be digitally reconstructed and included in the final restored product. At times, scenes are joined together (clearly long after the film was made) in a chaotic order or only simulating the recreation of the original concept; sometimes creating an entirely different story. In such cases, filmographers rely on archives and documents to recreate the original script. Out of the three films discussed here, the most difficult to reconstruct was *Pan Tadeusz* – before it was restored, only 44 minutes from the original length of about three hours were known and shown (after the reconstruction, the film is 124 minutes long). The primary material was preserved in many isolated fragments, so the filmographers needed to

carefully analyse them against Mickiewicz's text, and thus, knowing the cast and recognising individual scenes, they decided on the most likely original order. Their actions fully represented the archival activity of a museum, whose main goal is to prepare the pieces of art of the heritage to be shown to the public.

The role of the National Film Archive as a museum is also expressed through adjusting films and their screenings to the requirements of contemporary audiences; often marketing them as cultural events and sources of entertainment. Silent film screenings attract many more viewers when they are accompanied by live music. Therefore, in order to make sure that silent film screenings remain competitive cultural events, the Iluzjon cinema seldom shows them with pre-recorded music tracks and tries to make sure that they are always accompanied by a band or an orchestra. While working on the Nitrofilm project, the decision was taken to commission new music which could make the screenings more attractive and add more artistic value to the event.

In Iluzjon, Pre-World War II sound films are also screened solely in digitally restored versions in order to make sure that the quality of sound and image does not diminish the spectators' enjoyment. Initially, these screenings were only organised as accompanying events, as the managing board feared they might not be attractive enough for viewers in their own right. The situation partially changed after the Nitrofilm project was completed – since December 2014, every month the cinema presents one film from among those which underwent reconstruction as part of the project.

Around Education – Educators' Perspective vs. Spectators' Perspective²

The National Film Archive staff seemed to agree that most pre-World War II films were preserved in such a state that would make them inadequate and unattractive for modern viewership; hence, proper conservation and some special ways of screening are needed to make them appealing. Favourable opinions of viewers concerning the organised events seemed to confirm the hypothesis that some additional attractions were needed in order to draw audiences. The viewers were not satisfied, however, with the amount of knowledge they gained via various accompanying events (such as exhibitions and short introductory lectures) and expressed a desire to learn more about the “original” form of these films. It could be suggested, therefore, that the ideas about viewer expectations held by cultural institutions might be inaccurate or simply outright wrong. The screenings were prepared

² Comments included in this section of the article are based on my anthropological research in the National Film Archive in the years 2013–2015, using methods such as ethnographic interview (30 interviews) and participant observation. Research findings were also presented in my MA thesis titled *Zbiorowe konstruowanie dziedzictwa audiowizualnego na przykładzie projektu Nitrofilm w FilMOTECE Narodowej* [Collective Creation of Audiovisual Heritage on the Example of the Nitrofilm Project in the National Film Archive] written under the supervision of Professor Magdalena Zowczak in the Institute of Ethnology and Cultural Anthropology at the University of Warsaw.

without any attempt to learn about viewers needs and preferences; as a result, the final effect did not meet all expectations.

Films presented at re-premieres, special events, festivals and conferences were preceded by short introductory talks. All of those talks involved some explanations about the ways of working with film in the Nitrofilm project and a review of actions undertaken for the given title. Describing the works related to film stock, the speakers would focus on the material aspect of film. Project participants believed this information to be indispensable, while not all of the viewers shared that idea. Some viewers (five interviewees, mostly educated in humanities – history of art, archaeology) indeed treated it as necessary for correct (in their view) and full understanding of cinematic works but the rest (about three quarters of all interviewed people), while appreciating such explanations, did not deem them essential in any respect.

The rest of the introductory talks concerned films as works of art and were not considerably different from talks accompanying screenings of contemporary films. This could be described as artistic descriptions or reviews supported with interesting pieces of information. The National Film Archive staff members, predominantly filmographers, shared their knowledge with the audience. They discussed films, people involved in their making and locations, quoting film set stories, actors' biographies, as well as pre-World War II gossip and scandals. Not all viewers wanted to learn these things prior to the screening, however. Those who preferred to learn them after the screening were both laymen and film specialists. This reveals their approach to old films as works that should be decipherable by modern viewers, as film conventions have not changed that much over the years. Also viewers who appreciated introductory talks agreed that at least part of the talks could be delivered after the screening, so as to avoid disclosing the story. According to the viewers, this would enable them to watch the films without forming prior judgements. This is yet more proof that spectators do not treat silent film screenings as admiring monuments but rather as a form of entertainment.

In order to fulfil educational functions also in the case of film screenings unaccompanied by introductory talks, the films were supplemented by short introductory materials (on film stock or in digital form), which are described in the following statement:

Introductory text is very important; I don't know if you noticed... it says what film it is and how many copies were used to compose it, why part of it is in full colour, and part in black-and-white. [...] But we wanted to make sure that the audience know that what they are about to see is not the original film, that some frames are missing, things are missing, there is always something missing in these films. [...] And people need to know this. Also, this film was digitalised; not many people know what it means; they can't tell the difference between film stock and digital copies. So there have to be those introductory credits, that's the style now (Interview no. 1, 2013).

Exhibitions prove how important screening space is and how much it influences the reception of a film. *Mania* re-premiered in the Warsaw Philharmonic, because the Iluzjon cinema was closed due to renovation works and the temporary cinema in the National Library did not have the space to host such an event. *Mania* was not accompanied by an exhibition; this format was only used for re-premieres of *Pan Tadeusz* and *Zew morza* in Iluzjon. The exhibitions made use of touchscreen monitors belonging to the cinema; in other locations where the films were screened there was usually no such equipment and the digital exhibitions could not be presented. It seems, therefore, that access to heritage presented in this way is limited to a narrow group. It should also be said that films restored within the Nitrofilm project are seldom shown anywhere outside Iluzjon. The only exception is *Pan Tadeusz*, released on DVD by the National Film Archive in 2012 (together with a documentary on the reconstruction process [*Pan Tadeusz – Reaktywacja <Pan Tadeusz – Reloaded>*, 2012, dir. Marek Maldis]) and posted online at Pantadeusz.tvp.pl³; recently, *Zew morza* was also made available on the website of Ninateka (Narodowy Instytut Audiowizualny [The National Audiovisual Institute]). On Iluzjon's website, one may access exhibitions concerning one silent film (*Zew morza*) and two sound films (*Jadzia* [1936, dir. Mieczysław Krawicz] and *Sportowiec mimo woli* [A Reluctant Sportsman; 1939/1940, dir. Mieczysław Krawicz]), although all three are incomplete. On the Google Cultural Institute platform it is possible to watch an exhibition concerning the Nitrofilm project itself, titled "Silent films: second life. Conservation and digitalisation of the oldest films stored in the National Film Archive in Warsaw". Making the exhibitions available online without any loss of their value was possible solely thanks to their fully digital form – which, of course, excludes using tangible artefacts and museum objects (Sujecki, 2005, p. 288). Such an approach, however, can lead to overlooking the material aspect of heritage. In order to prevent this, the exhibitions include information about the Nitrofilm project's development, film stock damage, film works, conservation and reconstruction works, staff members involved in renovating particular films and the extent of their work. One exhibition, that accompanying *Pan Tadeusz*, included a museum object – a historic artefact. These were pieces of film stock (made of several previously digitalised frames) which became useless for archival purposes due to the extent of damage and the fact that the same fragments were better preserved in another copy of the film. These fragments were presented at the cinema together with the digital exhibition to help viewers understand the amount of effort involved in piecing the film together. The viewers would still remember these fragments a couple of months after the event, which shows the important role of material objects in mediating audiovisual heritage.

Official screenings were often accompanied by promotional and informative leaflets. Re-premieres involved special brochures modelled on theatre brochures. A wider circulation of these materials might remedy the lack of digital equipment

³ At present, the website is no longer in use [editor's note].

in some cinemas where the films were screened. Sharing these brochures would make for a more democratic distribution of audiovisual heritage by the National Film Archive.

Official events focused on pre-World War II cinema also involved other attractions. The re-premiere of *Pan Tadeusz* was accompanied by screenings of *Mania* and four partially-reconstructed sound films. There were also lectures on aspects such as film costumes or sound registration techniques in pre-World War II cinema as well as workshops, addressed mainly at children and focused on film archive work. Popular lectures were given not only by the National Film Archive staff members but also invited specialists and a person whose life was influenced by the film's creation, Joanna Puchalska, a great-granddaughter of the owner of the manor house where the film was shot. All the abovementioned events were addressed at interested people professionally unrelated to the film industry. In contrast, the re-premiere of *Zew morza* coincided with the Nitrofilm project conclusion, accompanied by the international conference "Digital vs. Original. A New Source of History", attended by specialists and film archive staff working predominantly with the oldest cinematic works.

The atmosphere of the workshop for children can be well deduced from the following statement:

We had a 9.5 mm film projector, a tiny amateur thing from the 1920s but still working; the kids could operate the crank and project films onto a screen. They had so much fun doing that and they could see exactly what film stock looks like and how it all works. [...] What they enjoyed most was the very act of handling the crank; they were so excited to see that it is possible to move it slower or faster and sometimes the stock would fall off if someone pulled too roughly. It was all about experiencing it first-hand, feeling that they had an impact (Interview no. 29, 2014).

The workshop for children was focused on sharing the knowledge on film as cultural heritage through experience rather than listening about it. Having physical contact with film stock was meant to guarantee understanding of the nature of the medium; materiality was thus of crucial importance. Workshop participants were to understand the amount of effort involved in preparing old films to be re-distributed. As a result, they would better understand the complexity of works and become more likely to perceive reconstructed films as artefacts and historic objects; this, in turn, would add more value to such films, even if potential viewers would find them somewhat lacking in artistic quality.

The Internet is a crucial source of knowledge about the Nitrofilm project and pre-World War II films. Launching a website documenting the project's progress was one of the basic requirements for obtaining funding. As a result, the website Nitrofilm.pl features information regarding the project itself as well as film conservation, digitalisation, re-premieres and NitroAction aimed at discovering more copies of old films. Again, one may notice that working with film stock is regarded

as one of the most important elements of knowledge on this type of heritage. To a large extent, information posted on the website is concerned with the material aspect: film stock and its conservation, rather than with the artistic quality of films.

For all the interviewed viewers, accessing audiovisual heritage covered by the Nitrofilm project was a remarkable experience. The re-premieres were treated as memorable events, often a chance to fulfil one's aspirations. Experiencing heritage was possible only through full immersion in a multi-layered event. This can be treated as an example of modern event culture, in which people expect multisensory experiences. Thus, newly created worlds were meant to stimulate in a varied manner as well as bring educational value (Szlendak, 2010, p. 93). In the Nitrofilm project, that value lies in having contact with a historic object, a historic artefact, that is a pre-World War II film recorded on film stock. Even if such a film is not remarkable for its artistic value, it can still be important because of its history. Those viewers who focused especially on this historic aspect (rather than the artistic value of a film) focused mostly on the presentation of the historic period. They analysed fashion, architecture, interior design, characters' behaviour and storytelling conventions. For this group, the additional information was not important; what mattered most was the historical information transmitted by the film itself. This is an example of heritage becoming an exhibition of itself, representation of its own past (Kirshenblatt-Gimblett, 2004, p. 2). As a result, those films gained status as artefacts (Kirshenblatt-Gimblett, 2004, p. 8) and historical sources in their own right.

Moving Closer to the Original – the Category of Authenticity in Films and Film Screenings

Authenticity, understood as being consistent with original films, was an important aspect for the viewers. As a result, screenings of pre-World War II films (especially re-premieres) were sometimes organised as replicas of screenings of the period (and therefore accompanied by live music). As Stephen Gaps points out, in the context of historical reconstructions authenticity is understood as "proximity" to an original item; hence, apart from reproducing the greatest possible number of historic facts and details, it is essential to create the right atmosphere through alluding to appropriate "mental sensibilities" (Gapps, 2002, pp. 67–68). Thus, we have two possible interpretations of authenticity: on the one hand, it refers to authenticity of experience, while on the other, to similarity to the original historic object/event. In the case of the Nitrofilm project, the latter is difficult to establish because of the impossibility of defining that original work precisely in the case of many Polish pre-World War II films. With time, a third approach emerged, based on a musicological analogy (performing a piece of music); in this kind of analysis one may refer to Claude Lévi-Strauss's analysis of myth and its many variants, all representing the same kernel structure (Lévi-Strauss, 1968). Reconstructed films are separated from their original medium; in this respect, they are similar to images of paintings that are no longer on canvas. Still, in this line of thinking, works

of art are inextricably linked with their physical media and each intervention influencing a medium impacts on the work of art itself. As far as digitally reconstructed pre-World War II films are concerned, heritage can be understood as films and their decay, both being part of a whole that needs to be preserved. In this approach, decay is viewed as valuable in its own right, representing the work of art's history.

Theoretically, in the case discussed above, authenticity should be easily verifiable through comparing digitalised film with the material recorded on film stock. Nevertheless, the medium is different; what is more, many films were preserved in more than one copy. Particular scenes may differ from copy to copy and the extent of decay is not the same either; that's why the degree of decay/preservation is treated as less important than the mark of passing time. The need for preserving marks of time or even creating them from scratch is discussed by Umberto Eco in his commentary on selling stylised "historic" souvenirs (Eco, 1996, pp. 19–20). Some of the interviewed viewers (5 people) advocated only partial reconstruction:

The film is old, so what I'm trying to say is that they don't have to repair everything. There can be some scratches, small marks, etc.; it doesn't have to be all bright and shiny and spotless. There should be some damage, I mean, after all, it's an old film and it should look old, too. [...] I think that they should only repair those blemishes that make it impossible to watch some scenes; for sometimes the damage is extensive, that's true (Interview no. 3, 2013).

In some situations the original can be understood as film in the same form in which it was first created. Unfortunately, there is no way to verify how close the reconstructed work is to the original material. There are no negatives of pre-World War II films, no scripts, only very few lists from a censor. In the case of silent films, there is no information regarding the original speed of projection. As a result, despite the fact that theoretically it is a case of "cool" authentication (Selwyn, 1996, pp. 6–7), much information remains impossible to verify in the light of the current knowledge of Polish pre-World War II cinema. The viewers often expressed their desire to watch the original, which they understood as the film as it was first made by its director. For this reason, some of them (9 people) accepted reconstruction works, if they resulted in bringing the film closer to its original shape through removing time marks.

This approach, in which the original film is understood as the director's original creation is linked to the conviction that the original film is what a pre-World War II audience could see in cinemas. In an ideal world these two interpretations would overlap. In fact, however, the final version of a film was often influenced by censorship and artists were seldom offered a chance to respond to a censor's cuts (a notable exception would be *Córka Generata Pankratowa* [General Pankratov's Daughter, 1934, dir. Józef Lejtes, Mieczysław Znamierowski], in which some scenes were added). In addition, there were interventions caused by damage inflicted during screenings. Whenever film stock was torn or damaged so much

that it could no longer be safely used, the damaged part was removed from the reel and the remaining stock was pieced together as it was. As a result, different people watching the same copy (or even the same people watching the same copy a few days apart) could see different versions of the film. Sometimes the difference would be small (if only a few frames were removed) but occasionally, the change could influence their interpretation of the film.

Yet another approach, uniting the former two to some extent, solves the issue of the potential existence of inauthentic films and screenings. Every reconstruction and every copy of the film are here treated as separate “performances” of a work of art. For this reason, they should be analysed separately and the most important work of art is the one invented and produced by the artist themselves. A telling analogy is again one with myth as understood by Lévi-Strauss, in which a structure (*langue*) is produced in different versions depending on situation (*parole*). Analogically, the medium containing the original material can be viewed as *langue*, while all effects of reconstruction become various representations and despite their differences, all can be viewed as authentic. In this respect, originality cannot be applied in talking about films, but only with respect to the object – the film stock. All subsequent versions can then be discussed in terms of authenticity; these would function as independent interpretations of a work, representations, and partially even new works of art in their own right. With respect to music, Krzysztof Moraczewski described this phenomenon in the following way: “every rhythmic value, every articulation mark was carefully placed, and yet musicians find enough ‘space’ to apply their individual touch, though never in such a way as to interfere with Beethoven’s text. Their discipline is neither their whim nor a need to conform to authoritarian measures of the deceased composer; rather, it is a *conditio sine qua non* of reproducing the work and its effect” (Moraczewski, 2012, pp. 103–104). In the case of pre-World War II films, this “text” can be understood as frame sequence, while the extent of damage, shades, projection speed and music leave scope for modern artists’ creativity.

“The here and now of the original underlies the concept of its authenticity, and on the latter in turn is founded the idea of a tradition which has passed the object down as the same, identical thing to the present day” (Benjamin, 2008, p. 21). Because of that “here and now” and that “tradition”, the question of authenticity of a screening remains pivotal for authenticity of a film, and that is because most viewers will only evaluate authenticity in the context of the screening in which they participated. The authenticity of such an event is hot-emotional rather than cool-rational, while the “imagined tradition” remains essential and serves as a point of reference in terms of the viewers’ expectations being fulfilled (Wieżorkiewicz, 2008, p. 41).

Part of the pre-World War II film screenings is organised digitally, while another part (smaller) in an analogue way. In most viewers’ opinions, projections using film stock would be “perfect”, as the least “inaccurate”; in addition, such screenings would become “spectacles” in their own right. The physical presence

of a film projector allows for a deeper experience of watching old films, enabling the audience to understand the specificity of that technology and confront their expectations regarding this practice. The film itself would then be of secondary importance; what matters most are emotions.

All interviewed audience members stressed the importance of music. Unfortunately, due to the lack of records, it is impossible to assess the authenticity of new music accompanying Polish silent films. Discussing cool, objective authenticity is out of the question, for no sheet music has been preserved; therefore the role of music lies in creating atmosphere and appealing to emotions. In order to refer to the music of the era, the music accompanying modern screenings of silent films is mostly classical, compliant with popular imaginings regarding the period. As a result, it enables viewers to experience heritage more fully, by giving them a product they expect. Watching an “old” film, they listen to “old” music and in this way the right atmosphere is evoked and viewers’ expectations are fulfilled. It should be noted, however, that some silent films, especially those presented during the Silent Cinema Festival, are accompanied by modern music. The atmosphere thus created enables viewers not so much to access heritage and the past but rather experience a film as a work of cinematic art. In both cases, “hot” authenticity is produced, which caters to various needs and expectations of viewers.

Concluding Remarks

Preserving the past requires adjusting historic items to new times and conditions. If pre-World War II films stored in the National Film Archive had only been preserved and had not been edited in a way making them suited to modern sensibilities, they would most likely have been forgotten. To gain heritage status, they need to conform with the times so that modern viewers can find in them what they are looking for.

Owing to the Nitrofilm project, Polish pre-World War II audiovisual heritage was produced, prepared and fixed (through circulation). Knowledge about the films was gained, used and transmitted by the staff of the National Film Archive and the Iluzjon cinema, who created a museum through their institutionalised actions. The National Film Archive staff taking part in the Nitrofilm project believed in the educational role of the museum, understood as information sharing and direct transmitting of knowledge. For some viewers, however, this approach was not attractive enough. Instead, they expected film screenings – though the films did not have to represent high artistic value – or participation in a special event. They wanted to experience the early days of cinema but they felt that in order to do this films alone are sufficient, with no need for further educational input.

In contrast, some of the other viewers shared the specialists’ opinion. They treated pre-World War II films as heritage and wanted to view them as such. For them, screenings were occasions to experience historic artefacts and these, in their

view, should be placed at the centre of all such events. For this group, educational purpose would be best achieved if films were presented without reconstruction, with all their imperfections.

For nearly all viewers, including those working professionally with pre-World War II films (interestingly, while switching roles from viewers to specialists, their opinions would change as well), the most important aspect for evaluating authenticity was experience. They were looking for an authentic experience and they evaluated screenings individually, in a hot (emotional) way. This corresponds to the current interest in the past as a way of collecting unique and authentic experiences and standing out from the crowd. Products offered by the National Film Archive, including film screenings, allow people to feel special and address their need for entertainment, while remaining historic artefacts. Most viewers are attracted by their historic quality rather than artistic value. Each film's history is unique, and often quite exciting owing to the aura of mystery surrounding the fates of particular film reels. The films are often damaged and little known, hence the complete history of a reel is usually impossible to recreate. Sometimes whole decades are left blank, which appeals to the audience's imagination. Such was the case with the copy of *Pan Tadeusz* found in Wrocław.

The current wave of interest in the past is different from earlier ones; it is characterised by fleetingness, easy access and lack of desire for any deeper involvement. Heritage guarded by the National Film Archive is easily accessible; it suffices to attend a film screening or watch a film at home, which does not take more than two hours. This bears a resemblance to the current popular interest in history and being “retro” based on easily consumed elements which do not require any prior preparations, just like historical reconstructions of battles. The “retro” fashion is also present on the consumer goods market and in advertising, where fractions of the past can be bought instantly or acquired together with another product (nevertheless, this instance is devoid of the educational component).

Through its mission as a Cinematic Art Museum, the Iluzjon cinema circulates film heritage and educates about its value. It seems very likely that soon enough pre-World War II films from the collection of the National Film Archive will be able to exist in the public space in some new form, due to changes in the understanding of heritage.

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Interview no. 3 (2013), 13 December.

Interview no. 29 (2014), 23 October.

Summary

This article describes the educational actions (including the use of them in education) related to pre-war films conducted by the National Film Archive in Warsaw. First to exemplify this phenomenon, I focused on the works of three silent films: *Mania. The history of a cigarette factory worker* (*Mania. Die Geschichte einer Zigarettenarbeiterin*, 1918, directed by Eugen Illés), *Pan Tadeusz* ([*Sir Thaddeus*, 1928, directed by Ryszard Ordyński) and *Zew morza* ([*The call of the sea*], 1927, directed by Henryk Szaro), which have undergone a complete digital reconstruction during the Nitrofilm project (2008–2014) in the National Film Archive. The aim is to show how knowledge about silent film is communicated to the audience, and how these movies can be used to achieve educational goals/targets. The theoretical framework of this essay is examining the changing function of film archives, where technological change, the possibilities of restoration and digitisation of films contributes to increasing popularisation of audiovisual heritage by film archivists and museums. An essential category in this essay is the authenticity both for the reconstructed film and its presentation. The perception of authenticity often determinates strategies for presentation of this heritage. The article is based on qualitative research (interviews with the audience and workers at the film archive; participant observation, press materials and websites).

Keywords: film literacy, film education

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Film Canon – Film History – Film Education: Remarks on the Polish Film Museum’s Anniversary Poll

In 2015, the Film Museum in Lodz, the Department of History and Theory of Film at the University of Lodz and the Polish Filmmakers Association worked together on a project “12 films for 120 years of cinema”. Filmmakers and people professionally involved in film culture were asked to compile their 12 best films ever and their 12 best Polish films. It was the second project of this kind in Poland – the previous one, although done on a smaller scale, was initiated by *Kwartalnik Filmowy* [Film Quarterly] in 1995 (Gazda, 1996). The participants received the following instructions:

for the purpose of our project, your personal point of view is the most important; we are not asking you to identify the most important films in film history. We would rather know which films are the greatest in your opinion. It would be perfect if you could erase all the existing “top 10s” and academic classifications from your memory. We are curious to what extent the established canons are still valid and to what extent they need to be modified.

The organisers received 279 responses, which mentioned 1,348 films in total. After analysing the results, the list of best films (including a separate list of best Polish films) was published together with variant lists according to the respondents’ profession and age.

In the second part of the article, we will analyse the results of the poll, highlighting shortcomings of the project when compared to similar polls conducted in the past. It is worth emphasising that such polls or rankings are a good opportunity for metatheoretical reflection – they raise important questions regarding axiology (as far as aesthetic values and culture-based text hierarchies are concerned) and social communication (what the sources of choice are when we seek information on which films are worth our attention). Therefore, as an introduction, we shall summarise one of the major debates which has dominated the world humanities over the last twenty years, which concerns the question of a canon: what is a canon, who establishes it and for what purpose?

The Classics and the Canon

According to the most general dictionary definition, a canon is a group of works which other cultural transmissions attribute special importance to. By “other transmissions” we understand all institutional ways of transmitting knowledge, including different artistic forms (via intertextuality: quotations, allusions and parodies, as understanding these requires familiarity with the “original” text). If the canon were to be presented in graphic form, it could be a map where the outlines of different countries would be hardly visible, and marked only by the capital cities, and where mountain ranges would be marked only by the highest mountains. Or, perhaps, it would be better to use the metaphor of an endlessly expanding palace, where different floors stand for the hierarchy of texts and authors, whereas the corridors meandering between them allow one to wander between slightly forgotten chambers and a never-ending construction site. Regardless of the metaphor, canonical works constitute important reference points for other works, language or even civilisation itself.

Are canons just social constructs, as the prevailing trend in contemporary humanities presents them? Roger Lundin claims that canons are subject to various fluctuations (aesthetic, political, and also demographic), whereas immanent features of art decide that “classics remain classics” (1998, p. 24); a work of art becomes “a classic” when it embodies historical styles or tendencies to the fullest possible extent. Therefore, a canon would appear in a situation when the masterpiece status of a particular work was justified by its contemporary reception. In other words, canonical works should “speak to us”, i.e. refer to universal matters, going beyond the immediate contexts which are significant at the moment of their creation.

The concept of a canon has many advocates – the most ardent of whom is Harold Bloom, the author of the thesis (1994) that there exists a fixed canon of universal works (a substantial number of which, by the way, were British). The advocates of canons do not present a whole array of arguments but they are firm in their conviction: canons are needed because they sustain the common universe of representations, they establish a context which is necessary to achieve an under-

standing in a world constantly bombarded by unordered information. Hence, the role of a canon is to overcome chaos and facilitate communication.

The concept of a canon also has its opponents; they see each act of proclaiming a hierarchy as symbolic violence. According to this view, an obligatory and officially “decreed” canon constitutes a bit of usurpation. One could add – a usurpation that is to the advantage of those privileged groups who create artistic hierarchies utilising aesthetic arguments, while concealing their true intent: which is to maintain the cultural and economic supremacy of old elites while, at the same time, suppressing new artistic phenomena and the ambitions of marginalised social groups. These are clearly arguments originating from the Marxist way of perceiving culture, which were later adopted by feminist or post-colonial discourses (the infamous “class – race – gender” triad). Therefore, it is postulated that canons should not be eschewed completely, but rather, according to principles of political correctness and affirmative policy, the works of authors from allegedly marginalised groups should be included in the canons (the class marker, once so popular in the People’s Republics in the Soviet Bloc, has been replaced in the West by other criteria).

Opponents of such affirmative practices (which, in fact, are of a stigmatising and excluding nature) are right to argue that products of culture, including works of art (in whatever way art is understood), cannot be assessed by only taking into consideration the characteristics of the author. For example, the evaluation should not depend on whether he or she has certain sexual preferences, comes from a culturally marginalised region or that the author might happen to be a tall blonde of Aryan race. Each of the abovementioned circumstances, however, may be a reason why a certain phenomenon becomes interesting or worth critical analysis. Canons, therefore, are an area of cultural conflict or substantial dispute over values at the time when contemporary culture no longer nurtures traditional hierarchies, constantly deconstructs them, and promotes the blurring of aesthetic criteria.

Film Canons and Listomania

Canons sometimes take the form of authoritative registers of works, such as a compulsory reading lists at school (such lists regularly encourage students to seek ways to fake familiarity with a text which they have in fact not read) or academic curricula which require that students read a determined set of works.

When it comes to film culture, however, compilations devoted to film history play a special role in the inclusion of a particular film into a canon (or, better yet, making it a part of cultural canons). In this respect the work by Maurice Bardèche and Robert Brasillach (1935) – translated into English and published in the USA by Iris Barry, who was responsible for the MoMA film archive – is of tremendous importance; though it was treated with disdain after the war, mostly due to po-

litical choices the authors made during the conflict. The heyday of monographies devoted to film history – usually focusing on identifying landmark productions – started immediately after WWII. In Western Europe the works by Georges Sadoul (six volumes of *Histoire générale du cinéma*, 1946–1952) had a major impact on shaping the canon of cinematic masterpieces. A similar project was undertaken a few years later by Jerzy Toeplitz; his monographies also had significant impact in Germany (both in FRG and GDR).

At roughly the same time, the institution of film libraries came into being, and the first state film schools began to appear, where not only practical skills were taught, but also film history. The New Wave brought about not only the concept of auteur theory (according to which even the poorest film by The Author is better than the best film by A Craftsman) but, most of all, a change in the role of film critics, who sometimes themselves became directors. Finally, the 1960s was the time when a new academic discipline – film studies – emerged (only to be thoroughly transformed in the following decade). According to university requirements, the new discipline needed to establish its own curricula for didactic purposes. Financial matters were of key significance during this process – in the times before VHS technology, costs of screenings were so high that, in order to minimise costs, universities refused to show less popular films (this was the role of film festivals, which, however, had no university affiliation).

All these initiatives functioned within a “cinema-centric” definition of film culture (at least until the mid-80s) – one could argue that television was initially the medium not compatible with cinephilia – at least until the appearance of channels dedicated to classic movies (Turner Network Television launched in 1988). In fact, cinephiles interested in film history had a chance to watch older productions only during rare retrospectives. This situation changed thanks to VHS technology and later through the digital revolution. Indeed, audiovisual culture became inundated with innumerable “junk films”. Nevertheless, at the same time, many valuable productions previously stored in film libraries and available to a few buffs could now be viewed on TV screens.

Today, hierarchies of culture-based texts are often established via different recommendation lists. Such guides are obviously not the only nor the most reliable guarantee of quality; nevertheless, they seem to provide better guidance than the extremely popular rankings from the myriad of online services. The latter tend to rely on box-office results, and are often infested with anonymous “trolls” who are more eager to mislead the readers than to direct them to more challenging and, hence, less frequented paths.

Film canons are also shaped by distribution mechanisms, especially with regard to secondary markets. Such is the function of those DVD series which are bundled with different newspapers and magazines or the function of TV series (the very frequency with which a particular film is shown on TV has an impact on its transformation into “a classic”). We should not forget about the educational projects ini-

tiated by public institutions which also make lists of important film productions. A few such initiatives have appeared in Poland in the last few years – Filmoteka Szkolna (a collection of Polish films on DVD, meant to be used in schools) and Akademia Filmu Polskiego (cinema screenings of Polish films in the largest Polish cities) were both co-financed by the Polish Film Institute.

At the present time, it is easy to get the impression that all films which have ever been made in any part of the world are now close at hand, or more likely available at the touch of a button. This belief – which, by the way, is true only as far as certain types of films are concerned – is the reverse side of another phenomenon: audiovisual overproduction. This “embarrassment of riches” is the reason that so many “top lists” recently flourished. The nature of “listomania” is not really connected with aesthetic issues, but rather with psychology. On the one hand, top lists and rankings are an egocentric (and sometimes snobbish) way of declaring personal impressions. On the other hand, they help to order and classify (not necessarily in the meaning of hierarchy-building), since – as Paul Schrader put it bluntly in his seminal *Cannon Fodder* (2006): “there are too many films”. Canons help us to “manage time”, as each participant of contemporary culture has little time to spare and is successfully lured by the offers of an increasing number of screens.

It is worth asking whether the “top lists mania”, which intends to resurrect a communal experience and restore hierarchies in a world which has gradually discarded them, does not actually lead to further atomisation of tastes and, simultaneously, inflation of those works which it “arranges into top lists”. The strive to overcome informational noise actually leads to its intensification. In other words, an activity aiming at ordering chaos, to a certain degree contributes to its multiplication.

This is not a new phenomenon, as the first rankings of greatest films come from 1952. It is interesting that the medium of film was only fifty years old when this form of summary of filmmakers’ achievements was proposed. This poll was organised during Festival Mondial du Film et des Beaux Arts in Brussels – with one hundred representatives of the film industry, mostly directors, participating in the survey (Eisenstein’s *Battleship Potemkin* won 1st place). A few months later, a poll was organised by *Sight and Sound* with 63 film critics voting. The best picture turned out to be *Bicycle Thieves* [*Ladri di Biciclette*, 1948, dir. Vittorio De Sica], a film made just a few years earlier. Since then, De Sica’s production has never made it into the top 10 of *S&S* Critics’ Poll. All the following editions, repeated every ten years, have been won by *Citizen Kane* [1941, dir. Orson Welles] – with the exception of the most recent poll in 2012. Here, in the critics’ poll, *Vertigo* [1958, dir. Alfred Hitchcock] climbed to 1st place, whereas in the directors’ choice Welles’s film has been ousted by *Tokyo Story* [*Tokyo monogatari*, 1953, dir. Yasujiro Ozu].

Sight and Sound Top 50 Greatest Films of All Time is considered to be the most serious enterprise of this kind (due to the patronage of the British Film Institute,

among other reasons). The number of participants is constantly growing (145 critics and 108 directors in 2002; in 2012 – 846 critics and 358 directors). Despite the project boasting its international character, it needs to be clearly said that in the case of the last poll, 42% of films included in the poll came from the USA, whereas some other countries provided few respondents (22 from France, 7 from Japan, 5 from Italy...). The esteem of the poll by *S&S* is not just a matter of numbers, but of the specific “social networking culture” that has developed around it. On the Internet, we can even find charts showing “profits” and “losses” of particular films. Some of these debates could even be classified as clinical case studies of “top lists maniacal psychopathology”. Others, though, constitute interesting discussions on the role of a canon and the ways of establishing it. Communities interested in the history of *Sight and Sound* polls follow such debates and adopt the most interesting standpoints as their own. For example, “Robin Wood’s rule” says: “The list should not include any film which was made in the period of the last ten years”. “Kristin Thompson’s principle”, on the other hand, is quite revolutionary and, thus, rejected by many. It says: top lists should be compiled from films which have not appeared on top ten lists during any of the previous editions. In other words: according to Thompson, a canon is made by substituting films which were recognised as masterpieces in the past with new productions.

Polls and best films lists, obviously, differ. To start with, we have individual rankings. *Sight and Sound* proudly presents lists combined by Woody Allen, Francis Ford Coppola, Quentin Tarantino or Martin Scorsese (in the last case, his “top twelve” includes *Ashes and Diamond* [*Popiół i diament*, 1958, dir. Andrzej Wajda]). If we consider older rankings, the ones compiled by Carl Dreyer or Ingmar Bergman are also available. The early “Kubrick list” (dated 1963) has gained cult status. Obviously, critics are also happy to share their top 10 lists (or even much longer ones – hence the index of 1,000 titles in Jonathan Rosenbaum’s *Essential Cinema: On the Necessity of Film Canons* [2004]). Roger Ebert was a famous propagator of this idea in the USA – his first “top ten list” was published in 1967. In Poland, for example, Michał Oleszczyk, an admirer of Ebert’s work, has shared his *best of the year* lists for many years. And isn’t *Kino, wehikuł magiczny* (Adam Garbicz 1981 – and subsequent volumes) – a book series popular among Polish film studies graduates – a kind of a canon, since the hierarchy of best films from different years is reflected by font size in the contents?

There are also polls made by the public – such rankings were once conducted by magazines. In Poland, the last project of this kind was the poll organized by *Polityka* magazine in 1999, to which almost 5,000 readers responded (Pietrasik, 1999). Today, rankings are compiled based on the votes of the users of on-line services (or perhaps it is through fake accounts or bots infesting the net?). At the top of the list presented by Imdb.com we have *Shawshank Redemption* [1994, dir. Frank Darabont], and the same film wins the poll of Filmweb.pl, one of the most popular sites on Polish internet (amongst Polish films, *The Pianist* [*Pianista*, 2002, dir. Roman Polański] and *Interrogation* [*Przesłuchanie*, 1982, dir. Ryszard

Bugajski] received the highest scores. It is not an exaggeration to say that the Internet is littered with hundreds of different lists (for example we have categories like *20 films in which the protagonist dyes his or her hair to escape from persecutors*, which reflect the obsessions present in early Peter Greenaway films). Some websites (for example Tasteofcinema.com) are filled with such extravaganzas to even greater extent (Mubi.com features more than 5,000 diverse lists of that kind).

Finally, film magazines all over the world (including *Cahiers du Cinéma*) regularly publish rankings of the best films of the year (in Poland: *Kino* [Cinema] and *Ekran* [Screens]). Hence, there are quite a number of meritocratic rankings – compiled according to the opinions of professionals – which, however, are not of a personal character. Apart from annual top lists, lists of best films sometimes appear (worldwide or in a particular country) which are initiated by art magazines or societies, meaning that they have an institutional affiliation. The famous “Vatican list” (which consists of 45 films, divided into three categories: religious, moral and artistic values) can also be included in this group.

There are many other examples. In 1998, the American Film Institute compiled a list of the best American films, based on the votes of 1,500 film industry representatives (including experts in film history and critics), however, they could only choose from among 400 preselected titles. We were unable to discover who was responsible for the preselection. One year later, the British Film Institute conducted a survey among 1,000 professionals working in British film and television. Based on the results, a list of the top 100 greatest “culturally British” films was prepared (*The Third Man* [1949, dir. Carol Reed] got the most votes). In 2011, a similar survey organized by *Time Out* (although with a smaller number of respondents – 150) received great attention (here *Don't Look Now* [1973, dir. Nicolas Roeg] triumphed). A slightly curious formula was used in the poll initiated by *Empire* in 2008: approximately ten thousand readers voted, as well as 150 Hollywood artists and 50 critics (a facetious remark could be made that designating the last two groups as separate panels of judges implied that they did not read the magazine).

There are also individual lists of “best films in the history of mankind” combined by acclaimed critics. A list of the 100 titles (those made after 1923, i.e. the year when *Time* magazine commissioned the ranking was first issued) was prepared by Richard Corliss and Richard Schickel. In his brilliantly-written article, the former revealed how this list was created. Each of the critics independently prepared a main list (the criteria included: acting and... music score); these were supplemented by three separate lists: “Guilty Pleasures” (trash cinema), “Great Performances” (acting) and “Top Scores” (soundtrack). As Corliss revealed later, out of the list of 100 films which he compiled, only about 30 were repeated on the list prepared by Schickel. This shows how much we differ in our opinions and how difficult it is to reach an agreement in matters of taste. “We were the co-captains of a lifeboat, with some of our favourites clinging to the sides, and we had to determine whose stiff fingers to pry off, which noble films to send into the sea of anonymity” – revealed the authors (Corliss, 2011).

It is clear, therefore, that lists of greatest films vary, either when it comes to the choice of interviewees (juries in the case of meritocratic projects and respondents in the case of *vox populi* polls), the principles of data collection from individual interviewees (the question of how many votes a given panelist or respondent has is of key importance), or compiling collective rankings – the way of constructing them (depending on whether the principle of “one film – one vote” was adopted) and presenting them (is the number of points published? How are tied scores presented?). This is of particular importance when we stumble upon “aggregated” rankings or “lists of all lists”, which combine the results of polls conducted among professionals and *vox populi* rankings (for example: on Greatestfilm.com the first non-English-language film – De Sica’s *The Bicycle Thieves* – entered at 24th place).

Interpretation of different polls and rankings brings with it a certain risk – that of getting carried away by a gambler’s emotions and the rhetoric typical of sports commentators. Therefore, the language of accompanying analysis needs to be very selective, so that expressions such as: “Fellini sped ahead and leads Kubrick by three laps” or: “Has kept his podium position in spite of Koterski’s surprising leap to join the leaders” are to be avoided. Such comments will not contribute to our understanding of the results, although it is impossible to avoid remarks on who “climbed and who went down”. Before we analyse the results of our poll, however, we will present the methodology of our project in more detail.

“12 Films for the 120th Anniversary”: Rules of the Game

It was our intention from the very beginning that nobody who is connected with film culture and who expresses interest in our project should be excluded. This is why the invitations were sent via institutional mailing lists (The Film School, The Polish Filmmakers Association, The Polish Society for Film and Media Studies). Next, by way of individual contact, we asked specific people to complete the survey. We adopted a broad concept of film. The lists could include films regardless of the used technique (live action/animated films), genre (feature films/documentaries), length (short/medium/full length films), carrier (film copy, TV film), distribution (multiplexes, festivals, galleries), style (mainstream cinema/artistic cinema), production date (silent films and sound films, black-and-white or colour films) or the target group (children, adults). We only excluded the so-called *home-movies* from our project, i.e. productions made for private purposes only, or strictly TV-related (such as TV-series) or interactive phenomena.

Each of the two lists (greatest films ever and greatest Polish films) could include a maximum of 12 titles. Sometimes the lists were shorter and a few lists included more (in which case we considered only the first 12 titles listed). Each respondent could indicate one film which he or she valued the most (not all participants did this) and we asked for the remaining titles to be listed in any sequence (e.g. in alphabetic order or according to production year). When preparing the compiled list, we adopted the following principle: the film ranked

as most important received three points, with all the remaining titles on the list receiving one point each. The list of greatest films ever could include Polish productions and the list of greatest Polish films could include co-productions or films made by Polish directors abroad (if they covered topics related to Poland or were film adaptations of works by Polish authors). The only restriction concerned artists who were asked not to include films which they helped to produce in their lists (if such a title was indicated, it was not taken into account during our compilation of the final lists).

We received 132 responses from filmmakers and 147 from other people connected with film culture (whom we labelled “popularisers”). As far as the first group is concerned, the biggest number of respondents, i.e. 45 people, were film directors. When it comes to popularisers, the largest group comprised academics in the area of film studies (54 people); in addition to these two groups votes from film critics, cinema owners and film educators were gathered. Altogether all questionnaires listed 903 titles of foreign films and 445 titles of Polish productions; roughly 50% of these titles were indicated by one person only. Presentation of the results does, however, require some explanation. In the case of both main lists (greatest films ever and greatest Polish films), the 12 first places were highlighted, and all films which received more than 12 votes were made public. There are about 60–70 such titles on each of the lists. Moreover, lists according to the profession or age of the respondents were prepared. Furthermore, individual votes of particular respondents have been published on the website *Kinomuzeum.pl* – they will most likely create an opportunity for interesting comparisons – and maybe also offer guidance for those who would like to familiarise themselves with personal preferences of esteemed artists, critics and lecturers.

What do we notice at the very first glance without analysing the two main lists more closely? What is most apparent is the absence of documentaries (the only non-fiction film that appeared on the list was *Man with the Movie Camera* [*Chelovek s kinoapparatom*, 1929, reż. Dziga Vertov]) and animated films (Rybczynski’s *Tango* – not necessarily an animated film in the strict sense of the term – was included in the “Polish list”). Such films were of course mentioned by project participants, but none of them received 12 votes. It needs to be said here, however, that as far as the omission of documentaries and animated films is concerned, our lists do not differ significantly from the abovementioned rankings compiled in the USA or in the UK.

Let us look at the list of 12 greatest films ever [Tab. 1]. What is the common feature of those films which received the highest score? It is not easy to answer. Perhaps we might suggest: sharply-drawn protagonists played by outstanding actors? This criterion would not fit *2001: Space Odyssey* [1968, dir. Stanley Kubrick], unless we accept that the computer HAL is a “sharply-drawn protagonist”. In the case of several of the leading films (although not so much in the case of *Citizen Kane*), music plays an important role – not only Nino Rota’s musical scores, but also stage performances: e.g. the Yardbirds performance in Antonioni’s *Blow Up* or Marilyn Monroe singing in *Some Like it Hot*.

If we compare our list to the *Sight and Sound* poll from 2012, it is noticeable that the British magazine's top 10 included five titles which did not receive 12 points from our voters; *Tokyo Story*, *Rules of the Game*, *Sunrise* [1927, dir. Friedrich W. Murnau], *The Searchers* [1956, dir. John Ford] and *The Passion of Joan of Arc* [*La Passion de Jeanne d'Arc*, 1928, dir. Carl Theodor Dreyer]. Some films from our list, on the other hand, did appear on the list of the British magazine, but in lower positions *Some like it hot* [1959, dir. Billy Wilder] and *Pulp Fiction* [1994, dir. Quentin Tarantino], in several cases – even outside of the best 100 (*Blow Up* [1966, dir. Michelangelo Antonioni], *Once Upon a Time in America* [1984, dir. Sergio Leone]). *The Sight and Sound* poll does not list *Amadeus* [1984, dir. Miloš Forman] at all – which is particularly striking in comparison with the Polish Film Museum poll. The list “12 for 120” also differs considerably from the poll organised by *Kwartalnik Filmowy* in 1995. Only eight titles from the *Kwartalnik* list are repeated in the top 20 of our poll: *8 1/2* [1963, dir. Federico Fellini], *Citizen Kane*, *Blow Up*, *One flew over the Cuckoo's Nest* [1975, dir. Miloš Forman], *Cabaret* [1972, dir. Bob Fosse], *Andriei Rublow* [1966, dir. Andriej Tarkowski], *The Wild Strawberries* [*Smultronstället*, 1957, dir. Ingmar Bergman] and *Rashomon* [*Rashōmon*, 1950, dir. Akira Kurosawa].

Generally speaking, the top films on our list might appear to be clearly “non-European” (though seven films were made by directors from the continent), as it includes eight American films (and ten English-speaking, since *Blow Up* and *2001: Space Odyssey* are considered British). Interestingly, three directors – Fellini, Forman and Coppola – are mentioned twice on this short list, however, in the case of two of them, it is their American films which made it to the top. However, if we consider all the films from the main list, the conclusion that American productions predominate needs to be verified; the list includes 68 titles, the majority of which (36 titles) were made outside the USA, mostly in Europe. To continue with this analytical perspective, another observation may be made: out of 12 titles from among the leading films, three were made by Italians and three more by directors of Italian origin (Coppola and Tarantino). Such an observation might be seen as casuistry, however, even the extended ranking confirms the special position of Italian cinema. For example, four of Fellini's films received more than 12 points (*8 1/2*, *Amarcord*, *La Dolce Vita* [1960] and *La Strada* [1954]), and three films by Antonioni (*L'Avventura*, *Blow Up* and *The Passenger* [1975]). Italian Neorealism, though, is hardly represented and has also gradually lost its prominence in *Sight and Sound* polls.

The American and Italian dominance is especially visible against the modest representation of Asian cinema; there are only four Asian films on the list: *In the Mood for Love* (*Hua yang nian hua*, [2000, dir. Wong Kar-Wai]) and three films directed by Kurosawa. Thus, he entered the exclusive group of filmmakers with several films on the main list. We gave up on the idea of compiling a list of best

directors (How should the directors be ordered? Should their position depend on the number of titles on the list or on how the films were ranked?). A quick look at the list of best films is enough to notice that it includes quite a few films directed by Bergman, Kubrick, Tarkovsky and Hitchcock. If we take into consideration the titles which received less than 12 points, the most frequently mentioned film-makers would be: when it comes to European directors (in alphabetical order) – Bernardo Bertolucci, Robert Bresson, Luis Buñuel, Miloš Forman, Jean-Luc Godard, Michael Haneke, Werner Herzog, Roman Polański, François Truffaut, Lars von Trier and Luchino Visconti; in the case of American directors: Woody Allen, Martin Scorsese, Robert Altman, Charlie Chaplin, the Coen brothers, John Ford, David Lynch, Steven Spielberg (as well as Ridley Scott and Peter Weir – Hollywood directors who come from, respectively, Great Britain and Australia).

While it should not be surprising that most titles on the list belong to the “golden age” of the 1960s and 1970s, the paucity of older films is striking. The complete list of films which received more than 12 points in our poll includes only five silent films: two by Chaplin (*Gold Rush* [1925] and *City Lights* [1931]), two Soviet films (*Man with a Movie Camera* and *Battleship Potemkin* [*Bronienosiec Potiomkin*, 1925, dir. Siergiej Eisenstein]), and one German production – *Metropolis* [1927, dir. Fritz Lang]). The situation is not that different on the list of films which received less than 12 points. This extremely long list includes a mere eight silent films (among others, *The Passion of Joan of Arc*, which ranked very highly in the poll organized by *Kwartalnik Filmowy* twenty years ago).

Even though in the case of the international list there was a slight difference in the number of votes for *8½* and *Citizen Kane*, the gap between *The Promised Land* and *The Saragossa Manuscript* on the Polish list [Tab. 2] was huge; Andrzej Wajda’s masterpiece was mentioned by the vast majority of voters, usually holding the top spot. It is not hard to tell what connects both films – they are epic stories on a monumental scale (in each of the films, however, the epic dimension serves different purposes: *The Promised Land* depicts the places and the characters that inhabit them in a naturalistic way, whereas *The Saragossa Manuscript* drifts towards onirism). Despite these two films being unquestionably monumental, this distinctive feature cannot be extended to the remaining films in the top 12, as the list includes very intimate, if not introspective, pictures – this description applies to films as diverse as: *Knife in the Water* [*Nóż w wodzie*, 1961, dir. Roman Polański], *Night Train* [*Pociąg*, 1959, dir. Jerzy Kawalerowicz], *Day of the Wacko* [*Dzień świra*, 2002, dir. Marek Koterski] and, last but not least, *Ida* [2013, dir. Paweł Pawlikowski].

What else is quite striking when analysing the ranking of the greatest Polish films? Definitely the presence of comedies – a genre which the Polish film industry was (unfortunately, it is necessary to use the past tense here) famous for. The top lists created from the surveys of *vox populi*, mentioned earlier, confirm it, as such rankings also include numerous comedies, especially Bareja’s films, and they sometimes make it into the top three. As far as our poll is concerned, *Teddy Bear* [*Miś*, 1981, dir. Stanisław Bareja] – a film characterised by a very complex and carefully

planned plot – ranked 24th. Piwowski's *The Cruise* (1970), on the other hand, made it into the top 12, which shows that the director's past cooperation with the secret services, revealed in 2007, did not have a negative influence on the film's standing.

Mocny człowiek (*Strong Man*, 1929, dir. Henryk Szaro) is the only film produced before WWII which more than one person included in their list. The oldest Polish films from the main list were made in 1957: *Kanal* (*Kanał*, 1956, dir. Andrzej Wajda) and *Man on the Tracks* (*Człowiek na torze*, 1956, dir. Andrzej Munk). The top 12 includes two films by Wajda, Jerzy Kawalerowicz and Wojciech Has. If we look at the complete main list, however, eight films by Wajda are included (which confirms his unique position in the Polish film industry), five films by Kiesłowski and Has, four by Kawalerowicz, three films by Tadeusz Konwicki and three by... Wojciech Smarzowski, who, apparently, has already gained the status of a master. It is quite striking that very few votes were given to Jerzy Skolimowski, who is by far the most important representative of Polish New Wave cinema.

Preferences of Professional Groups and Generations

When analysing the results from the point of view of the respondents' profession, it was the organisers' intention that the project should provide an insight into the preferences of a range of professional groups involved in filmmaking and film studies. In practice, this objective was difficult to achieve, mainly due to the fact that many professional groups had limited representation. Below, we will try to discuss the differences between the poll results from two groups: film directors and academics specialising in film studies.

The most interesting observation resulting from the aforementioned differentiation is the success of *8½* among film directors [Tab. 3], and *Blow Up* [Tab. 4] on the list of academics [26 "points" given by film scholars and only 9 among directors]. *Amarcord* turned out to be "a directors' film", as it did not appear at all on the academics' list. Sixth position on the directors' list is occupied by two Tarkovsky films *Andrei Rublov* and *The Mirror* (1975), and *The Sacrifice* by the same director also made it into the top 10. It is not surprising, though, that the academics' poll includes more productions from film history (four silent films). This list is also a little more "French" (academics were the only voters who mentioned *Breathless À bout de souffle* (1960, dir. Jean-Luc Godard) and *Last Year in Marienbad* (*L'Année dernière à Marienbad*, 1961, dir. Alain Resnais). There are also minor discrepancies between the lists of best Polish films. The film directors' poll [Tab. 5] omits *Day of the Wacko*. Academics, on the other hand [Tab. 6], voted for *Camera Buff* (*Amator*, 1979, dir. Krzysztof Kiesłowski) and *Knife in the Water* more often than directors.

Lists compiled according to the profession of the respondents do not allow us to draw the conclusion that there are major differences between various professional groups. Such significant, not to say radical, discrepancies are, however,

visible if we compare lists compiled on the basis of age of the respondents. This turned out to be the most important, although not unexpected, result of the comparison of the polls.

If we take a look at the top 12 compiled according to the tastes of the group of respondents aged 60 or over [Tab. 7], 28 titles are listed, only half of which appear on the list compiled for respondents aged under 40 [Tab. 8]. This does not signify, however, that the latter list is “more American”, as one might expect. Let us just say that it is “American in a different way”. Indeed, it omits a few popular titles, such as *Once upon a Time in America* or *12 Angry Men* (1957, dir. Sidney Lumet), *Some Like it Hot*, *Casablanca* (1942, dir. Michael Curtiz) and *High Noon* (1952, dir. Fred Zinnemann); it would not be far-fetched to say that these two films evoke nostalgic memories of long-gone youth among older respondents. Younger respondents, on the other hand, voted for *Fight Club* (1999, dir. David Fincher), or *Forrest Gump* (1994, dir. Robert Zemeckis) and *There Will Be Blood* (2007, dir. Paul Thomas Anderson). It is probably not a surprise that older respondents generally did not mention films made in the last two decades, whereas five such films are on the list compiled for respondents under 40. The latter, on the other hand, includes *Metropolis* – as the only film made before the war; apparently, Giorgio Moroder’s soundtrack and Queen’s *Radio Ga-Ga* videoclip have helped Lang’s film to achieve cult status among younger generations.

If the main poll had only been conducted among people under 40, the top 10 would be completely different, as *Pulp Fiction* would be the clear winner. This production, however, does not appear on the list compiled according to the votes of respondents over 60, whose list, by the way, does not include the sixth-placed film from the list of respondents under 40: *The Clockwork Orange* (1971, dir. Stanley Kubrick), nor *The Great Beauty* (*La grande bellezza*, 2013, dir. Paolo Sorrentino). The younger generation did not vote for any of Bergman’s films, which were so highly appreciated by their parents or grandparents.

Similar disparities appear when we compare the lists of Polish films. The top 12 of those over 60 includes 17 titles, only seven of which [Tab. 9], appear on the list of respondents under 40 [Tab. 10]. Younger respondents rated *Night Train* and *Day of the Wacko* much higher; the older generation mentioned *Eroica* (1958, dir. Andrzej Munk) and *The Hourglass Sanatorium* (*Sanatorium pod klepsydrą*, 1973, dir. Wojciech Jerzy Has) more frequently. These two films do not appear at all on the list compiled according to the votes of the respondents under 40 – just like *Kanal*, *Mother Joan of Angels* (*Matka Joanna od Aniołów*, 1961, dir. Jerzy Kawalerowicz), *Bad Luck* (*Zezowate szczęście*, 1960, dir. Andrzej Munk), *Man of Marble* (*Człowiek z marmuru*, 1976, dir. Andrzej Wajda), *The Deluge* (*Potop*, 1974, dir. Jerzy Hoffman) and *The Wedding* (*Wesele*, 1972) dir. Andrzej Wajda, which might lead to the conclusion that historical subjects, at least as presented by Polish masters, do not appeal to this group. Curiously enough, younger respondents also mentioned *The Wedding* – not Wajda’s, however, but Smarzowski’s. It is interesting to note that the list compiled according to the votes of younger project participants

includes more films by Kiesłowski; *Blind Chance* (*Przypadek*, 1981) and *Camera Buff* were less often mentioned by respondents over 60. The poll of respondents over 60 included only one Polish film made after 1989 – *Ida*.

Conclusion

The “12 for 120” project had a few complementary objectives. The first one was exploratory and resulted from the proposed methodology. Naturally, enquiring about tastes is one way that a film audience may be surveyed (in the case of filmmakers – it is a variant of pursuing the so-called sociology of creativity, in the case of academics – a variant of the sociology of knowledge). In other words, the provided answers allow one to gain an insight into the world of ideas and values which social actors do not always verbalise in their own texts or interviews. It has already been mentioned that the initial idea of presenting the results divided by the category of the respondents’ profession proved fruitless. The sample group was too small. Moreover, it is a frequent phenomenon in the film industry that a film director is often a screenwriter, or that a cinematographer becomes a director, etc. However, we could well imagine another way of constructing statistical summaries, for example according to the place of residence or completion of university studies. Are aesthetic tastes similar, as a result of common experiences, e.g. participation in film history classes at a particular university? There is no guarantee that the results of such an analysis would be interesting. Due to the constraints of the project budget, it was impossible to fully utilise the potential of the digital presentation of the poll results on the Internet, e.g. by developing a social network. Although it is possible to see the lists created by individual voters, searching by titles is not, which makes it impossible to ascertain which respondents voted for a particular film.

The educational dimension of the project was far more important, though, with a twofold meaning. First of all, this was connected with the previously discussed question regarding the mechanisms of the establishment of acculturation and canon. In practice, this objective was pursued only by the public presentations made by project coordinators (including this article). During the next edition, however, we should definitely consider more diverse forms of transmission, which would allow us to better emphasise the meta-critical dimension of the project. This would also be important due to the fact that while the media (both print and electronic) were quite eager to disseminate the poll results, the predominant tone was: “specialists chose the best films”. Another educational advantage was connected with the poll results themselves. The poll results may actually serve as a compass facilitating navigation through the infinite ocean of films, especially for those who are less knowledgeable in the area of cinematic heritage. This objective could have been better pursued if some accompanying educational micro-projects had been developed – especially for adolescents (such as a contest for the best film review or video-essay). Let’s hope that when the project is repeated (in 2025), we shall avoid similar shortcomings.

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Tab. 1

The Greatest Movies of all Time According to the "12 for 120" Poll

1. *8½*, dir. Federico Fellini, 1963
2. *Citizen Kane*, dir. Orson Welles, 1941
3. *Apocalypse Now*, dir. Francis Ford Coppola, 1979
4. *Blow-Up*, dir. Michelangelo Antonioni, 1966
5. *The Godfather*, dir. Francis Ford Coppola, 1972
6. *One Flew Over the Cuckoo's Nest*, dir. Miloš Forman, 1975
7. *2001: A Space Odyssey*, dir. Stanley Kubrick, 1968
8. *Pulp Fiction*, dir. Quentin Tarantino, 1994
9. *Some Like It Hot*, dir. Billy Wilder, 1959
10. *Amadeus*, dir. Miloš Forman, 1984
11. *Once Upon a Time in America*, dir. Sergio Leone, 1984
12. *Amarcord*, dir. Federico Fellini, 1973
13. *Cabaret*, dir. Bob Fosse, 1972
14. *Chinatown*, dir. Roman Polański, 1974
Taxi Driver, dir. Martin Scorsese, 1976
15. *Andriej Rublow (Andrey Rublev)*, dir. Andriej Tarkowski, 1966/1969
The Shining, dir. Stanley Kubrick, 1980
A Clockwork Orange, dir. Stanley Kubrick, 1971
16. *12 Angry Men*, dir. Sidney Lumet, 1957
17. *Seven Samurai (Shichinin no samurai)*, dir. Akira Kurosawa, 1954
La dolce vita, dir. Federico Fellini, 1960
Wild Strawberries (Smultronstället), dir. Ingmar Bergman, 1957
18. *Rosemary's Baby*, dir. Roman Polański, 1968
Forrest Gump, dir. Robert Zemeckis, 1994
19. *Fanny and Alexander (Fanny och Alexander)*, dir. Ingmar Bergman, 1982
Rashomon (Rashômon), dir. Akira Kurosawa, 1950
20. *Blade Runner*, dir. Ridley Scott, 1982
The Promised Land (Ziemia obiecana), dir. Andrzej Wajda, 1975
21. *Persona*, dir. Ingmar Bergman, 1966
The Conversation, dir. Francis Ford Coppola, 1974
22. *Battleship Potemkin (Bronienosiec Potiomkin)*, dir. Siergiej Eisenstein, 1925
Death in Venice (Morte a Venezia), dir. Luchino Visconti, 1971
23. *Picnic at Hanging Rock*, dir. Peter Weir, 1975
24. *Casablanca*, dir. Michael Curtiz, 1942
Breathless (À bout de souffle), dir. Jean-Luc Godard, 1960
Closely Watched Trains (Ostré sledované vlaky), dir. Jiří Menzel, 1966
Gone with the Wind, dir. Victor Fleming, 1939
Stalker, dir. Andriej Tarkowski, 1979
25. *The Gold Rush*, dir. Charles Chaplin, 1925
La strada, dir. Federico Fellini, 1954
The Seventh Seal (Det sjunde inseglet), dir. Ingmar Bergman, 1957
26. *Cinema Paradiso (Nuovo Cinema Paradiso)*, dir. Giuseppe Tornatore, 1988

- Rear Window*, dir. Alfred Hitchcock, 1954
The Great Beauty (La grande bellezza), dir. Paolo Sorrentino, 2013
The Damned (La caduta degli dei), dir. Luchino Visconti, 1969
27. *The Piano*, dir. Jane Campion, 1993
28. *The White Ribbon (Das weiße Band – Eine deutsche Kindergeschichte)*, dir. Michael Haneke, 2009
Come and See (Idi i smotri), dir. Elem Klimow, 1985
Schindler's List, dir. Steven Spielberg, 1993
Amour, dir. Michael Haneke, 2012
L'avventura, dir. Michelangelo Antonioni, 1960
Psycho, dir. Alfred Hitchcock, 1960
Lost Highway, dir. David Lynch, 1997
The Passenger (Professione: reporter), dir. Michelangelo Antonioni, 1975
29. *There Will Be Blood*, dir. Paul Thomas Anderson, 2007
Barry Lyndon, dir. Stanley Kubrick, 1975
Man with a Movie Camera (Człowiek z kinoapparatom), dir. Dziga Wiertow, 1929
Fight Club, dir. David Fincher, 1999
The Saragossa Manuscript (Rękopis znaleziony w Saragossie), dir. Wojciech Jerzy Has, 1965
Cries and Whispers (Viskningar och rop), dir. Ingmar Bergman, 1972
City Lights, dir. Charles Chaplin, 1931
Vertigo, dir. Alfred Hitchcock, 1958
30. *Annie Hall*, dir. Woody Allen, 1977
Leon: the Professional (Léon), dir. Luc Besson, 1994
Metropolis, dir. Fritz Lang, 1927
In the Mood for Love (Fa yeung nin wa), dir. Wong Kar Wai, 2000
Throne of Blood (Kumonosu-jō), dir. Akira Kurosawa, 1957
The Mirror (Zierkato), dir. Andriej Tarkowski, 1975

Tab. 2

The Greatest Polish Movies of all Time According the "12 for 120" Poll

1. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975
2. *The Saragossa Manuscript (Rękopis znaleziony w Saragossie)*, dir. Wojciech Jerzy Has, 1965
3. *Ashes and Diamonds (Popiół i diament)*, dir. Andrzej Wajda, 1958
4. *Knife in the Water (Nóż w wodzie)*, dir. Roman Polański, 1962
5. *The Hourglass Sanatorium (Sanatorium pod klepsydrą)*, dir. Wojciech Jerzy Has, 1973
6. *Night Train (Pociąg)*, dir. Jerzy Kawalerowicz, 1959
7. *Blind Chance (Przypadek)*, dir. Krzysztof Kiesłowski, 1981/1987
8. *Day of the Wacko (Dzień świra)*, dir. Marek Koterski, 2002
9. *Mother Joan of the Angels (Matka Joanna od Aniołów)*, dir. Jerzy Kawalerowicz, 1961
10. *Ida*, dir. Paweł Pawlikowski, 2013
11. *Bad Luck (Zezowate szczęście)*, dir. Andrzej Munk, 1960
12. *The Cruise (Rejs)*, dir. Marek Piwowski, 1970
13. *Eroica*, dir. Andrzej Munk, 1958
14. *Man of Marble (Człowiek z marmuru)*, dir. Andrzej Wajda, 1977
15. *Camera Buff (Amator)*, dir. Krzysztof Kiesłowski, 1979

16. *Interrogation (Przesłuchanie)*, dir. Ryszard Bugajski, 1982/1989
17. *Sexmission (Seksmisja)*, dir. Juliusz Machulski, 1984
18. *Camouflage (Barwy ochronne)*, dir. Krzysztof Zanussi, 1977
19. *The Debt (Dług)*, dir. Krzysztof Krauze, 1999
20. *Pharao (Faraon)*, dir. Jerzy Kawalerowicz, 1966
Canal (Kanał), dir. Andrzej Wajda, 1957
21. *The Deluge (Potop)*, dir. Jerzy Hoffman, 1974
The Dark House (Dom zły), dir. Wojciech Smarzowski, 2009
The Pianist (Pianista), dir. Roman Polański, 2002
22. *Nights and Days (Noce i dnie)*, dir. Jerzy Antczak, 1975
23. *Illumination (Iluminacja)*, dir. Krzysztof Zanussi, 1973
How to be loved (Jak być kochaną), dir. Wojciech Jerzy Has, 1963
Rose (Róża), dir. Wojciech Smarzowski, 2012
The Wedding (Wesele), dir. Wojciech Smarzowski, 2004
24. *Teddy Bear (Miś)*, dir. Stanisław Bareja, 1981
25. *A Short Film About Killing (Krótki film o zabijaniu)*, dir. Krzysztof Kiesłowski, 1988
25. *Pigs (Psy)*, dir. Władysław Pasikowski, 1992
26. *The Wedding (Wesele)*, dir. Andrzej Wajda, 1973
27. *Inside out / Through and through (Na wylot)*, dir. Grzegorz Królikiewicz, 1973
28. *Escape from the 'Liberty' Cinema (Ucieczka z kina Wolność)*, dir. Wojciech Marczewski, 1990
29. *Jump (Salto)*, dir. Tadeusz Konwicki, 1965
Matthew's Days (Żywot Mateusza), dir. Witold Leszczyński, 1968
30. *Gods (Bogowie)*, dir. Łukasz Palkowski, 2014
Va Banque (Vabank), dir. Juliusz Machulski, 1982
Hotel Pacific (Zakłète rewiry), dir. Janusz Majewski, 1975
31. *Farewells (Pożegnania)*, dir. Wojciech Jerzy Has, 1958
Identification Marks: None (Rysopis), dir. Jerzy Skolimowski, 1965
32. *Good Bye, Till Tomorrow (Do widzenia, do jutra...)*, dir. Janusz Morgenstern, 1960
The Noose (Pętla), dir. Wojciech Jerzy Has, 1958
Our Folks (Sami swoi), dir. Sylwester Chęciński, 1967
Salt of the Black Earth (Sól ziemi czarnej), dir. Kazimierz Kutz, 1970
33. *The Maids of Wilko (Panny z Wilka)*, dir. Andrzej Wajda, 1979
34. *How Far, How Near (Jak daleko stąd, jak blisko)*, dir. Tadeusz Konwicki, 1972
A Lonely Woman (Kobieta samotna), dir. Agnieszka Holland, 1981/1987
Saviour Square (Plac Zbawiciela), dir. Joanna Kos-Krauze, Krzysztof Krauze, 2006
35. *The Passenger (Pasażerka)*, dir. Andrzej Munk, 1963
36. *Three Colors: Blue (Trzy kolory: niebieski)*, dir. Krzysztof Kiesłowski, 1993
Everything for Sale (Wszystko na sprzedaż), dir. Andrzej Wajda, 1969
37. *The Last Day of Summer (Ostatni dzień lata)*, dir. Tadeusz Konwicki, 1958
The Double Life of Veronique (Podwójne życie Weroniki), dir. Krzysztof Kiesłowski, 1991
38. *Innocent Sorcerers (Niewinni czarodzieje)*, dir. Andrzej Wajda, 1960
Nobody's Calling (Nikt nie woła), dir. Kazimierz Kutz, 1960
39. *Shivers (Dreszcze)*, dir. Wojciech Marczewski, 1981
Tango, dir. Zbigniew Rybczyński, 1980
40. *The Inn (Austeria)*, dir. Jerzy Kawalerowicz, 1983
Man on the Tracks (Człowiek na torze), dir. Andrzej Munk, 1957

Tab. 3
**Best Movies – Director’s Choice According
to the “12 for 120” Poll**

1. *8½*, dir. Federico Fellini, 1963
2. *2001: A Space Odyssey*, dir. Stanley Kubrick, 1968
3. *Citizen Kane*, dir. Orson Welles, 1941
4. *The Godfather*, dir. Francis Ford Coppola, 1972
5. *Amarcord*, dir. Federico Fellini, 1973
6. *One Flew Over the Cuckoo’s Nest*, dir. Miloš Forman, 1975
7. *Blow-Up*, dir. Michelangelo Antonioni, 1966
8. *Some Like It Hot*, dir. Billy Wilder, 1959
9. *La dolce vita*, dir. Federico Fellini, 1960
10. *Andrei Rublev (Andrey Rublyov)*, dir. Andriej Tarkowski, 1969
11. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975
12. *The Mirror (Zierkato)*, dir. Andriej Tarkowski, 1975
13. *Apocalypse Now*, dir. Francis Ford Coppola, 1979
14. *Pulp Fiction*, dir. Quentin Tarantino, 1994
15. *Once Upon a Time in America*, dir. Sergio Leone, 1984
16. *Fanny and Alexander (Fanny och Alexander)*, dir. Ingmar Bergman, 1982
17. *Cabaret*, dir. Bob Fosse, 1972
18. *A Clockwork Orange*, dir. Stanley Kubrick, 1971
19. *The White Ribbon (Das weiße Band – Eine deutsche Kindergeschichte)*, dir. Michael Haneke, 2009
20. *12 Angry Men*, dir. Sidney Lumet, 1957
21. *Death in Venice (Morte a Venezia)*, dir. Luchino Visconti, 1971
22. *Taxi Driver*, dir. Martin Scorsese, 1976
23. *Barry Lyndon*, dir. Stanley Kubrick, 1975
24. *Chinatown*, dir. Roman Polański, 1974
25. *The Great Dictator*, dir. Charles Chaplin, 1940
26. *Rosemary’s Baby*, dir. Roman Polański, 1968
27. *The Gold Rush*, dir. Charles Chaplin, 1925
28. *Come and See (Idi i smotri)*, dir. Elem Klimow, 1985
29. *The Sacrifice (Offret)*, dir. Andriej Tarkowski, 1986
30. *Picnic at Hanging Rock*, dir. Peter Weir, 1975
31. *Closely Watched Trains (Ostré sledované vlaky)*, dir. Jiří Menzel, 1966
32. *L’avventura*, dir. Michelangelo Antonioni, 1960
33. *The Conversation*, dir. Francis Ford Coppola, 1974
34. *The Seventh Seal (Det sjunde inseglet)*, dir. Ingmar Bergman, 1957
35. *Cries and Whispers (Viskningar och rop)*, dir. Ingmar Bergman, 1972

Tab. 4

**Best Movies – Film Scholar’s Choice According
to the “12 for na 120” Poll**

1. *Blow-Up*, dir. Michelangelo Antonioni, 1966
2. *8½*, dir. Federico Fellini, 1963
3. *Citizen Kane*, dir. Orson Welles, 1941
4. *Apocalypse Now*, dir. Francis Ford Coppola, 1979
5. *2001: A Space Odyssey*, dir. Stanley Kubrick, 1968
6. *Man with a Movie Camera (Czełowiek s kinoapparatom)*, dir. Dziga Vertov, 1929
7. *Death in Venice (Morte a Venezia)*, dir. Luchino Visconti, 1971
8. *Chinatown*, dir. Roman Polański, 1974
9. *The Gold Rush*, dir. Charles Chaplin, 1925
10. *A Clockwork Orange*, dir. Stanley Kubrick, 1971
11. *The Passion of Joan of Arc (La passion de Jeanne d’Arc)*, dir. Carl Theodor Dreyer, 1928
12. *The Godfather*, dir. Francis Ford Coppola, 1972
13. *Rear Window*, dir. Alfred Hitchcock, 1954
14. *Battleship Potemkin (Bronienosiec Potiomkin)*, dir. Siergiej Eisenstein, 1925
15. *Pulp Fiction*, dir. Quentin Tarantino, 1994
16. *The Third Man*, dir. Carol Reed, 1949
17. *There Will Be Blood*, dir. Paul Thomas Anderson, 2007
18. *Barry Lyndon*, dir. Stanley Kubrick, 1975
19. *Once Upon a Time in America*, dir. Sergio Leone, 1984
20. *The Shining*, dir. Stanley Kubrick, 1980
21. *Persona*, dir. Ingmar Bergman, 1966
22. *Picnic at Hanging Rock*, dir. Peter Weir, 1975
23. *Psycho*, dir. Alfred Hitchcock, 1960
24. *La dolce vita*, dir. Federico Fellini, 1960
25. *Stalker*, dir. Andrei Tarkovski, 1979
26. *Last Year at Marienbad (L’année dernière à Marienbad)*, dir. Alain Resnais, 1961
27. *Amadeus*, dir. Miloš Forman, 1984
28. *Breathless (À bout de souffle)*, dir. Jean-Luc Godard, 1960
29. *Fanny and Alexander (Fanny och Alexander)*, dir. Ingmar Bergman, 1982
30. *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, dir. Chantal Akerman, 1975
31. *La strada*, dir. Federico Fellini, 1954
32. *One Flew Over the Cuckoo’s Nest*, dir. Miloš Forman, 1975
33. *The Remains of the Day*, dir. James Ivory, 1993
34. *Pat Garrett & Billy the Kid*, dir. Sam Peckinpah, 1973
35. *Vertigo*, dir. Alfred Hitchcock, 1958

Tab. 5
Best Polish Movies – Director’s Choice According to the “12 for 120” Poll

1. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975
2. *The Saragossa Manuscript (Rękopis znaleziony w Saragossie)*, dir. Wojciech Jerzy Has, 1965
3. *Ashes and Diamonds (Popiół i diament)*, dir. Andrzej Wajda, 1958;
The Hourglass Sanatorium (Sanatorium pod klepsydrą), dir. Wojciech Jerzy Has, 1973
4. *Bad Luck (Zezowate szczęście)*, dir. Andrzej Munk, 1960
5. *Blind Chance (Przypadek)*, dir. Krzysztof Kiesłowski, 1981/1987
6. *Eroica*, dir. Andrzej Munk, 1958
7. *Mother Joan of the Angels (Matka Joanna od Aniołów)*, dir. Jerzy Kawalerowicz, 1961
Knife in the Water (Nóż w wodzie), dir. Roman Polański, 1962
8. *How to be loved (Jak być kochaną)*, dir. Wojciech Jerzy Has, 1963
9. *Illumination (Iluminacja)*, dir. Krzysztof Zanussi, 1973
Night Train (Pociąg), dir. Jerzy Kawalerowicz, 1959
10. *The Wedding (Wesele)*, dir. Andrzej Wajda, 1973

Tab. 6
Best Polish Movies – Film Scholar’s Choice According to the “12 for 120” Poll

1. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975
2. *Knife in the Water (Nóż w wodzie)*, dir. Roman Polański, 1962
3. *Ashes and Diamonds (Popiół i diament)*, dir. Andrzej Wajda, 1958;
4. *The Saragossa Manuscript (Rękopis znaleziony w Saragossie)*, dir. Wojciech Jerzy Has, 1965
5. *Mother Joan of the Angels (Matka Joanna od Aniołów)*, dir. Jerzy Kawalerowicz, 1961
6. *Camouflage (Barwy ochronne)*, dir. Krzysztof Zanussi, 1977
7. *Man of Marble (Człowiek z marmuru)*, dir. Andrzej Wajda, 1977
8. *Day of the Wacko (Dzień swira)*, dir. Marek Koterski, 2002
9. *The Hourglass Sanatorium (Sanatorium pod klepsydrą)*, dir. Wojciech Jerzy Has, 1973
10. *Bad Luck (Zezowate szczęście)*, dir. Andrzej Munk, 1960
11. *Rose (Róża)*, (dir. Wojciech Smarzowski, 2012)
12. *Identification Marks: None (Rysopis)*, dir. Jerzy Skolimowski, 1965
13. *Camera Buff (Amator)*, dir. Krzysztof Kiesłowski, 1979
14. *Eroica*, dir. Andrzej Munk, 1958
15. *Night Train (Pociąg)*, dir. Jerzy Kawalerowicz, 1959

Tab. 7

Best Movies – As Voted by Respondents Aged over 60 in the “12 for 120” Poll

1. *8½*, dir. Federico Fellini, 1963
2. *Citizen Kane*, dir. Orson Welles, 1941
3. *The Godfather*, dir. Francis Ford Coppola, 1972
4. *Blow-Up*, dir. Michelangelo Antonioni, 1966
5. *Amarcord*, dir. Federico Fellini, 1973
6. *One Flew Over the Cuckoo's Nest*, dir. Miloš Forman, 1975
7. *2001: A Space Odyssey*, dir. Stanley Kubrick, 1968
8. *Apocalypse Now*, dir. Francis Ford Coppola, 1979
9. *Cabaret*, dir. Bob Fosse, 1972
10. *Andriej Rublow (Andrey Rublev)*, dir. Andriej Tarkowski, 1966/1969
11. *Some Like It Hot*, dir. Billy Wilder, 1959
12. *The Damned (La caduta degli dei)*, dir. Luchino Visconti, 1969
13. *Chinatown*, dir. Roman Polański, 1974
14. *Once Upon a Time in America*, dir. Sergio Leone, 1984
15. *Casablanca*, dir. Michael Curtiz, 1942
16. *12 Angry Men*, dir. Sidney Lumet, 1957
17. *Fanny and Alexander (Fanny och Alexander)*, dir. Ingmar Bergman, 1982
18. *The Gold Rush*, dir. Charles Chaplin, 1925
19. *The Seventh Seal (Det sjunde inseglet)*, dir. Ingmar Bergman, 1957
20. *Taxi Driver*, dir. Martin Scorsese, 1976
21. *Amadeus*, dir. Miloš Forman, 1984
22. *La strada*, dir. Federico Fellini, 1954
23. *Closely Watched Trains (Ostrře sledované vlaky)*, dir. Jiří Menzel, 1966
24. *High Noon*, dir. Fred Zinnemann, 1952
25. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975

Tab. 8

Best Movies – As Voted by Respondents Aged Under 40 in the “12 for 120” Poll

1. *Pulp Fiction*, dir. Quentin Tarantino, 1994
2. *The Godfather*, dir. Francis Ford Coppola, 1972
Blow-Up, dir. Michelangelo Antonioni, 1966
3. *Apocalypse Now*, dir. Francis Ford Coppola, 1979
4. *2001: A Space Odyssey*, dir. Stanley Kubrick, 1968
5. *Citizen Kane*, dir. Orson Welles, 1941
8½, dir. Federico Fellini, 1963

6. *A Clockwork Orange*, dir. Stanley Kubrick, 1971
Taxi Driver, dir. Martin Scorsese, 1976
The Great Beauty (La grande bellezza), dir. Paolo Sorrentino, 2013
7. *One Flew Over the Cuckoo's Nest*, dir. Miloš Forman, 1975
8. *Amadeus*, dir. Miloš Forman, 1984
Chinatown, dir. Roman Polański, 1974
9. *There Will Be Blood*, dir. Paul Thomas Anderson, 2007
Forrest Gump, dir. Robert Zemeckis, 1994
Fight Club, dir. David Fincher, 1999
Wild Strawberries (Smultronstället), dir. Ingmar Bergman, 1957
Lost Highway, dir. David Lynch, 1997
10. *The Shining*, dir. Stanley Kubrick, 1980
Blade Runner, dir. Ridley Scott, 1982
Rear Window, dir. Alfred Hitchcock, 1954
11. *Rosemary's Baby*, dir. Roman Polański, 1968
The Piano, dir. Jane Campion, 1993
Stalker, dir. Andriej Tarkowski, 1979
12. *Annie Hall*, dir. Woody Allen, 1977
The White Ribbon (Das weiße Band – Eine deutsche Kindergeschichte), dir. Michael Haneke, 2009
Breathless (À bout de souffle), dir. Jean-Luc Godard, 1960
Cabaret, dir. Bob Fosse, 1972
Metropolis, dir. Fritz Lang, 1927
Persona, dir. Ingmar Bergman, 1966
Rashomon (Rashômon), dir. Akira Kurosawa, 1950

Tab. 9

Best Polish Movies – As Voted by Respondents Aged over 60 in the “12 for 120” Poll

1. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975
2. *The Saragossa Manuscript (Rękopis znaleziony w Saragossie)*, dir. Wojciech Jerzy Has, 1965
3. *Ashes and Diamonds (Popiół i diament)*, dir. Andrzej Wajda, 1958
4. *The Hourglass Sanatorium (Sanatorium pod klepsydrą)*, dir. Wojciech Jerzy Has, 1973
5. *Eroica*, dir. Andrzej Munk, 1958
6. *Knife in the Water (Nóż w wodzie)*, dir. Roman Polański, 1962
7. *Mother Joan of the Angels (Matka Joanna od Aniołów)*, dir. Jerzy Kawalerowicz, 1961
8. *Bad Luck (Zezowate szczęście)*, dir. Andrzej Munk, 1960
9. *Man of Marble (Człowiek z marmuru)*, dir. Andrzej Wajda, 1977
10. *The Deluge (Potop)*, dir. Jerzy Hoffman, 1974
11. *The Cruise (Rejs)*, dir. Marek Piwowski, 1970
12. *The Wedding (Wesele)*, dir. Andrzej Wajda, 1973

Tab. 10

Best Polish Movies – As Voted by Respondents Aged Under 40 in the “12 for 120” Poll

1. *The Promised Land (Ziemia obiecana)*, dir. Andrzej Wajda, 1975
2. *Knife in the Water (Nóż w wodzie)*, dir. Roman Polański, 1962
3. *Ashes and Diamonds (Popiół i diament)*, dir. Andrzej Wajda, 1958
4. *Night Train (Pociąg)*, dir. Jerzy Kawalerowicz, 1959
5. *Day of the Wacko (Dzień świra)*, dir. Marek Koterski, 2002
6. *Blind Chance (Przypadek)*, dir. Krzysztof Kieślowski, 1981/1987
The Saragossa Manuscript (Rękopis znaleziony w Saragossie), dir. Wojciech Jerzy Has, 1965
7. *Camera Buff (Amator)*, dir. Krzysztof Kieślowski, 1979
8. *Pigs (Psy)*, dir. Władysław Pasikowski, 1992
9. *The Debt (Dług)*, dir. Krzysztof Krauze, 1999
The Wedding (Wesele), dir. Wojciech Smarzowski, 2004
10. *Camouflage (Barwy ochronne)*, dir. Krzysztof Zanussi, 1977
Ida, dir. Paweł Pawlikowski, 2013
11. *The Cruise (Rejs)*, dir. Marek Piwowski, 1970
Rose (Róża), dir. Wojciech Smarzowski, 2012
12. *Interrogation (Przestuchanie)*, dir. Ryszard Bugajski, 1982/1989

Summary

In 2015, the Film Museum in Lodz, Department of History and Theory of Film at the University of Lodz and the Polish Filmmakers Association worked together on a project “12 films for 120 years of cinema”. Filmmakers and people professionally involved in film culture were asked to compile their 12 best films ever and their 12 best Polish films. The organisers received 279 responses which mentioned 1,348 films in total. After analysing the results, the lists of best movies were published as well as variant lists according to the respondents’ profession and age. The first part of the paper raises questions regarding aesthetic axiology (as far as culture-based text hierarchies are concerned) and social communication (which concerns the question of a canon: who establishes it and for what purpose?). In the second part of the article, the authors discuss the results of the poll, highlighting shortcomings of the project when compared to similar polls in the past.

Keywords: film literacy, film education, film canon, film history

Varia

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Educational Offer at Polish Film Festivals Directed at Film Industry Representatives

Although film knowledge has long been shared outside academies (as educational activities have been conducted by various associations, the press, film discussion clubs, film societies and film festivals), in terms of practical filmmaking, film academies and profiled secondary schools have held a virtual monopoly. Professional filmmakers are people actively working on development, production (e.g. on film sets) and postproduction of films. Their tangible and intangible work has a direct impact on the final effect – the finished film. It is shaped by their individual sense of artistic value as well as the knowledge on how to use specialist tools and skills to shape individual elements of a picture. Until very recently, this knowledge has always been the result of film school education.

This has changed, however, and nowadays not only is film knowledge widely available but there are also many opportunities to learn about the practical side of filmmaking. Aside from the Leon Schiller Film School in Lodz and the Krzysztof Kiesłowski Faculty of Radio and Television at the University of Silesia, there is a range of private film schools offering both short- and long-term courses (e.g. the Andrzej Wajda School, the Warsaw Film School, the Multi Art Academy in Cracow, the Film School in Gdynia and StoryLab.pro – an institution dedicated to educating scriptwriters). Additional schooling is offered by numerous institutions working in the domain of culture. In addition, festival organisers use the opportunity to share practical knowledge on film production outside the academic system. Such activities are conducted by festivals devoted to feature films and documentaries, as well as animated films.

At present, festival coordinators increasingly often plan events addressed at professionals and practitioners, offering them not only a chance to meet their audience

in person but also elite seminars where they may enhance their knowledge. Such courses can be interpreted as a kind of postgraduate education, especially given the fact that the participants are recruited from among practising filmmakers and film school graduates who desire to continue their professional development.

Among festivals organised in Poland there are events focused specifically on certain areas of film art and related professions. These include, among others: the Camerimage International Festival of the Art of Cinematography in Bydgoszcz, Script Fiesta in Warsaw, the Regiofun International Film Producers Festival in Katowice, the Camera Action Film Critics Festival in Lodz and Transatlantyk Festival (the last two, especially Transatlantyk Festival, are not strictly dedicated to film professionals but also include industry sections and undertake actions aimed at educating film practitioners).

The present article is an attempt to analyse existing film festivals from the perspective of a practising filmmaker and artist working with other audiovisual forms, hoping to develop practical filmmaking skills and enhance specialised knowledge in that field. It is also a subjective survey of workshops offered to film professionals as part of film festivals as well as a reflection on my own experiences of participating in such events. This may prove useful, as although the festivals put much effort into promoting branch events in advance, there are very few materials available that follow the event (in the specialised press or on the Internet). As a result, individual meetings and interviews with participants often offer a unique opportunity to find out what kind of knowledge is transmitted during the events.

Master Classes and Case Studies as Film Festival Components

In recent years there has been a rise in the number of festivals which are focused not only on film theory but also on practical filmmaking. These are not traditional festivals, focused on film analysis and following a schedule based on film screenings and meetings with artists. The new formula proposes a programme incorporating master classes (i.e. meetings with experts in a given field), workshops and case studies (i.e. presentations focused on explaining a certain issue). Cinema lobbies are no longer used for film poster exhibitions; instead, they are adapted for filmmaking equipment fairs and industry pavilions, where a British producer can talk with a Lithuanian director and Polish camera operator over a cup of coffee. Such meetings are priceless and they often provide an impulse for future (international) projects. Increasingly often, festivals are eager to recruit their guests from among camera operators, producers and set designers, who have hitherto been overshadowed by directors and actors.

Significantly, festival organisers now tend to focus on a selected discipline. For instance, the 2014 Warsaw Film Festival included a case study of Greg Zgliński's *Courage* (Wymyk, 2011) focused on designing film posters and discussing subsequent stages of their creation. In the same year, the OFF Camera Independent

Film Festival in Cracow offered a seven-hour set design workshop organised in the Alvernia film studio.

Such events are no longer isolated initiatives. Since 2010, the Warsaw Film Festival has included a cycle titled “Warsaw Next” – “workshops, case studies, lectures and discussion panels devoted to key aspects of filmmaking”, offered especially to film producers. The programme includes lectures and master classes in law, economics, advertising and promotion. According to the organisers, the “Pro Industry is a chance to gain useful contacts, learn more about film producing and meet leading representatives of Polish and international cinema. In 2017, we are offering lectures, round table meetings and brunches where you may establish interesting professional contacts” (Offcamera.pl). This year’s edition of the industry sessions was commented upon by Dagmara Romanowska in *Magazyn Filmowy* [Film Magazine]: “professional sessions at Off Camera are dominated by three main elements: focusing on full-length feature films, new talents and the international character of the event” (Romanowska, 2017, p. 9). A similar section has appeared as part of the New Horizons International Film Festival in Wrocław. The New Horizons Studio offers training sessions with international professionals in film producing, promoting and distributing, addressed at the so-called “executive duos”, i.e. directors and producers:

New Horizons+ Studio organised by the New Horizons Association and Creative Europe Desk Poland comprises four days of workshops and lectures focused on various aspects of promotion and developing film projects. Its main goal is to supply young professionals with specialist knowledge of international film markets as well as assist them in pursuing their careers in Poland and abroad. From this year on, the New Horizons+ Studio has changed its formula and now invites director-producer duos working on their first or second full-length feature film. A project in progress is a prerequisite for participation (Nowehoryzonty.pl).

The workshops in Wrocław are very important, as they are also addressed at pre-debut artists who still find it very hard to commence their careers in the Polish audiovisual industry; especially given the gap in the educational offer between film school graduation and full-length film debut.

Festivals also cater to the needs of animated film makers. In 2017, the Animation Animated Film Festival in Bydgoszcz offered a cycle of meetings devoted to stop motion animation; there was also a section focused on Japanese animation, accompanied by an origami workshop. Similar educational sessions are offered by the OFAFA Author’s Film Festival in Cracow, where workshop participants have had an opportunity to get acquainted with the sound realisation process (Foley effects especially) or stop motion animation making. More ambitious still are the organisers of the Etiuda & Anima Festival in Cracow, schooling their participants in animated film scriptwriting, storyboard making, 3D animation and new technological opportunities in animated film – all of the above being strictly professional skills.

In contrast, the Polish Feature Film Festival in Gdynia offers industry discussion panels featuring specialists from film-funding institutions but also journalists and promotion and distribution specialists. Even though these meetings set ground for a useful industry discussions, they are not educational events in the sense of teaching specific professional skills.

Other industry events include the Krakow Film Festival Market (KFF Market). Held yearly during the Krakow Film Festival, the KFF Market is a cycle of events addressed at documentary film artists. Over a couple of days, documentary film makers from all over the world participate in master classes, fundraising workshops, promotion and distribution workshops and training sessions on using specialised equipment – all focused on producing quality documentary films. Even though the festival is mainly dedicated to presenting new, ambitious documentary cinema, the KFF industry meetings offer valuable educational space for all practitioners.

It is impossible to discuss all industry events in this article; moreover, this would require discussing individual programmes, which are, after all, subject to continuous change. The examples above are thus meant rather to frame certain space and to signal the scope of professional education offered as part of film festivals. While festival workshops often present the same content as certain film school courses, some events transgress the educational minimum. This makes festivals more attractive and at the same time more prestigious in the sense of catering to professionals. Moreover, “industry zones” allow young Polish filmmakers to meet international specialists, with whom they can exchange their views and experiences. Workshops often include classes and lectures in promotion, distribution and festival strategy. Neither Polish universities nor film schools offer specialised courses in film marketing, which plays an increasingly important role in filmmaking. Finally, the festivals’ catering to directors, producers and other filmmakers need for continued professional training translates into the growing quality of Polish cinema, which is confirmed by awards won at international festivals.

For Beginners – Meetings and Integration

Following the lead of the largest festivals in Poland, minor film-related events have also started to introduce workshops in producing audiovisual works. Participants are asked to subscribe in advance and the workshops seem to enjoy immense popularity, even though they only transmit basic knowledge. Among others, such events include: workshops for young Visegrád Group artists at the Zoom International Film Festival in Jelenia Góra, workshops for young artists at the Lublin Film Festival and the Professionals’ Academy during Kameralne Lato [Camera Summer] in Radom (e.g. in 2017, the workshop was dedicated to advertising films). Such workshops allow participants to get more first-hand practice with film cameras and learn effective teamwork. The importance of the Zoom Festival workshops was commented upon by Janusz Kołodziej in his article published in *Kino* [Cinema]: “An important part of the event is the workshop for beginning filmmakers, future

critics and film activists. It is a great opportunity for young people from Poland, Czechia, Slovakia, Hungary and Germany to make useful contacts and learn the tricks of the trade” (2017, p. 64).

What active feature film makers find in the Off Pro Industry or New Horizons Studio events, debuting and short film artists can look for at the Młodzi i Film [Youths and Film] Festival in Koszalin. The 2017 programme includes an industry section offering special panels with professionals focused on script writing, pitching, cinematography (co-organised with the Polish Society of Cinematographers) and festival selection – virtually, on every aspect of creating and promoting film works, concentrating on presenting basic but sound knowledge on the subject.

Short-term (even if intensive) festival courses cannot be treated as a form of any thorough professional training, especially given that amateurs are joined together (and although they are supervised by professionals, they still lack professional equipment), unless we decide that practice makes perfect. Still, it is important to stress the unique atmosphere and quality of psychosocial conditions that help young people get to know one another and learn to cooperate. Such meetings often result in new friendships and allow artistic partnerships to develop. They also motivate participants to pursue film professionally, enter film academies or steer their careers towards independent filmmaking.

Film Festivals Addressed at Co-Creators and Specialists

The majority of film festivals in Poland focus on directors and actors; producers, cinematographers and other film-related professions seldom receive similar attention. This tendency is reflected in prizes, guests and Q&A sessions, which usually feature directors and actors. As a result, the growing interest in filmmaking practice-oriented events should come as no surprise. Camerimage Festival, Script Fiesta, Regiofun, Transatlantyk and Camera Action – all the abovementioned festivals offer interesting programmes and consequently invite their audiences to focus on selected film-related professions. Let us now inspect them individually in more detail.

The Camerimage International Film Festival (known also as the International Cinematography Festival) in Bydgoszcz is an excellent example of an event dedicated to a single aspect of filmmaking (cinematography and related professions). The festival owes its prestige to the fact that its organisers treat cinematographers like artists and co-creators of film works, combating the stereotype of cinematography as mechanical craft. The process of developing its brand through the festival, focused on one specific film-related profession (both in relation to fundraising and educating audiences), is described by Michał Pabiś-Orzeszyna in his article *Conflict Management: The Camerimage Festival and the Dialectics of Prestige*. The author claims that the newly created image helps the festival distinguish its presence among other similar events (Pabiś-Orzeszyna, 2015, pp. 14–15). Festival

guests are mostly cinematographers who are often asked to enter the spotlight and describe their work for the audience for the first time. The festival's main award – the Golden Frog – goes to the best cinematographer. The films included in the programme are selected on the basis of their interesting use of image, the interplay of depth, colour and dynamism. The Camerimage Festival offers master classes with eminent cinematographers, presentations of new equipment and workshops allowing participants to get acquainted with technological issues related to the equipment as well as camera, lens, filter and lamp fairs addressed at working cinematographers. A conversation between Janusz Kołodziej and the festival's director Marek Żydowicz conducted in 2012 included the following explanation:

[...] our festival needs to have a centre, a large building offering enough space for all guests and audience members to meet, talk and show films and technologies. This formula is also very attractive for filmmaking equipment producers, as they may access their potential buyers directly. In this respect, there are not many similar events on a global scale. In addition, the Camerimage Festival offers an opportunity to meet several hundred working cinematographers from all over the world. We also host film school students from all continents who are on the brink of entering into the profession; it is also useful for them to get acquainted with new technological opportunities (2012, p. 5).

The festival is also directed at film enthusiasts. It thus performs a major educational role, popularising the art of cinematography and battling the stereotype of a cinematographer as someone who blindly follows directors' guidelines.

Another film-related profession which seldom receives proper attention is film editing. Fortunately, this aspect of filmmaking is also prioritised at Camerimage, with special events dedicated to this issue taking place every year. Since 2008, the festival has awarded a special prize to film editors for outstanding visual sensitivity.

Watching a film, we admire not isolated frames but rather scenes and sequences. And yet we are seldom aware how much impact film editing has on finished cinematic works. Film editors are responsible for transforming dozens, if not hundreds, of hours of recorded material into two-hour films. They condense it, infuse it with life and help it create emotions that draw us to cinemas every time (Camerimage.pl).

Festival regulars leave Bydgoszcz enriched with a great deal of new cinematographic knowledge as well as inspirations. They also learn a lot about tools that may help them develop their own visual imagination and expand their professional skills.

Another festival fully focused on film practitioners is the Script Fiesta Festival in Warsaw, which concentrates on scriptwriters. The 1st edition was held only in 2012 and yet the festival has already gained the reputation of an important industry event. The programme includes workshops, discussion panels and meetings

with authors. There is also the possibility of presenting one's script and putting it forward for discussion. Film screenings, selected from among new titles, are rather of secondary importance and mostly offer much needed relief after a whole day of exhausting lectures, being an enjoyable addition to inspiring meetings. The festival's specificity is defined not only by its content-oriented programme but also through industry events catering to the main guests – scriptwriters and producers. One such event is Pitch Fiesta consisting of five-minute talks by scriptwriters and producers. The main concept is that of pitching – namely, how to present one's idea in a sufficiently attractive manner, allowing one to establish contact with a producer as a potential business partner. In an article published in *Magazyn Filmowy* [Film Magazine], Albert Kiciński and Marcin Radomski thus described the 6th edition of the festival: “Script Fiesta is a specialised educational-cultural project, linking training sessions, discussion panels, meetings and workshops focused on scriptwriting, accompanied by a contest aimed at rewarding and promoting the most promising authors” (Kiciński, Radomski, 2017, p. 16).

Even though relatively young, Script Fiesta can boast a large attendance and great atmosphere integrating the industry. The organisers' emphasis on making new contacts, meeting people and exchanging experiences stimulates creative energy that can be felt during the event. Every year, the main contest, Script Pro (a continuation of the Hartley-Merrill contest), has attracted more participants. As the festival's director Maciej Ślesicki claimed before its 6th edition: “It seems that the level of submitted projects exceeds that of previous editions [...]. There were no amateurish projects in the selection, while more projects were well-thought-out and developed with commendable attention to detail” (Pisf.pl, 2017).

The Regiofun International Film Producers Festival in Katowice combines elements of a traditional film festival (i.e. film screenings and discussions) with industry-oriented events such as workshops addressed at film producers. According to the organisers, producers are key figures in all film projects. It is worth mentioning that in Poland the director-oriented model, in which the director is viewed as the main author of a cinematic work, still prevails. Nevertheless, with the expanding knowledge of the film production process (both among filmmakers and audience members), as well as dynamic changes in the film industry, there have been some films made in a producer-oriented model. Festivals such as Regiofun contribute to a positive evaluation and appreciation of the role of producers, presenting them as people devoted to the process of filmmaking who assist directors in carrying out their visions. Using their professional knowledge, intelligence and charisma, producers may also influence the artistic shape of films. In Poland, the role of film producers is still downplayed, which finds its reflection in the fact that there are no academic degrees in the field of film production, which bars producers from pursuing academic careers. Yet most academic teachers teaching courses in film and television production at film schools are people pursuing doctoral degrees at universities.

The organisers of the Regiofun Festival address their industry events especially at film producers. The most important one is “Look for Fund” – a “cycle

of meetings of producers and film industry representatives, aimed at establishing new contacts and partnerships as well as initiating an increasing number of film projects supported by regions and cities. Individual conversations allow producers to gather information concerning fundraising opportunities and eligibility conditions” (Regiofun.pl). Artistic and independent cinema projects are mostly funded by national institutions, which means that financing comes from state funds. Application procedures are usually complex and time-consuming, which requires involvement from a number of people. Minor modifications of general legislation trigger changes in individual regulations, which means that professionals need to constantly update their knowledge. Regiofun is an important step taken in this direction, though by no means the only one (similar attempts are made by Off Camera Pro Industry and New Horizons Studio).

Simultaneously with industry events, the Regiofun festival involves screenings of films arranged according to a pre-selected key corresponding to the festival’s main concept: “The Regiofun International Film Producers Festival is the only event in Europe dedicated to films developed owing to regional film funds and city funds, focusing on film producers. For six days in October, we are presenting the most interesting feature films, documentaries and animated films from all over the world, which would never have been created if it hadn’t been for their modern ways of funding” (Regiofun.pl).

Another interesting example of a festival directed at professionals is the Camera Action Film Festival (Festiwal Krytyków Sztuki Filmowej Kamera Akcja) in Lodz. The event is addressed at young film critics, who have an important role to play in film culture. Ever since the festival was initiated in 2010, the organisers have consistently been pursuing their idea. Year after year, the festival’s programme is increasingly interesting, which has been reflected in growing attendance (at first the event was held in the tiny Miejski Punkt Kultury Prexer [Prexer City Culture Spot]; the venue of the 7th edition was Wytwórnia 3D [3D Factory] Cinema) and its impressive guest lists. One of the most popular items included in the festival programme is the Film Scholars-Filmmakers events, i.e. meetings with filmmakers who are also film studies graduates. Festival workshops cover topics such as film sound (a workshop held in the Toya Studio), radio broadcasting, video-essay making and consultations with speech therapists. Festival events – the Critics Speak contest, workshops and film cycles such as “Critics’ Voice” and “Critics’ Classics” – are addressed at the festival audience consisting of both amateurs and professional film critics.

This is the only festival in Europe dedicated entirely to film criticism. The festival contributes to the development of film criticism and dispels stereotypes through presenting film critics in some unusual contexts. Our chief aim is to educate viewers and inspire them to discover their individual artistic sensitivity, shaping their preferences and exploring new directions of cinema. An important part of the festival is the **vivid, stimulating discussions with film industry representatives, accompanied by screenings of films ac-**

claimed at international festivals. Contests and workshops help many people start their careers as film critics. The festival is a continuation of Lodz's long-standing tradition as a filmmaking centre (Kameraakcja.com.pl).

The main achievement of the organisers lies in creating an attractive industry festival, which proves that film critics are not merely audiovisual art theorists but also practitioners drawing on tools and techniques developed by other areas of study. Even though critics do not participate directly in the making of films, they can still have a substantial influence on the way in which films are received (the court case between the critic Tomasz Raczek and the producer of *Kac Wawa* [Warsaw Hangover] [2011, dir. Łukasz Karwowski] is a case in point).

The last industry-oriented event (even if less pronouncedly so) that I would like to discuss is Transatlantyk Festival, also organised in Lodz. Apart from presenting important contemporary films, the festival is dedicated to film scores and their composers. Significantly, the artistic director of the festival is the composer Jan A.P. Kaczmarek, an Oscar winner for his music for the film *Finding Neverland* (2004, dir. Marc Forster). The festival's website reads as follows: "Transatlantyk is a festival of ideas. Through the power of films and music we want to stimulate discussions on important subjects" (Transatlantyk.org). The programme elements addressed specially at composers are two prestigious contests: The Transatlantyk Film Music Competition based on submitted music scores and The Transatlantyk Instant Composition Contest, in which composers are asked to improvise music to match film fragments. The main difference between Transatlantyk and other contests lies in the fact that here the contenders' craft is judged on the spot, simultaneously letting the audience catch a glimpse of one particular stage of the filmmaking process. The audience – consisting of film enthusiasts, young filmmakers and film professionals – may see film music composers' work in a nutshell and then benefit from the opportunity to talk to the artists directly. As a result, Transatlantyk should be treated as one of the festivals dedicated to one particular group of filmmakers – not only because of its artistic director, whose reputation also adds to the event's prestige, but also based on the quality of the composers' contests.

Additionally, the programme of the festival includes several workshops and discussion panels devoted to film music and sound. There are also multiple accompanying events. It seems to me, however, that despite their great appeal, they rather dilute the main focus of the festival. The programme's seems incoherent because of its multiple and diverse workshops, discussion panels and meetings.

Education During Festivals as a Form of In-Service Training

All the film festivals discussed above have one common denominator: attractive meetings and healthy competition integrate the industry and educate audiences. It is important to remember that filmmaking is a team effort and successful communication between all involved parties is the key to success. Of course, certain

film-related professions require individual work and not always all people involved in the same project have an opportunity to meet on set. In interviews, the creators of the abovementioned festivals often bring up claims that some artists, for example composers and scriptwriters, are introverts by profession and tend to live in isolation. Festivals dedicated to these professions offer a chance for communication within the industry, providing the artists with an opportunity to interact with one another as well as with the audience.

It is important to point out that although festivals have a rich offer of workshops, they cannot be treated as a substitute for thorough academic education in a given field. Nevertheless, they present perfect opportunities for self-development, the pursuit of selected career paths or gaining a first impression of a given speciality in order to select the right type of studies in the future.

Industry-oriented film festivals are much needed in Poland, as they perform an important educational role. The large number of film-related professions in existence open up a wide spectrum for future events. There is still no festival devoted strictly to film costumes and makeup (there are no university studies in film makeup and prosthetics) despite growing interest in fantasy and historical productions (e.g. *Game of Thrones* [2011–, dir. David Benioff, Daniel B. Weiss] or *Bodo* [2016, dir. Michał Kwieciński, Michał Rosa]). It is also worth mentioning that with the development of audiovisual arts, film-related professions change continually. Describing these shifts in his book *Praca i film. Problemy ekonomiki pracy w produkcji filmowej* [Work and Film. Work Economy Problems in the Film Industry], Edward Zajiček comments on the fact that economic and technological progress has eliminated certain professions, such as film projector technician or live accompanist in silent cinema. Simultaneously, new professions have appeared, including sound technician, boom operator and others (1997, p. 82). Among new film-related professions are also colour grading and CGI specialists or producers specialising in co-productions, to name but a few. It would be impossible to list all the new professions related to the film – or, broader still, audiovisual – industry.

Academic education does not always manage to keep up with these changes; consequently, specialist training sessions offered during film festivals which develop their programmes on a yearly basis are a precious, if not the only, way of gaining supplementary education. Admittedly, focusing on specialised audiences poses the risk of a reduced attendance, but at the same time industry members' participation guarantees (and increases) the prestige of a given event.

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Summary

The article considers industry workshops organised during film festivals and festivals dedicated to the film profession in Poland. It puts forward the fact that during film festivals not only screenings, contact between a filmmaker and a viewer are important, but also workshops and industry meetings dedicated to artists. This kind of education seems to be needed because after graduating from film school it is a possibility to develop one's own skills and to update knowledge about the profession. The author also concentrates on Polish film festivals fully dedicated to the film profession, such as Camerimage International Film Festival in Bydgoszcz, Script Fiesta in Warsaw, Regiofun Film Festival in Katowice, Kamera Akcja Festival and Transatlantyk Film Festival both in Lodz. Even though there are not so many film festivals dedicated to one film profession, they are important because of their educational value for filmmakers and for audience.

Keywords: film literacy, film education

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Filmmaking As Therapy: Between Art Therapy And Resilience Theory²

An interdisciplinary project entitled Dimensions of the body: between bioethics and film studies (*Wymiary cielesności: między bioetyką i filmoznawstwem*) carried out by a team of specialists in the fields of bioethics, philosophy, film studies and visual arts has been devoted to the concepts of the body as well as to the ways of portraying it in audiovisual culture. We focus mostly on the strategies of film presentation and bioethical explications of disability, illness and non-normative bodies. There are three main areas of our studies of the conceptualisations of the body and its parts: assisted reproduction, terminal medicine and health-disease issues. Since the portrayal and stereotypical views on the mind and body of a sick child are the issues we are studying, we have decided to have a closer look at various aspects of the treatment of pediatric cancer patients as well as at a relatively new idea of using film as an element of their therapy.

¹ Małgorzata Jakubowska and Monika Michałowska have contributed equally to this paper.

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Photo 1. The filmmaking workshops (organised during a rehabilitation camp by Foundation for Children with Cancer Diseases – Blood Cell, August 2015, Jedlicze). Screen from the documentary film Get out of my bar, 2015 by Robert Gliński (original title: Sio z mojego baru).

It goes without saying that any cancer experience may result in a psychological trauma and become an emotional challenge for both the patient and her/his family. It may be argued that it is even more traumatic when it affects children. One of the well-known activities that may accompany cancer treatment is art therapy, that is drawing, painting, photography, a diary or poetry writing etc. Recently, professional caregivers have pointed out a new artistic activity that seems to be equally effective in providing psychological care in pediatric oncology, namely filmmaking. Although filmmaking arose from cinema therapy³ (Kozubek, 2016, p. 42), which uses film projections during psychotherapy sessions, it has evolved into a form requiring the active involvement of patients in filmmaking. It comprises all the elements and stages of a feature film production, beginning with writing the script, “casting” actors and a director as well as cinematographer through the whole process of filming and ending with a film premiere. As a form of artistic expression it creates an opportunity for the patient to vent their fears and stress in a creative way. Moreover, it allows people to share their personal experiences with others.

In our view, filmmaking, sometimes also called active film therapy, can constitute an important element of any cancer treatment and should be founded on the close cooperation of filmmakers with psychotherapists. Given the fact that the goals of cancer treatment may differ, the goals of film therapy should also be individualised depending on a patient, family, cancer type and the chosen treatment.

³ In the subject studies we can find various terms used to describe this kind of therapy, such as cinema therapy, movie therapy, reel therapy or video work.

Generally, in the case of active film therapy we can use either individual or group therapy. Although both forms focus on personal development and self-realisation, they vary slightly as to other goals. Individual therapy concentrates additionally on telling and writing a self-story as well as on an externalisation of patient's emotions and thoughts. By contrast, group therapy is mostly aimed at building or rebuilding relationships, person to person bonds, cooperation and creativity. In both cases the goals are achieved through either direct communication and talks or story creation and making a film.

The filmmaking workshops for pediatric cancer patients of the Foundation for Children with Cancer Diseases – Blood Cell (Fundacja dla Dzieci z Chorobami Nowotworowymi – Krwinka)⁴ organised in 2016⁵ and in 2017⁶ (in cooperation with Paweł Majak – a psychotherapist working with children and their families) became an opportunity to implement our theoretical research, confronting theory with practice as well as for our further studies in this field.

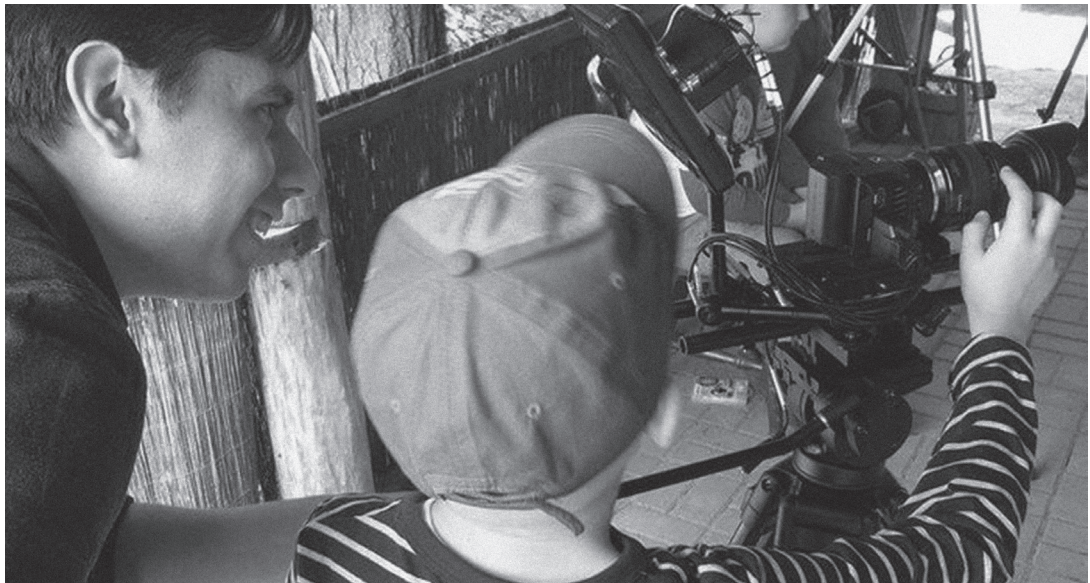


Photo 2. The filmmaking workshops (organized during a rehabilitation camp by the Foundation for Children with Cancer Diseases – Blood Cell, July 2016, Jedlicze). Photo by Paweł Majak.

⁴ The organisation of the workshops was possible thanks to the help and support of Elżbieta Budny – the director of the Foundation for Children with Cancer Diseases – Blood Cell (Fundacja dla Dzieci z Chorobami Nowotworowymi – Krwinka).

⁵ The workshops were organised during a rehabilitation camp, 17–22 July 2016, Jedlicze (organisers of the film workshops: Małgorzata Jakubowska, Kacper Juszczyk). It should be mentioned that it was the second edition of filmmaking workshops and the first one took place in Jedlicze in 2015. (2–7 August 2015, Jedlicze, organisers: Robert Gliński, Małgorzata Jakubowska).

⁶ The workshop 1–7 July 2017, Rogów: organisers: Robert Gliński, Małgorzata Jakubowska, Kacper Juszczyk.

In our opinion filmmaking workshops are not just art therapy, but they also constitute a key element of achieving resilience. Let us have a closer look now at the basic meaning, conceptualisation as well as the goals of resilience theory. By emphasising the importance of positive factors and mechanisms, resilience theory explains the phenomenon of children's, adolescents' or adults' positive adaptation despite adverse life conditions, traumatic events and hostile environments. In her lecture given in 2015 at Sam & Rose Stein Institute for Research on Aging (University of California, USA) Darlene Mininni defined it as a "post-traumatic growth", which differs greatly from "post-traumatic shock" that could be expected after a personal, family or social tragedy. It should be acknowledged that there is no universal definition of resilience (Aburn, Gott, Hoare, 2016, p. 985) and scholars provide different notions underlying various goals of the theory. They can include: 1) the development of primary prevention and mental health promotion programmes among children and adults (**Glasgow Centre for Population Health**); 2) solving particular problems, for example in divorced families, poverty conditions, sexual abuse and depression (Wolchik, Schenck, Sandler, 2013); 3) seeking "positive contextual, social, and individual variables that interfere or disrupt developmental trajectories from risk to problem behaviours, mental distress, and poor health outcomes" (Zimmerman, 2013, p. 381). Also, three main models of resilience have been conceptualised (Fergus, Zimmerman, 2005, pp. 401–404). Despite terminological and conceptual differences most scholars agree that resilience theory helps us "understand why some youth exposed to risks are able to overcome them and avoid negative outcomes" (Fergus et al., 2005, p. 413), pointing out several key themes of resilience theory, such as "rising above to overcome adversity, adaptation and adjustment, 'ordinary magic', good mental health as a proxy for resilience and the ability to bounce back" (Aburn et al., 2016, p. 991).



Photo 3. Filmmaking workshops (organised during a rehabilitation camp by the Foundation for Children with Cancer Diseases – Blood Cell, July 2017, Rogów). Photo by Grażyna Jakubowska.

Taking the main goals of resilience theory into account, we decided to investigate whether it can become a conceptual framework for theoretical studies (and their practical implementation) on how pediatric cancer patients can overcome the negative effects of and flourish despite traumatic events and experiences. Directing our attention to the aspects of resilience listed below, we considered them especially significant for our research.

1. The ability of an individual to function well despite adverse events, hostile conditions, and unfavourable circumstances as well as/or traumatic experiences.
2. The process of flourishing, which helps children to gain skills of using internal resources, also called assets (Fergus et al., 2005, p. 399), as well as external resources to achieve a positive adaptation and good adjustment despite past or present adverse events. There is a variety of both external and internal resources given by researchers that are related to resilience theory. Internal resources may include self-evaluation, flexibility and self-efficacy in overcoming impediments, whereas external ones may comprise parental support, youth programmes and relationships with peers, parents, teachers and therapists.
3. The ability of an individual to rebound and regain mental health, including functioning well during a permanently stressful situation or after a devastating incident.

Scholars generally agree (Borucka, Ostaszewski, 2008) that resilience is an ability that we all possess and can enhance during our lifetime. Since each of us is capable of both directing oneself to certain actions and of striving towards certain goals, an awareness of what to pursue and how to achieve it becomes a key element of a person's identity and autonomy. If that is the case and resilience can indeed be enhanced, it can be reasonably supposed that certain methods, training or support can be designed to facilitate its development. Taking into account our research on resilience as well as the outcomes of the organised workshops, we think that filmmaking workshops could be a practical tool contributing greatly to achieving resilience. We are of the opinion that an active participation in such workshops can be especially beneficial to pediatric oncology patients while they discover and bolster resilient values. To illustrate the importance of filmmaking workshops in achieving resilience we approached the issue by using the theory of three C's: control, change, commitment (José Luis Medina Amor and Rafaela Santos 2013).⁷ We decided to take the three C's concept as our starting point for further theoretical studies and practical applications for several reasons. First, against the background of numerous conceptualisations of this complex and multifaceted theory, we found this concept to be one of very few theories that take a comprehensive approach. Secondly, the

⁷ We would like to thank Otto Roberto Yela Fernández for attracting our attention to this theory during his seminar organised on May 27th, 2016 in the Department of Theory and History of Film, University of Lodz when he presented his research on cinema and resilience.

theory of three C's implies taking into account various aspects of wrestling with risk factors and many possible ways of flourishing. Finally, this theory provides us with the conditions for becoming resilient, which are control, change and commitment, that can have a direct practical implementation. Let us have a look at the ways we have employed them in our research.

Control

Acquiring a skill of controlling emotions and thoughts has been identified as a key factor in achieving resilience. An individual must be able to make her/his own decisions independently and take responsibility for her/his actions. Control also means not relying on others since, according to this concept in the common models of care, we sometimes speak of passive patients that in a resigned way are dependent on others. They depend on institutions, aid given to them, the family, and end up being subjects that are absolutely dependent and passive (*Resiliencia: Conceptos de psicología positiva*, 2013). The skill of control involves a change, which can eventually contribute to a person becoming the author of her/his own life. It can be argued that such a requirement of being totally independent is quite demanding and in the case of children, and sick ones in particular, it could appear to be impossible to meet. Children suffering from cancer are not only dependent on adults (their parents, relatives, teachers) simply because of the fact that they are minors, but they are additionally under the control of medical professionals because of their health condition. The body of a sick minor is under the strict control of doctors, nurses and other medical personnel who decide on treatment, diet, hospital stays, etc. The authority of parents becomes connected with the authority of doctors. The fact that control over a sick child becomes of the greatest significance for parents, who start to govern and regulate all aspects of their child's life, including what the child can and cannot eat, when she/he eats, what clothes she/he can wear, what games she/he can play or who she/he can meet, seems to be quite symptomatic. Simply put, their considerate care frequently turns into overprotectiveness. The life of a child becomes the domain of bans, regulations, permission, approval and disapproval remaining completely under parental control. What is noteworthy is the fact that they are all legitimised in the name of a child's recovery. The illness becomes a justification for any parental rule and it can lead to a child's imprisonment, understood both literally and metaphorically. It is not only the body of a sick minor that is imprisoned, but also her/his mind. Instead of gaining more control over time, children lose control and become more dependent on both parents and doctors. In our view, this is the first problem to deal with.

Filmmaking workshops can facilitate children's regaining control and freedom. Simultaneously they allow the parents to share responsibility and control over their children with others. What is more, organisation of the workshops during a camp creates a perfect, one might even argue the only, chance for the parents to spend holidays with their children, since the camp organisers provide professional medical care, including the presence of an oncologist, on site.

As to the workshops organised as part of rehabilitation camps, the achievement of defined objectives was possible thanks to a careful plan of certain stages and components of the workshops: script, casting, set designing, setting, director, cameraman etc. During the workshops the children were allowed to decide about each step and element of filmmaking. They were encouraged to improvise, to come up with their own ideas as well as to share them with other participants. Moreover, each child was given a task and encouraged to take responsibility for its fulfilment. In this way, they could be in control. It was also quite essential to allow them to spend as much time as possible outdoors so they could leave the “prison cells” of the hospital, of their room, of their house.

Change

The second principle of becoming resilient says that a person must not only adapt to changes that happen in her/his life, but also truly accept and embrace them. A change is understood rather broadly here and can deal with many aspects of a person’s life, such as adolescence, ageing, illness, death of a loved one.

The workshops in Jedlicze in 2016 and in Rogów in 2017 were designed so that they could fulfil the requirement of the change principle. The abovementioned active participation in all aspects of filmmaking gave the children a chance to change from being passive to active: from being passive viewers of their life to becoming active actors and directors of their life-story.



Photo 4. The filmmaking workshops “The railway engine in Wonderland” July 2017, Rogów. Photo by Grażyna Jakubowska.

With time the change became noticeable. Distant and unwilling to participate at the very beginning, the children gradually became more and more engaged in all the activities. Not only did they cooperate more willingly, but they also fostered their creativity. Soon, they began inventing tasks for one another and improvised enthusiastically. What seems important is the fact that the children also continued playing their roles after they had finished filmmaking tasks planned for the day, for instance the operators did not give up their jobs and kept on filming and interviewing the actors in their free time. They occasionally turned into paparazzi. It could also be observed that some of them wanted to experiment with other roles, take other responsibilities, try themselves out in fulfilling other tasks, so they encouraged one another to change roles saying “Now, I’ll take the microphone, and you have the camera, and later it will be the other way round, OK?”. The children were also engrossed by filmmaking over dinner when they discussed what they had done that day, what could be changed, who could act better, how to improve a certain scene, what setting should be planned for the next scenes, etc.

Their eagerness to change roles was not limited to filmmaking. After some time the children transferred it to real life. They actively assisted and advised one another as well as their mothers and fathers who were responsible for making decorations and costumes needed for the film. From being helped and taken care of, they became the ones who helped and took care of others.

The blood checks and regular medical examinations done each morning that were the topics of their conversations throughout the day at the beginning of the camp became less important with time. The children’s attention was directed towards their new roles – the roles of actors, operators, directors, etc. Obviously, the health related issues did not disappear completely, but they started to be just one of the topics of conversations instead of being the only topic. Filmmaking diverted children’s attention to something beyond their illness, which contributed to a change of self-perception and self-definition. The thought “illness is my life, illness decides about my life” was replaced by the thought “illness is still a part of my life, however, it neither defines me nor my life”. In this way, the children were able to rebuild personal identity, to develop into something more than just an ill child. They could thrive despite being exposed to illness.

Commitment

Creating a community that regards commitment to its vulnerable members as especially significant is an indispensable element of the resilience theory. Individuals exposed to risk may be excluded from the community or stigmatised for various reasons. Risk exposure may also shatter interpersonal trust and evoke the feelings of blame, shame or rejection. Loneliness and isolation can be the cause of frustration and low self-esteem. A community founded on respect for others and their values, on mutual acceptance, tolerance as well as on care of the vulnerable can contribute to fostering self-confidence in individuals.

To fulfil the commitment principle we focused on two aspects of children's relationships: 1) building relationships with other children suffering from cancer; 2) developing and strengthening relationships with the healthy participants (their parents, the parents of other children, volunteers) as well as with the staff of the workshops. The camp and the film production created an opportunity for the patients and other participants to bond and share experiences, both traumatic and positive ones. It was a realm of connecting parents and children in a constructive way. We could also observe that the parents gave one another advice and practical tips on how to deal with their children's illness. Finding themselves in situations of mutual interdependence, they learned to listen to others, to rely on one another as well as to benefit from the relationships they had just initiated. For both the children and the parents it was also a way of gaining mutual respect despite the inequality of the relationship.

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The workshops provided empirical evidence that filmmaking can become an effective form of group art therapy due to its unique effects, that is the process of a film production that is experienced together as well as a real product – a film that testifies to children's openness, cooperation, creativity and individuality. What is also important is the fact that it can successfully fulfil all the goals of resilience theory and help pediatric oncology patients gain or regain control over their lives, teach them commitment to others and acceptance of the changes resulting from their illness. In this way, it can compensate for the risk factor pediatric oncology patients are exposed to.

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Summary

An interdisciplinary project "Dimensions of the body: between bioethics and film studies" is focused on the concepts of the body and on the ways of portraying it in audiovisual culture. One of the issues we investigate is the body of a paediatric patient. In this paper we concentrate on the new idea of using film as an element of psychiatric therapy of paediatric cancer patients. By referring to the concept of resilience theory, which studies the phenomenon of children's, adolescents' or adults' positive adaptation despite adverse life conditions, traumatic events and hostile environments, we show how filmmaking workshops can constitute a key element of achieving resilience. In our research we employ the concept of José Luis Medina Amor's theory of three C's, that is: control, change, commitment. This paper presents the way filmmaking workshops for paediatric cancer patients could become a practical tool contributing greatly to achieving resilience. We show how all the elements of the three C's theory can have a practical use in filmmaking workshops and that an active participation in such workshops can be especially beneficial to paediatric oncology patients while they discover and bolster resilient values.

Keywords: filmmaking as therapy

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Filling the Niches – Animation in Contemporary Poland. A conversation with Agnieszka Kowalska-Skowron¹

It is hardly a secret that the film community in contemporary Poland is not particularly interested in animation, which makes it, to a certain extent, a niche. Suffice it to say that the Polish Film Institute (Polski Instytut Sztuki Filmowej, PISF) is reluctant to co-finance animated films and funds allocated to animation are much smaller than those allocated to live action films.² So how is the animation branch of the industry coping in Poland? What is Polish animation and what problems is it facing right now?

Honorata Małaszkiwicz: What is the background of Polish animation after 1989 and what are its main traditions?

Agnieszka Kowalska-Skowron: Ever since the beginning of Polish post-World War II animation, that is after 1947, when the film *Za króla Krakusa* [In the Age of King Cracus] (dir. Zenon Wasilewski) was made, Polish animation has been appreciated for its high artistic value. *Tango* (1980, dir. Zbigniew Rybczyński) won an Oscar, and before that much praise was earned by

¹ Agnieszka Kowalska-Skowron is a film studies and PR specialist, one of the founders of the Lodz-based MOMAKIN company, which has been organising the ANIMART festival since 2015. At present, she is in charge of animated films distribution. Her experience in the animation industry involves working as a programme director for the Se-Ma-For Film Festival and preparing the VOD channel for Multimedia Polska.

² According to the PISF operational programmes reports for 2016, PLN 25 million was allocated to animated films, while live-action films received PLN 63 million (in accordance with Polish law, live-action films are referred to as “feature films”); animated films could also gain funding within the I Scriptwriting Grant Project (PLN 1 million) and II Project Development – Films for Young Viewers and Families (PLN 1 million) (the PISF operational programmes). See all films co-financed by the PISF as part of the Film Production operational project in 2016 (Projects co-financed by the PISF).

artists such as Lenica,³ Borowczyk⁴ or the Themersons.⁵ On the other hand, Polish animation after 1989 released a number of films and TV programmes addressed at children, such as *Miś Uszatek* [Floppy Bear] (1975–1987), which is very well-known in Japan, for instance, and doll animation films, such as productions made by the Se-Ma-For Studio, which used to be an internationally recognised institution. To cut a long story short: we have a wonderful tradition and great artists to admire. In the 1990s, animated films for children were still being made, but on a much smaller scale and finally their production became almost completely marginalised. This was partly caused by the fact that Polish Television cut funding for animation and thus forced animated film studios and artists to try to get by on their own on the free market. Unfortunately, it turned out they did not know how to do that. Until that moment, animation film artists were all employed by state-owned studios, since that was the only way to receive funding. Even Antoniszczak,⁶ who perceives himself as an independent artist, conducted all his projects within a state-owned studio.

HM: It seems then that in animation – in contrast to live-action feature film – there was no artistic crisis and the problem was mainly about obtaining sufficient funds?

AKS: Yes, and the after-effects of that situation are still visible today. Polish artistic animation, both new and that created by older artists, is still highly valued around the world. Interestingly, short animation seems to fare better than full-length films. If we take a look at the latter, we will discover that not only are they few in number but also most of them are not outstanding cinematographic works.

HM: You've mentioned that the West has always appreciated Polish animation. And how about Poland? I am especially curious about the films made in the People's Republic of Poland – has there been a new wave of interest in those?

AKS: There seems to be a new wave of interest in them linked to the growing interest in avant-garde movements but it is still limited to the circles connected with culture and most of it boils down to film festivals catering to animation fans. A few productions were presented on Polish Television (TVP Kultura channel) as part of an interesting cycle “Animation Now” prepared by Agata Makohin. But this still seems to be a marginal trend and we can hardly speak of any tradition or habit of watching animated films [short animated films not addressed at children – author's note] aside from the aforementioned festival cycles or retrospectives – but here we still face the problem of preaching to the choir. The situation is different as far as animated films for children are concerned – for this age group, there is a large number of older series and films available. It is part of the nostalgia – parents' wanting to share their favourite childhood stories with their children, which

³ Jan Lenica; see Culture.pl.

⁴ Walerian Borowczyk; see Culture.pl.

⁵ Stefan and Franciszka Themerson; see Culture.pl.

⁶ Julian Józef Antoniszczak, see Culture.pl.

is keenly explored by toy makers, for instance. Hence chains such as Multikino organise “Poranki” [Mornings] with *Reksio* or *Bolek and Lolek*. Older series for children are still aired on television, especially by TVP ABC channel.

HM: Can these older productions be viewed as competition for the new ones?

AKS: I would say they are complementary. They use different narrative techniques [archaic ones in comparison with the newest productions – author’s note] and because of that children often prefer contemporary animation. At the same time, the license market for using older brands and popular characters – for instance to produce toys – is still growing.

HM: And apart from these different narrative techniques, what are the main trends in Polish contemporary animation addressed at children? (Since animation for adults seems to be so niche, let us put it aside for a moment). Are they consistent with global trends or maybe there are some original phenomena, setting Polish animation apart on an international scale?

AKS: There is a visible division between the Western and Eastern markets, and it seems that the line separating these two worlds runs across Poland, or perhaps part of Germany as well. Though it is worth mentioning that the Russian *Masha and the Bear* (2009–) is very much different from other Eastern productions in terms of narrative techniques. I would call the Polish animation style “Floppy Bear” style, in which characters are still talking to one another, still walking somewhere and everything is slow and full of details, looks beautiful on screen of course, but children nowadays do not pay much attention to that. There is always a straightforward lesson and one episode lasts about ten minutes.

HM: Is ten minutes too long?

AKS: Yes, it is. Usually the best series are those that tell a story in five to seven minutes, where from one and a half up to two minutes is taken up by opening and closing sequences. Many Polish studios are still committed to the old ways of storytelling, which are moralising, detailed and very slow, but there are also new studios’ productions such as *Agi Bagi* (2015–), which is a very well-made product for international viewership. There are also Polish animations made according to Western models, which are entertaining for children and adults alike. It is difficult to identify any one trend that would account for all that is happening in Polish animation. Many new studios are being created; some of them focus on producing films based on contemporary children’s literature, which are much closer in their storytelling to *I Want My Hat Back* (Jon Klassen, 2016) than to Maria Konopnicka’s *About the Dwarfs and Mary the Orphan* (1986), while some only produce short animations.

HM: And what is the main influence behind these trends? Are there any particular artists that dictate them or is it mostly up to the producers?

AKS: With animated series you never think solely about animation; it is also about accompanying products and potential license buyers. Nobody makes

13-episode series anymore, because it is a known fact that a series needs to have 52 episodes to attract the attention of the most important broadcasters. This way of thinking makes it easier to find an international agent, too. The already mentioned *Agi Bagi* is a case in point: a well-thought out strategy implemented from the very beginning helped the producers create a brand that has sold to over 40 countries so far. Other good news is that older film studios are more and more conscious of how the market works. One example is Anima-Pol – its managing director, Jadwiga Wendorff, thinks ahead and they are always on the lookout for new scripts. Right now, Anima-Pol is working on a couple of very promising projects – precisely because their authors are very sensitive to current trends in children’s culture. I very much hope that the series *Niesamowite przygody zagubionych skarpetek* [The Incredible Adventures of Missing Socks] which is currently developing, will turn out to be a massive hit. Such was the case with *Pamiętnik Florki* [Florka’s Diary] (2014–). At present, its fourth season is in production, which makes it – together with *Agi Bagi* – the longest running Polish animated series in the last couple of years.

HM: Does this mean that Polish animation nowadays is first and foremost animated series for kids?

AKS: In terms of Polish animation, prizes are won by short animated films (mostly made by women) and these productions are appreciated within the industry. On the other hand, as far as broad viewership is concerned (i.e. viewers who are not particularly interested in artistic animation) animated productions are mostly animated film series for children. Polish animation for children is broadcast by TVP ABC, Telewizja Puls, Polsat Jim Jam and MiniMini+ channels as well as cinemas, for instance as part of the “Poranki” [Mornings] cycle. In my view, the Polish animation market is changing for the better – especially as far as full-length productions for children and teenagers are concerned – thanks to the PISF new main objective: Films for young viewers and families⁷ and the Film Production operational programme which offers financing for full-length animated films.

HM: Is it possible to talk about the animated film industry in Poland? Is there a unified group of artists and enthusiasts? Or would you say that it is a divided world, in which some groups are focused on artistic/festival animation defined in opposition to animation addressed at children?

AKS: All Polish animation is made by people from the same artistic milieu; everybody knows everybody else and artists frequently cooperate with one another. The Association of Polish Animation Producers was created to unify the industry.

HM: And can you identify any specific moment after 1989 that marked a breakthrough for Polish animation just like the Bill on Cinematography and

⁷ According to the 2017 operational programme: Production and Development of Films for Young Viewers and Families (full-length animated and live-action films) report, “including PLN 1 million for project development” (the PISF operational programmes).

the creation of the Polish Film Institute in 2005 proved a breakthrough for Polish live-action film?

AKS: The Bill on Cinematography was just as important for Polish animation. And even though the funds allocated to animated films are much smaller than those spent on live-action films, many animated films would never have been made without the PISF's support. All animated series for children are co-financed by the PISF. In Poland there is no developed private funding system, so the PISF – next to Komponent Media [Media Component] and the Creative Europe Programme – is virtually the only available source of funding for films. Whenever films are co-produced by Polish television, the financial input of the institution is usually small, but it still becomes the only distributor. The PISF offers funds but it also helps promote new productions, either by including them in its catalogue presented at international fairs or by financing their participation in various festivals.⁸ Returning to your question, I would say that a turning point, at least for doll animation, was the Oscar won by *Peter and the Wolf* (2006, dir. Suzie Templeton). In the course of making that film, many professionals were trained, who are now working on new productions all around the world. Polish animation was again in the spotlight. It's hard to talk about any other historical moments – as I said, Polish animation is still a niche.

HM: There has been talk about the need for a new cinematography bill. What is the opinion of the industry about the regulations concerning animation that should be included in a new bill?

AKS: It seems to me that what we need first and foremost are better legal conditions in terms of international co-productions – creating favourable tax regulations or investment funds. Another issue, so frequently neglected in Poland, is distribution and promotion. We could definitely use funds for distribution support, for instance in terms of dubbing, which is very costly (there are such practices in Scandinavia, for instance). But the main thing is about understanding that film does not end with production – it needs to be sold, too. This is one of the issues that we tackle at MOMAKIN.⁹

HM: So how does MOMAKIN respond to the problems of the Polish animation industry?

AKS: We are trying to react swiftly to all new trends on European and Polish markets, offering precisely the things that are in demand at any given point. We help producers find international co-producers. We plan how to introduce new series, develop their brands and supply them with additional products; we do our best to make sure that they mark their presence. We also introduce series for children to cinemas as part of the morning shows. We provide promotion for the

⁸ According to the 2017 operational programme: Promoting Polish Films Abroad (the PISF Operational programmes).

⁹ See Momakin.pl.

studios, in Poland and abroad. We also serve as an agency for artists, putting them in touch with international producers.

HM: In conclusion, how would you assess the Polish animation industry?

AKS: I think that there are many brilliant ideas that are increasingly well produced – also in commercial terms, as is the case with animated series for children. Artistic short animation from Poland is an international brand – in contrast to full-length productions – but domestically speaking, it is still a niche. The general public still identifies animation with children's stories. All in all, I consider the Polish animation market as very open, which provides great opportunities for future development.

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Summary

It is hardly a secret that the film community in contemporary Poland is not particularly interested in animation, which makes it, to a certain extent, a niche. So how is the animation branch of the industry coping in Poland? What is Polish animation and what problems is it facing right now? All about filling the niches and more in a conversation with Agnieszka Kowalska-Skowron, one of the organisers of the International Festival of Animation Art AnimArt in Poland.

Marta Kasprzak

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Talking about Films. Interviews with Polish Film Scholars – Review

Published by Wydawnictwo Uniwersytetu Łódzkiego, the book *Rozmowy przy filmie. Wywiady z polskimi filmoznawcami* (Żakieta et al., 2016) is the result of a series of meetings conducted in 2013–2015 by the Student Film Society of the University of Lodz. The cycle, titled “Meet Your Film Specialist”, was initiated by Ewa Ciszewska, the Society’s supervisor. The invited guests included scholars from various institutions from the whole country, e.g. employees of the Chair for Media and Audiovisual Culture at the University of Lodz – the first academic institution in Poland educating future film specialists.

The main idea behind the cycle was to present the guests’ academic output and discuss the motifs behind particular books. Each of the guests had recently published an acclaimed book offering new topics for academic discussion within the discipline. As the editors of the volume explain, “the main goal of the meetings was to acquaint the participants with various methods of research applied by scholars dealing with audiovisual texts as well as with the intricacies of the publishing process” (Żakieta et al., 2016, p. 7). In addition, the cycle was meant to popularise film knowledge among people who are interested in this area of culture. Most events were held outside the university – for instance, in Cetus bookshop and Tektura café.

The book’s educational value lies in the survey of research methods applied in modern cultural studies. The interviewees comment on their choice of academic

discipline and dilemmas linked with the necessity to find a compromise between their wish to develop rare academic interests and the need to attract a wider readership. Reading the book, one may not only enjoy many entertaining stories from the lives of the academics but also get to know individual scholars, who until now have been merely short bios printed as a blurb on book covers.

The interviews were conducted by doctoral students involved in the activities of the Student Film Society as well as its supervisor, Ewa Ciszewska. As a result, the interviews represent a variety of discussion approaches: some follow the “master-apprentice” model, typical of the academic world, while others are conducted by partners sharing their views and experiences.

The first chapter of the book is especially interesting. While conversing with Ewa Ciszewska, Elżbieta Durys gives an account of linking her film and political interests together in her academic work; she also describes the process of working on her book *Amerykańskie popularne kino policyjne w latach 1970–2000* [American Popular Crime Cinema in 1970–2000]. Answering Mikołaj Góralik’s questions, Tomasz Kłys discusses the chief developments of German cinema, concentrating on Weimar Republic and Third Reich films. All fans of German cinema will be curious to find out that Kłys’s book *Od Mabusego do Goebbelsa* [From Mabuse to Goebbels] provides a counterpoint (as the author himself declares) for Siegfried Kracauer’s canonical account of German cinema in 1913–1933. *Miasto Atrakcji. Narodziny kultury masowej na przelomie XIX i XX wieku* [The City of Attractions. The Rise of Mass Culture in the Late 19th and Early 20th Century] is both the title of Łukasz Biskupski’s book and the topic of the interview he gave to Katarzyna Żakieta. The book “provides Lodz-based empirical material supporting the theory of the ‘double origins of André Gaudreault’s cinema” (Żakieta et al., 2016, p. 95). Interviewed by Katarzyna Figat, Natasza Korczarowska-Różycka explains how she decided to look into the problem of history in Polish cinema. She also elaborates on her analysis presented in the book *Inne spojrzenie. Wyobrażenia historii w filmach Wojciecha Jerzego Hasa, Jana Jakuba Kolskiego, Filipa Bajona i Anny Jadowskiej – studium przypadków* [Another Vision. History Imagined in the Films of Wojciech Jerzy Has, Jan Jakub Kolski, Filip Bajon and Anna Jadowska – Case Studies], adding a commentary on the films’ acoustic aspect.

Spektakl – granica – ekran. Mur berliński w filmie niemieckim [Spectacle – Border – Screen. The Berlin Wall in German Cinema] by Marta Brzezińska provokes a discussion initiated by Karol Józwiak on historical discourse in German films. Maciej Robert, the author of *Peretki i skowronki. Adaptacje filmowe prozy Bohumila Hrabala* [Pearls and Larks. Film Adaptations of Bohumil Hrabal’s Books] explains the institutional context which influenced the making of films based on Hrabal’s works. Conversing with Michał Dondzik, Katarzyna Mąka-Malatyńska offers a backstage view on the five books she wrote, focusing especially on her latest work, *Widok z tej strony. Przedstawienia Holocaustu w polskim filmie* [A View from This Side. Representations of the Holocaust in Polish Cinema]. Piotr Sitarski – the interlocutor of Agata Pospiesznyńska – discusses the structure of his book *Sens stylu*.

O twórczości filmowej Ridleya Scotta [The Meaning of Style. On Ridley Scott's Cinema] and criticises the paradigm of "videotape film studies", focusing on a detailed analysis of individual film frames. Dominika Kawczyńska, the author of *Polska Miauczyńskich* [The Miauczyński's Poland], explains to Katarzyna Żakieta why she felt compelled to research Marek Koterski's films. Presenting Koterski's output in a wider context, Kawczyńska refers to Andrzej Munk's *Zezowate szczęście* [Bad Luck] (exploring the theme of a personality with the external locus of control) and Wojciech Smarzowski's films (confronting the audience with the "Poles' inability to handle freedom") (Żakieta et al., 2016, p. 145).

The contents of every chapter are supplemented with suitable paratext: the interviewees' bios as well as bibliographies and filmographies, very useful for readers who may want to explore particular topics. The book's compelling visual side owes much to the cover – showing a still from Georges Méliès' *A Trip to the Moon* (1902), recognised as one of the first film auteurs – as well as photographs of the interviewees opening each chapter. According to the editors' account, the published versions of the interviews were subject to minimal editorial changes, preserving the natural flow of the conversations.

The book's greatest fault is its smallish size, which leaves the reader hungry for more. This shortcoming is recompensed, however, with the volume's attractive and educational content. As the editors declare, the "interviews reveal inspiring portraits of authors eager to share their specialist knowledge and **love for cinema** [author's emphasis]" (Żakieta et al., 2016, p. 8). For all readers who have previously read the interviewees' books, *Rozmowy przy filmie. Wywiady z polskimi filmoznawcami* will offer a chance to broaden their knowledge. Others, in turn, will surely feel compelled to read them.

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Summary

This article is a review of the book titled *Rozmowy przy filmie. Wywiady z polskimi filmoznawcami* [Talking about Films. Interviews with Polish Film Scholars], edited by Żakieta, K., Góralik, M., Pospieszyńska, A. (Łódź, 2016). The reviewer pays attention to different topics brought up by interviewees in academic discussion. Both the series of meetings mentioned in the book's title and the book itself were also meant to popularise film knowledge among people interested in audiovisual culture. The greatest advantage of the book is sharing with readers not only their extensive knowledge, but – what is at least equally important – their love for cinema.

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***Quo Vadis?* by Enrico Guazzoni and *Quo Vadis?* by Gabriellino D'Annunzio: Production – Dramaturgy – Reception¹**

In November 1895, Henryk Sienkiewicz wrote in a letter to Jadwiga Janczevska:

I've constructed so many scenes that fill my head now, both magnificent and scary, so as long as I have enough strength and am in good health *Quo Vadis* will be greater than anything else I've written. I cannot stop thinking about it; asleep or awake. Thus, a longer break would be of no use, as I'm obsessed by the theme regardless of whether I'm writing or not, my mind is constantly occupied with the work (quoted in: Kurowska, Kuźmicki, 2001, p. 10).

Obviously, intuition did not fail the author of the famous trilogy. *Quo Vadis* – a story about Rome at the end of Nero's reign – effectively earned him the most important literary prize and brought him world renown. The novel, which initially was issued in parts in *Gazeta Polska* [Polish Gazette]², was translated into several European languages shortly after the first Polish book edition (1986). As Władysław Banaszkiewicz claims (1974, p. 57), the English translation of this book, by 1897, had reached a circulation of 400,000, the Italian (by 1898) – 40,000, the German (by the same time) – 150,000, and in France

¹ This paper has been written within the research project 2bH 15 013683 founded by the National Programme for the Development of Humanities (NPRH).

² The novel was printed in parts in *Gazeta Polska*, and also, after a slight delay, in Cracow in *Czas* [Time] and *Dziennik Poznański* [Poznań Daily].

170,000 copies of the novel were sold within 15 months from the publication of the first translation.³

Translated into more than 40 languages, *Quo Vadis* became the source of numerous artistic (panoramas by Jan Styka, paintings by Henryk Siemiradzki, reproduced illustrations by Piotr Stachiewicz, as well as postcards popular at the beginning of the 20th century) and film inspirations. Before Sienkiewicz's novel was adapted for the screen, the imagination of its readers had been supported by verbally commented slide shows that presented the development of the plot of *Quo Vadis*.

In this article, I will discuss two productions of the Italian silent cinema based on Henryk Sienkiewicz's novel, *Quo Vadis?* (1913), a film by Enrico Guazzoni and another (1925) by Gabriellino D'Annunzio and Georg Jacoby.⁴ The latter was considered lost for decades but a copy was eventually found in the Vatican Library in 2012.

Both Italian silent cinema adaptations of Sienkiewicz's novel are kept in the peplum style, a.k.a. sword-and-sandal (in Italy called *colossal*), which almost half a century later would be re-discovered by Hollywood. As Grażyna Stachówna (2009, p. 261) pointed out: "for many reasons, antiquity has proved to be a great backdrop for Italian cinema, as was associated with the history of Italy, upheld the longing for Italy's imperial heir to ancient Rome, motivated the colonial ambitions and plans of military conquest of the Italian politicians of those times. And of course it was great trading material". Both screen adaptations of *Quo Vadis* are the symbolic caesuras of the popularity of the trend, which includes, among others *Marcus Antonius and Cleopatra* (dir. Enrico Guazzoni, 1913), *Cabiria* (dir. Giovanni Pastrone, 1914), *Julius Caesar* (dir. Enrico Guazzoni, 1914) and *Jerusalem Liberated* (dir. Enrico Guazzoni, 1918).

³ Strangely enough, although the title of the novel is *Quo Vadis* (without the question mark), all Italian translations of the novel and its film adaptations have the question mark at the end of the title. Sienkiewicz's novel had already been translated into Italian by Federic Verdinois a year after its first publication. Stanisław Windakiewicz (1922, p. 22) wrote: "When the novel was published, on all Italian trains, even on the side tracks such as from Rimini to Ferrara, *Quo Vadis* was the main subject of conversation. A year later, at a fair organised during a religious holiday in Genoa, all the book stands in Piazza San Lorenzo were full of Sienkiewicz's novels in Italian, and highlanders from the Apennines dressed in goat skins were asking each other's advice about whether to buy *Potop* [The Deluge] or *Pan Wołodyjowski* [Fire in the Steppe/Sir Michael/Colonel Wolodyjowski]".

⁴ Apart from the two Italian films discussed in this paper, two feature films have been made (*Quo Vadis* by Mervyn LeRoy in 1951 and *Quo Vadis* by Jerzy Kawalerowicz in 2001). For these films see Miller-Klejsa, 2017. In addition, two television series based upon *Quo Vadis* have been produced – directed by Franco Rossi (1985) and Jerzy Kawalerowicz (2002). Alicja Helman (2014) writes about the television series by Rossi, but she omits D'Annunzio's film (see also Słodowski, 1998). It should also be noted that at the beginning of the 20th century – even before Guazzoni made *Quo Vadis* – the novel by Sienkiewicz could have been an inspiration for *Martyrs Chrétiens* (dir. Lucien Nonguet, 1905) or *Au temps des premiers Chrétiens* (dir. André Calmettes, 1909). These films can, however, hardly be recognised as adaptations of the novel; these were rather loosely connected scenes depicting the most spectacular dramaturgic situations from the work of the Polish writer (see Maśnicki, 2006, pp. 229–230).

***Quo Vadis?* by Enrico Guazzoni**

On the subject of Guazzoni's film, the director of the Cines film company wrote to Georg Klein – a European film distributor in the USA – about the scale of the enterprise: “I have 20 lions at my disposal, which will stay at the studios for four weeks. To give you an idea of what an impressive film it'll be, I'd like to inform you that the negative will cost 80,000 liras, and its length varies from 1,500 to 2,000 metres” (quoted in: Brunetta, 1995, p. 62). At the same time *Quo Vadis?* by Guazzoni constitutes – which is particularly emphasised by Italian researchers – a milestone in the development of film aesthetics, one year ahead of *Cabiria* (Brunetta, 1995; Paoletta, 1956; Russo, 2007). Guazzoni (a trained painter, later a stage designer) was the first to create a feature-length spectacle (over two hours of projection) using a crowd of extras, with huge, three-dimensional scenery built outdoors. With the scenes full of motion, such as chariot races, the fire of Rome or Ursus's fight with the bull, he definitively broke the convention of theatrical spectacle (although for today's viewer unaccustomed to silent filmmaking, an almost motionless camera and overly expressive acting is reminiscent of a stage performance⁵).

Roberto Paoletta (1956, p. 104) writes: “Finding solutions to give a sense of perspective has always been a problem which Italian artists encountered starting from Giotto who was the first to discover this third dimension. Guazzoni's film has the same significance for new art as the usage of perspective by Paolo Uccello and Piero della Francesca”. This opinion may be considered exaggerated – but indeed, showing action happening in various overlapping places in the frame, both in the foreground and the background, (especially the scene of the feast at Nero's house) with the characters moving inside the frame and out of it, the director used film perspective in *Quo Vadis?* creatively.

In fact, Guazzoni refers in *Quo Vadis?* to two paintings by Jean-Léon Gérôme: the end of the gladiators' fight resembles the painting *Pollice Verso* (1874; the actors actually stay motionless for a moment as if in a freeze-frame), whereas the composition of the shot showing the lions being released into the arena (with Christians kneeling in the background) reflects *The Christian Martyrs' Last Prayer* (1883). This reference to the art of painting was an implication of the connection which exists between film and “real” art. The most prestigious, however, was the fact that the film was based on a bestselling novel by a Nobel Prize Winner. It is worth remembering that back then cinema willingly reached out to literature to gain the status of art (in Italy, a few years earlier, films which were adaptations of such famous novels as *Lady of the Camelias* by Alexandre Dumas and *The Betrothed* by Alessandro Manzoni had already been made). At the same time, in Italy, people continued to debate on the new medium, which thanks to Ricciotto Canudo and the Futurists, with their main representative Tommaso Marinetti, began to be perceived as art.

⁵ Guazzoni worked with Max Reinhardt himself as well as Ryszard Ordyński at the time connected with Deutsches Theater, who assisted Guazzoni with mise-en-scene for the scenes of the fire of Rome and amphitheatre scenes.

Quo Vadis? by Guazzoni turned out to be a great artistic and financial success, both in Italy and abroad. In Paris, it was screened in “the world’s biggest film theatre” the Gaumont Palace, and was accompanied by an orchestra and a choir; in London, at the Royal Albert Hall (converted to a cinema, the film’s premiere was honoured with the presence of the Royal couple, and King George V personally congratulated the actor, Bruto Castellani, who played Ursus⁶), whilst its American premiere took place in New York at the first-class Astor Theater on Broadway, where the film was screened for 22 weeks (Brunetta, 1995, p. 33). Although the film was undoubtedly a box-office success – so popular in Italy that within a few months of the premiere, a new edition of the novel was published in Milan, illustrated with stills from the film (the so-called *edizione cinematografica*) – some film critics in the West lacked enthusiasm for the film, pointing out the superiority of the literary work.⁷

Moreover, some Polish film critics were quite reserved in their opinions about Guazzoni’s film. One of them, Karol Irzykowski (1982, p. 17), called the Italian production an “archaeological and tailored pot-pourri” of the novel. Regardless of critics’ opinions, film audiences in Sienkiewicz’s homeland greeted the Italian version of *Quo Vadis* with enthusiasm. According to Małgorzata Hendrykowska (1995), who quotes some local newspapers of the time, during the premiere in Cracow certain film sequences were greeted with rounds of applause. The most admired were those which showed the Olympics crowd scenes in Circus Maximus, images of Rome on fire and the martyrdom of Christians. In Cracow, the film, *Quo Vadis?* was screened for a month, in two cinemas simultaneously, four times a day, which at that time was totally unprecedented. For the first time, discounts were offered on the ticket price for audience group-bookings, and the Uciecha Cinema, which competed with Wanda Cinema, ran free matinee-screenings for not so well-off high school pupils, while Wanda provided a special artistic entourage for Guazzoni’s film. The opening title sequence was preceded by a specially-commissioned portrait of Sienkiewicz, and the music accompanying the screening included oratorium fragments (*Quo Vadis* by Feliks Nowowiejski). Soon, *Quo Vadis?* was screened

⁶ Bruto Castellani also played Ursus in D’Annunzio’s *Quo Vadis?*, as well as in a farce referring to the success of Guazzoni’s film – *Kri Kri and Quo Vadis* (1913). It was one of the first films (copies of which have not survived) of an over hundred-episode comic series which was continued up to 1915. *Kri Kri* created and played by Raymond Frau was very successful all over Europe (see: Maśnicki, 2006, p. 233).

⁷ For example, one of the authors who called Guazzoni’s *Quo Vadis?* “an album with illustrations for the novel”, came to the conclusion that “it is not possible to dramatise and film a piece of work which has already come into being as a prose epic, i.e. without losing its qualities”. Other critics had similar opinions: one of them wrote about the Italian film adaptation of *Quo Vadis*: “whatever the novel is, it will never be possible to substitute it with a film, so the question arises whether it makes any sense to make film adaptations of dramas or novels” (Diederichs, 2016, p. 158).

in Warsaw⁸ and Lodz, and within the first three months of its premiere, in all major Polish cities. Thus, Polish cinema audiences could see the film at the same time as viewers in big European cities.

The news of the success of his novel's Italian film adaptation reached Sienkiewicz, who at the time of the film's Polish premiere was 67 and considered a senior Polish novelist. Sienkiewicz, in one of his letters, wrote to Bronisław Kozakiewicz, a friend and translator of *Quo Vadis* into French:

Cines has planned world-wide distribution. In Vienna, it is reported in newspapers that the premiere screening was really grand, with the Emperor and the whole Court present. In Cracow, 60 screenings were agreed upon, for which the local distributor paid 12,000 crowns. In short, everybody will be making a fortune in hundreds of thousands, maybe even millions, apart from me and you (quoted in: Banaszkiwicz, 1974, p. 59).⁹

The novelist's words not only point out the fact that he missed out on his share of the enormous income generated by the film's wide distribution, but on top of everything else, Cines film production company had obviously violated the copyright laws, which is even more interesting as Italian publications devoted to Guazzoni's superproduction, stress the legality of the whole enterprise suggesting that the copyrights to *Quo Vadis* must have been bought by Italians (Brunetta, 1995; Paoletta, 1956; Russo, 2007). The giant Italian historic epic finished its tour of Polish screens at the turn of April and May 1914, when it was also shown in smaller towns.¹⁰ As a matter of fact, *Quo Vadis?* was the only film screened on Polish territories before 1914 which was so widely distributed in all three (Russian, German, Austro-Hungarian) partitions of the country.

⁸ A Polish senior cinematographer Jan Skarbek-Malczewski wrote about the Warsaw premiere of the film: "The premiere was a splendid occasion, representatives of the authorities and press were invited and the audience was filled with members of Warsaw's high society. The regular screenings that followed were so popular that often crowds of people would leave the box office without getting a ticket. An especially thrilling moment was when Lygia was tied to a bull's horns, despite the fact it was more of a biggish calf than a bull. Later in the scene of the tragedy which took place in the arena, Lygia is substituted with a dummy. There was also a scene of a gladiator fight and Nero in the tribune – emotionally-packed and thrilling, enhanced by a live orchestral music, which contributed to the excitement of the audience" (quoted in: Lewicki, 1995, p. 226).

⁹ Banaszkiwicz (1974, p. 59) recalls a fragment from the newspaper *Kurier Warszawski's* [Warsaw Courier] report at the time: "The production company Cines made a film based on Sienkiewicz's novel, not only without making any offer to the author himself but without asking his permission or even informing him about the production".

¹⁰ In smaller cities, the film was screened after first being censored by the cinema owner and very often by the local priest too. The removal of scenes of orgies enabled cinema owners to advertise the movie as the work of religious art. The screening-tour of the film around the cinemas on Polish territories has been described in detail by Małgorzata Hendrykowska (1995).

***Quo Vadis?* by Gabriellino D'Annunzio and Georg Jacoby**

During the 1920s, the production rate of Italian films dropped sharply; in 1920, 150 films were made in Italy, whereas one year later only 60 were produced, and in 1927 there were only 6 films of domestic production. This situation was partly due to the recent end of the war (between 1915–1918¹¹ a significant number of motion picture companies were closed), but also due to the fact that US studios were “entering” Italy (for example, MGM made *Ben Hur* in Cines studio in Italy). In the 1920s Italian cinemas were already dominated by American films (from 1921 to the end of the decade they accounted for 80% of the entire repertoire [Nowell-Smith 1996, pp. 2–3]), resulting in the Unione Cinematografia Italiana¹² trust facing bankruptcy. Reactivation of peplum genre was supposed to be a recipe for overcoming the crisis (Guazzoni shot *Messalina* [1923] and Amleto Palermi *The Last Days of Pompeii* [1926]). *Quo Vadis?* was also expected to be a profitable super-production (1925). The reasoning was simple: if in 1912 production costs amounted to 60,000 liras and profits to several million, it was worth investing in a super-production, as one could easily expect to generate huge revenue. An international cast was assembled in view of exporting the future masterpiece. German actor, Emil Jannings, playing the role of Nero and named as first in the credit titles, became the pillar of this cast. It was directed by Gabriellino D'Annunzio (son of Gabrielle D'Annunzio) and – Georg Jacoby (who during WWI was the director of propaganda documentaries glorifying the German army).

Quo Vadis? by D'Annunzio was supposed to mesmerise the audience with its magnificent stage design and costumes (visible, for example, in the scene of the feast in Nero's palace and the Games sequence). Nevertheless, Karol Irzykowski pointed out that

In comparison with the film we saw ten years earlier (Guazzoni's *Quo Vadis?*), progress has been slight. It's strange! One might think that *Quo Vadis* is great material for a film because it is full of cinematic images i.e. artistic, vivid and expressive. But this cinematic aspect already present in the novel most probably hinders the film-maker's imagination and makes him follow it and merely reflect it. And, as was quite common in the past, the main emphasis in those “illustrations” is put on splendour, archaeological and historical accuracy, the number of extras, etc.

It should be noted, however, that the style of D'Annunzio's film is much more complex than Guazzoni's. Above all, what is remarkable is the use of the cross-cutting technique (e.g. the scene of Nero's feast is intertwined with scenes depicting Christians, which emphasises the contrast between the two worlds) and close-ups (e.g. on the faces of Christians dying on the cross). The film is also visually diverse – there are scenes in the open air shot in a bird's-eye view (e.g. the sequence of the

¹¹ Italy joined World War I in 1915.

¹² L'Unione Cinematografia Italiana was a trust of a dozen larger Italian motion picture companies. It operated between 1919 and 1923.

people rebelling against Nero); particularly interesting are the underwater pictures used in the scene of Nero throwing a woman to predatory morays.

Despite the involvement of renowned artists, *Quo Vadis?* from 1925 turned out to be a financial disaster.¹³ In Italy, the film was talked about not because of its artistic value but because of the conflicts and accidents which happened on the set. One of them, during which a lion tore the actor who played Seneca to pieces, was also mentioned in the Polish press. *Kurier Polski* [Polish Courier] from 1924 thus wrote about the story:

According to the latest reports from Rome, the directors of the film *Quo Vadis* and the cinematographers have been arrested, as one of the actors was attacked on the film set by a lioness. The investigation showed that the tragedy was caused by bad organisation and poor pre-production. Moreover, it turned out that one of the cameramen, protected by iron bars, kept shooting the whole accident in cold blood. The footage was confiscated and will be delivered to the court as evidence (quoted in: Ludorowski, 1998, p. 106).¹⁴

In Poland, D'Annunzio's film received mixed reviews. Karol Irzykowski (1925) made a biting remark that in comparison with Guazzoni's film,

there is progress in techniques – lions climbing columns, jumping up high to get at some miserable soul desperately climbing set-decorations to escape the beast! The strength of the film, though, is the strong casting. The role of Nero is played in an interesting and original way by Jannings.

Anatol Stern (1926, p. 4), however, had a different opinion about D'Annunzio's film, which he expressed in *Wiadomości Literackie* [Literary News] in his *Cinema* column:

In comparison to *The Last Days of Pompei*, *Quo Vadis?* wins effortlessly. Although I consider Jannings as Nero to be miscasted, you can feel the taste of authenticity here expressed in architecture, crowds and their lives. There is also the director's creativity and this is crucial.

In the Polish distribution, the film had a long screening life and successfully competed with sound films (in Warsaw the last screenings were organised in 1934).

¹³ The trust Unione Cinematografia Italiana ceased to exist; what is more, the bank (Banca Italiana di Sconto) which provided loans for the Italian film production closed down in 1921. On top of all that, UCI started to convince the film crew that it had the copyright for the adaptation, secured by paying a certain sum to Bronisław Kozakiewicz, who held the rights to the translation. However, the heirs of Sienkiewicz demanded compensation, the right to which has been confirmed by the court (Maśnicki, 2006 p. 234; Bernardini, Martinelli, 1994, p. 188).

¹⁴ According to Jannings' recollections, the event looked like this: "For the circus scene, when hungry lions run around the arena, I demanded a double. Indeed, my double is acting instead of me and next to him in Caesar's box sits the philosopher, Seneca. D'Annunzio gives the command «Action!». The picture has the inscription «Nero teases the lions». In the meantime, an accident happens: a lioness with a single jump leaps into Caesar's box, grabs poor Seneca – some Italian – and runs with him into the arena. In an instant, the man is dead, torn to pieces. The man is dead, the one who just a moment before was the philosopher, Seneca (see Ludorowski, 1998, p. 106).

Dramaturgy and the Protagonists

The following part of the paper will be devoted to comparative analysis of the dramaturgy of both films (juxtaposing both films, as well as evaluating them against their literary original). First and foremost, I would like to indicate main events present both in the novel and in the examined productions. This will make it possible to designate common plot threads that in each case were brought up-to-date in a different way.

The analysed films are based on the melodramatic thread – Marcus Vinicius' stormy love for Lygia (Kallina), a daughter of the barbarian king of the Lugii tribe who is raised in the house of Aulus Plautius and Pomponia Graecina.¹⁵ In both adaptations Lygia is taken from her adoptive parents on Nero's command, takes part in a palace feast full of debauchery, from which she escapes in the arms of the faithful servant Ursus, and then she is liberated by Christians on the way to Vinicius's villa. The rejected lover finds her among Christians thanks to a shrewd Greek – Chilon Chilonides (who will be mentioned again). An attempt to kidnap the girl with the help of a gladiator, Croton, fails. Croton is killed by Ursus (in Guazzoni's film the act of murder is not shown), while Vinicius is saved (at Lygia's request, as in the novel), and though wounded, he recovers amongst the merciful Christians. Contact with Christ's followers changes the character's behaviour – he decides to marry Lygia and convert to her religion. In the meantime, Nero burns Rome to stimulate his creative vein (in the films in question, separate scenes or sequences were dedicated to this thread). Nero, frightened by the wrath of the people, accuses Christians of setting fire to the city. The plot's climax are the games in which Christ's followers are slaughtered. Lygia is trapped and destined for a special spectacle – the fight of a bull with Ursus (the girl is tied to the animal), which unexpectedly ends with the slave's victory. In both films, Nero pardons Lygia at the request of the people, and the lovers can finally reunite. In the novel, Marcus and Lygia go to Sicily, whilst in the productions by D'Annunzio and Guazzoni this thread ends in the arena.

The films under discussion include the rebellion against Nero and his death which are also present in the novel. In Sienkiewicz's novel Nero flees with his henchmen because of the Gallic legions' rebellion (and then dies some time later, after the dramatic Olympics, uttering the famous line: "What an artist is dying!") However, in the Italian films, Galba's arrival (who is hailed the new Caesar) is placed parallel to or shortly after the Christians' martyrdom as if in response to Nero's cruelty. The tyrant's fall and death (in both films as well as in the novel, Nero, in the act of committing suicide, is helped by his henchmen) are in a way immediate repercussions of the crime against Christ's followers.

¹⁵ The girl comes from the territories where Slavic tribes settled and where Poland had its origins. Apparently, Sienkiewicz referred to the arguments of the historian Wojciech Kętrzyński about early Slavic tribes, amongst whom Ligians were supposed to inhabit the territories between the Vistula and Odra rivers. Alicja Helman (2014) mentions that in Guazzoni's film Lygia is called a Greek princess; the film copy I watched did not have such a title card (most probably the film was distributed in several different versions). In D'Annunzio's film, Aulus's wife's name is Domitilla, instead of Pomponia.

Both productions include motives also present in the novel: the love affair between a Greek slave Eunice and Petronius (which is, in a way, a “pagan” version of Vinicius and Lygia’s love) and their suicidal death during the farewell feast (because Petronius falls from Caesar’s grace and is accused of treason). In both Guazzoni’s and D’Annunzio’s films, there is also a plot derived from the novel about Nero and his wife, Poppaea’s, child, who dies of an illness. In the 1913 film, Caesar’s wife remains, as she does in the novel, enchanted by Vinicius.

In both adaptations in question, the emperor remains a distinctive character, also due to the actors playing him. The role of Nero was played mainly by the stars of the decade – Carlo Cattaneo in *Quo Vadis?*¹⁶ from 1913, Emil Jannings in the adaptation from 1925. In the latter, the emperor is the first character we see on screen, introduced by the following title card: “Nero – a symbol of power and corruption, beauty and sin”. The cruelty of this character is expressed in his first action – imperator commands that a woman begging for mercy be thrown into a pool with predatory morays (the scene has no counterpart in the novel and is not present in any other screen adaptations). What is more, one of the title cards says that “morays, fed with human flesh, were his (Nero’s) favourite meal for banquets”. Thus it turns out that this spectacle of death is not only ordinary entertainment for the emperor and his court, but also serves as “daily bread” in a very literal sense, since bloodthirsty fish is one of the dishes served during the palace feasts. In this way, cruelty is in some way attributed to all subjects who indirectly feed on human flesh (!).

The moral corruption of the empire is shown for example in the scene of Nero’s feast (where gluttony, drunkenness and promiscuity prevail), and by similar feasts of “ordinary”, poor Romans. It is even more emphasized in the film, as the palace orgy was cross-cut with the images of the Christians praying with St. Peter. This juxtaposition – a clear division into evil (symbolised by Nero and the moral corruption of Rome) and good (represented by Peter and his fellow believers) – is highlighted in the film by D’Annunzio from the very beginning: in one of the first scenes Nero signs the edict against the followers of Christ, condemning them to death.

In both Italian films, as well as in the novel, Nero is guilty of matricide (in the 1925 film production, the theme is illustrated by Nero’s nightmares) and treats his child’s death not as a personal tragedy but as an opportunity to perform yet another, this time dramatic role – that of a grieving father. In D’Annunzio’s film, Nero is presented as someone who believes in magic; the emperor consults a fortune-teller, who interprets the meaning of his nightmares. Seeing a burning cross in the crystal ball she explains to the emperor that this is the fate Christians are preparing for him. However, this episode, absent in the novel, highlights the juxtaposition of the behaviour and demeanour of Nero and the Christians in the film

¹⁶ Vinicius was played by Amleto Novelli, who a few years earlier had also played Nero in a theatre production based on the novel.

(in a close-up of the fortune teller's hands, we see a snake, which in the Christian tradition symbolises Satan).

There's a significant change in D'Annunzio's film in reference to the novel and Guazzoni's film, namely the new theme of Nero wooing Lygia. In this version of *Quo Vadis*, Caesar tries to seduce the girl twice (his unequivocal advances are interrupted, at first by his wife Poppaea, and then by Ursus). Sometimes references to Mussolini, known for his love conquests, are found in this figure of a ruler sensitive to female charms (Pucci, 2002; Reich 2002). However, this interpretation seems inadequate to me. The image of Nero emerging from the film is unambiguously negative, while in 1925, at the time of *Quo Vadis* premiere, propaganda chronicles acclaiming Duce were produced by the nationalized LUCE motion picture company. Moreover, the Italian film director – Gabriellino D'Annunzio (son of Gabriele D'Annunzio), championed the fascists' ideology, just like his father did; therefore, it is hard to suspect that he intended to identify Mussolini with Nero. Possible analogies can be found in the prologue of the film, which reverberates with the echoes of imperial and colonial ambitions of the ancient Italy, as the film begins with the title card which read: "Rome was the capital of the world. The Roman eagles and pennants mounted by the victorious legions set the boundaries of unknown lands".

While Nero is the ruler of corrupt Rome and the symbol of evil, St. Peter appears to be the ruler of the Christian world and the father of the Christian community. On the pages of the novel, the "two leaders" meet only once, when during one of Nero's pompous processions his gaze meets the apostle's gaze among the mob. In the films in question, St. Peter is portrayed as an old man with a grey beard. In the film by D'Annunzio (contrary to the literary original and other productions), he appears at the beginning of the plot (in the fourth minute of the film). His words, addressed to the first followers, are cross-cut with images depicting the moral corruption of the empire (the palace scene with morays and depicting licentiousness of ordinary Romans, which were already mentioned). In this way, in the version of *Quo Vadis* from 1925, both worlds (Nero's and that of the Christians) are sharply contrasted from the beginning. Moreover, both productions contain the scene of the vision of St. Peter. The Apostle, fleeing Rome for fear of persecution, meets Christ himself (in the Italian productions – in flesh and blood). Having asked the title question ("Quo Vadis Domine?") and hearing the answer: "If thou desert my people, I shall go to Rome to be crucified again", he decides to go back.

In the novel, as well as in both films, Saint Peter administers the sacraments (in Guazzoni's film he christens Vinicius, whereas in D'Annunzio's film, he performs Lygia and Vinicius' wedding ceremony), preaches and, as already mentioned, has a vision which makes him return to Rome. The other apostle from *Quo Vadis* is Saint Paul. One of the most important episodes connected with this character is the christening of the converted Chilon. This scene is included in Guazzoni's film. In D'Annunzio's film the character of Saint Paul is completely absent from the plot.

The 1925 version of *Quo Vadis?* lacks the characters of Crispus and Glaucus – two Christians who in Sienkiewicz’s novel serve very important dramaturgical functions and at the same time enrich the picture of the Christian community. Crispus, dying on the cross, exposes Nero, whereas the demeanour of Glaucus, the doctor, who was hurt by Chilon many times before and yet forgives him one more time during his torture, gives a direct impulse to the Greek for religious conversion. These characters, although present in Guazzoni’s film, are hardly noticeable, as they participate in very few scenes.

Extensive sequences of the martyrdom of Christians, who die either being torn apart by lions or as living torches (crosses to which they are nailed are set on fire), can be found in both film versions of *Quo Vadis*. The games, with the unwilling participation of Christ’s followers, represent – just like in the novel – the climax of both film adaptations. However, each of them presents the “spectacle of death” in a slightly different manner. Two Italian silent cinema productions “add” the scenes of chariot races and gladiator fights before the sequence of execution of Christians (in the production by Guazzoni, its final sequences resembles the *Pollice Verso* painting by Jean-Léon Gérôme [1874]). Although the struggles of the athletes are also found in the literary source, the quadrigas races (in the film by D’Annunzio, the Christians are tied to the back of the cars) are the invention of filmmakers. Perhaps they were aware of the fact that the scenes with the lions were difficult to film, and Ursus’s fight with the bull (in both productions limited to a few snapshots) would not appear spectacular enough. In the film by Guazzoni there is one shot in which the lions, thanks to trick shots (overlapped), seem to run towards the praying Christians, but there are no scenes of the actual “attack”. Subsequent shot in the production of 1913 shows the lions already eating the remains of their victims. Similarly, in the film by D’Annunzio we see either lions eating their meal framed from the bird’s-eye perspective, or the images of lions leaping up cross-cut with the group of Christians, which were shot separately. The sequence was accurately commented upon by Karol Irzykowski (1982, p. 312): “If you, Mr director, show me a separate group of lions and a separate group of martyrs, I will not be fooled, no matter how quickly you move the images”. What is perhaps most surprising in the version from 1925 is the mentioned chariot race – mainly because of Pomponia, who in the film by D’Annunzio is dragged behind the quadriga and then... she unexpectedly climbs up into the chariot, eventually taking control over the horses! Her act gains the approval of the crowd – the woman is saved, just like her husband was.

The ending of Guazzoni’s film also has a Christian message (D’Annunzio’s film finishes with Nero’s death). In Guazzoni’s production, the last shot shows Christ breaking his chains, preceded by the words: “from the rain of strife and blood sprang a new life: the life of Christianity, under the banner of love and peace”. The film in question includes the suggestion of the victory of Christianity, which is to bring the evangelical “profitable fruit” (the Italian version uses the biblical metaphor of sown seeds and plants, also present in the novel).

In Sienkiewicz's novel, two supporting characters, Petronius and Chilon Chilonides contribute to the discourse focusing on relationship between knowledge, power and religion. They are each other's foils – on the one hand, they are similar to one another (they are both extremely intelligent and have the ability to make right political predictions), while on the other, they have different social status and religious attitudes (although they both have direct contact with Christians, Chilon is the only one who converts). Petronius (a historical character), a Roman poet and politician, is most of all “the judge of elegance”, who advises Nero in matters of art (and not only); in the novel and the two films he is the caring uncle of Vinicius, whereas Chilon is a cunning man who is prepared to do anything for his own benefit. In the novel, as well as the films, Chilon is initially an informant, who at Vinicius' order is supposed to find Lygia amongst the Christians. Both Petronius and, as they are portrayed in the novel, are masters of the art of rhetoric. That is the reason why in the two Italian silent films, where dialogues were provided on title cards, they seem as poorly-drawn characters; the episodes with these two are at times unclear (e.g. Petronius in D'Annunzio's film suddenly covers Nero's mouth, to which the emperor – as we read from the intertitle – replies: “You are the only one who cares about me”. Without prior knowledge of the novel, one might not realise that Petronius' gesture was interpreted by Nero as Petronius' concern for the emperor's allegedly beautiful voice). The character of Chilon, as it was imagined by Sienkiewicz, is faithfully reflected in the 1913 film. Although both films contain the theme of the traitor coming to his senses (it is the Greek, motivated by revenge, who suggests to Nero the idea of blaming the Christians for setting fire to Rome), it is only Guazzoni's film which shows the conversion of “the rogue who became a demon” (this is what Petronius calls Chilon in the novel when he sees him next to the emperor during the bloody Olympics). Not only does it present the very moment of the inner transformation (Chilon is converted under the influence of the forgiveness he receives from Glaucus, when the latter is dying on the cross), but also the scene of his christening.

In both films, Chilon, having witnessed the torture of the innocent Christians, publicly exposes Nero as the one who is responsible for the fire, for which he is punished in Guazzoni's film by being imprisoned, while in D'Annunzio's film Chilon's daring announcement about the real cause of the fire of Rome leads to his death. It is Nero who fires the deadly arrow at Chilon and his body is fed to the lions. Thus, neither of the films follows the scene of Chilon's crucifixion present in the novel, in which the protagonist, almost like a biblical villain, experiences Christ's forgiveness.

Each of the adaptations can be seen through the prism of socio-political contexts. Of particular importance are (characteristic for the early 20th century) Italian imperial longing and its colonial ambitions. In 1911 and 1912 (the time of Guazzoni's film production), Italy was in a state of war against Turkey over the

territories of present-day Libya,¹⁷ and in 1925, already after the march to Rome in 1922 and Benito Mussolini coming to power, Italy's international policy was very aggressive. A few years later, after the premiere of D'Annunzio's *Quo Vadis?*, Il Duce subjected Albania to Italian rule, and in the 1930s he started what was to become a victorious military campaign to conquer the Abyssinian Empire. Italian viewers watching *Quo Vadis?* in 1925 most probably bore in mind the recent "war" about Fiume (Rijeka), provoked by Gabriele D'Annunzio (the director's father) in September 1919. The playwright and writer did not accept the decisions of the peace treaty signed in Versailles, and together with army veterans occupied Rijeka, which belonged to Yugoslavia, which caused a political crisis in the country and abroad. The riches and the power of the Roman Empire visible in D'Annunzio's *Quo Vadis?* were by all means a welcome subject and the elements of art direction (especially the eagles and gestures – most of all the so called *saluto Romano* i.e. the greeting gesture used by fascists, and later by the Nazis – were surprisingly familiar and topical for the original spectator's of the film (fascist Italy would eagerly refer to the traditions of the Roman Empire).

The artistic qualities of Guazzoni's film were certainly not the only reason for the film's success in Poland. The film adaptation of Sienkiewicz's novel (bearing in mind that the author himself was then already highly esteemed by the nation), was interpreted like the novel itself – through the prism of national history. *Quo Vadis* was received slightly differently in Poland than by the French, German or Italian audiences. In the story of the fall of the powerful Roman Empire and the moral power of Christianity opposing it, the Polish would notice a metaphor of the history of their own nation. The condition of the first Christians and the Poles persecuted after the failure of the uprisings was perceived as similar – they both "fought for saintly causes". In the character of Lygia, whose Slavic origin is suggested by Sienkiewicz, one might notice an allegory of Poland. Following this interpretation, the scene in which the girl is rescued by Ursus in the amphitheatre arena is of a greater significance. Lygia-Poland, who is tied to the horns of a German (!) aurochs and saved by Ursus, symbolises the strength of the Polish nation and is a quite obvious forecast of Polish liberation (Zieliński, 1920). From the Polish point of view, *Quo Vadis?* released in 1913 was a significant way of popularising the culture of the nation deprived of its own state for over a hundred years.

¹⁷ The territories of present-day Libya came under Italian control in 1912, when a colony called Italian North Africa was established. In 1927 Cyrenaica and Tripolitania were extracted from it, and in 1934 all the territories were united and Libya was created, which remained an Italian colony until 1943.

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Summary

The paper concentrates on two feature films based upon Henryk Sienkiewicz's novel about ancient Rome – Quo Vadis? (dir. Enrico Guazzoni [1913]) and Quo Vadis? (dir. Gabriellino D'Annunzio, Georg Jacoby [1925]). Both films belong to the peplum genre, popular during the era of silent cinema. The paper reconstructs production circumstances of both films as well as their historical reception. It is argued that both films can be seen through the prism of socio-political contexts, including the colonial ambitions of the Italian state.

Keywords: fiction's film version

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