

FILM EDUCATION. RETHINKING THE FUTURE

The Film Corner International online Conference

OCT 22, 5.30 pm (CET) Learning on screen. Online teaching resources for Film Education

OCT 28, 5.30 pm (CET) Young people make films. From creativity to self-expression

OCT 29, 5.30 pm (CET) Screenings and festivals for children and social distancing. What impact for the future?


NOV 4, 4 pm (CET) Tra vedere e fare. Storie e testimonianze di film education (italian day)

NOV 5, 5.30 pm (CET) Film Education. A European perspective

Between oct 22nd and november 5th, Piccolo Grande Cinema-Cineteca Milano Festival will host the final conference of the current edition of **The Film Corner**, the international project supported by the Creative Europe program, MIUR and MIBACT which runs since 2017 and involves institutions from 6 European countries and foresees the creation of an online interactive platform for film education. The conference will take place online in English as a series of four focused seminars plus an italian day focused on institutional initiatives and national best practices showcasing.

From March 2020 until recently schools and cinemas across Europe have been closed. Teachers have had to find new ways of delivering all education, not simply film education. And now, with cinemas reopening, they will have to think of ways of bringing back audiences who for the past four/five months have been used to consuming films via streaming services.

Given that the world will not find its “new normal” shortly then key issues remain to be explored regarding film education – how it is delivered, how films can be legally accessed and also what a “new” film education pedagogy might look like. Is blended learning the answer? How can cinemas partake in this? What is on offer and what can be offered/developed? What might the future hold and what might European cooperation look like in 2021? The many cultural, technological, social and educational aspects and implications connected to the experience of the pandemic offer the chance to start a common path of reflection, investigation and research in order to imagine new ways to further develop and increase involvement in film education.

Join us on Discord via the following [link](#) , download the app and access the conference through the **“THE FILM CORNER CONFERENCE”** label on the second column to the left of the page. See you on Discord! 

[The following schedule could be subject to variations]



SESSION#1
OCT 22, 5.30 pm (CET)

**Learning on screen.
Online teaching resources
for Film Education**

The impact of the pandemic on children and young people's learning in school has given rise to the idea of "blended learning", a mixture of on line and home delivered learning. This seminar looks at some examples of on line learning for film education – such as The Film Corner platform, that will be officially introduced - to answer some questions: could online didactical resources support film education in a blended learning environment? How should they look like? Should on line learning methodologies be specific to one country's curriculum or is it possible to deliver learning materials which can be used in a pan-European manner?

Chair: **Ian Wall** (The Film Space)

Emilie Boucheteil (Cinema dept., Institut Français/The Film Factory)

Olaf Schneider (Neue Wege des Lernens)

Simone Moraldi (Fondazione Cineteca Italiana)

SESSION#2
OCT 28, 5.30 pm (CET)

**Young people make films.
From creativity
to self-expression**

Many projects across Europe focus on young people making films or exploring various aspects of film making. However, there seems to be a tension between a literacy-based approach, developing skills and knowledge on film language and film making, and those which approach film making as a way of personal expression. Are these two mutually exclusive? And what is the relationship between film making and film viewing? Through presentations of different case studies, we look to debate the importance of film making within film education.

Chair: **Eavan King** (The Nerve Centre)

Maria Leonida (Karpos Centre for Education and Intercultural Communication)

Tommi Nevala (Valve Film School for Children)

Nuria Aidelman | Jon Echeverria (A Bao A Qu/ Cinema en curs/Moving Cinema) *

Bernard McCloskey (Northern Ireland Screen)

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SESSION#3
OCT 29, 5.30 pm (CET)

Screenings and festivals for children and social distancing. What impact for the future?

The pandemic has had a significant effect on film festivals and cinema screenings for young people across the world. With cinemas closed how have children's film festivals attempted to offer their audiences filmic experiences? If they have delivered their programs online have they seen an increase in audiences and a wider demographic of young people signing up to see films? How have projects whose work is based around screenings in cinemas (or outside) for young people dealt with the current situation? And how will this impact on the ways in which those initiatives will run in the future? And also, how educational initiatives based on screenings will reframe their methodology?

Chair: **Ana Cerar** (Otok Institute)
Anna Stadnik-Wójtowicz (Cinema in Sneakers)
Ralitsa Assenova (Arte Urbana Collectif)
Claire Shaw (Cinemagic Film Festival)
Raffaella Traniello (Corti a Ponte)

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SESSION#4
NOV 4, 4 pm (CET)

Tra vedere e fare. Storie e testimonianze di film education (italian session)

La pedagogia del cinema è di per sé un ambito di studi, di indagine e di attività estremamente soggetto alla variabilità dell'ambiente. Basti pensare a quanto l'accessibilità ai contenuti, le abitudini di consumo e l'interazione delle giovani generazioni con dispositivi tecnologici trasformi radicalmente le basi e i presupposti di chi opera in questo settore, costringendo a continui aggiornamenti e riflessioni. Una variabilità che è diventata un orizzonte obbligato e un'inesorabile necessità nel momento storico in cui viviamo: la pandemia ci impone una riflessione in merito ai rischi e alle opportunità connesse alla formulazione di nuove proposte pedagogiche, di metodologie didattiche innovative. Il panel ospita in apertura un intervento di carattere istituzionale a cura di MIBACT-Ministero per i Beni e le Attività Culturali/DG Cinema e Audiovisivo.

Chair: **Simone Moraldi** (Fondazione Cineteca Italiana)
Introduce: **Matteo Pavesi** (Direttore Generale - Fondazione Cineteca Italiana)
Keynote: **Nicola Borrelli** (Direttore Generale - MIBACT-Ministero per i Beni e le Attività Culturali e per il Turismo/DG Cinema e Audiovisivo) *
Emanuela Mancino (Università Milano-Bicocca)
Letizia Cortini (Fondazione AAMOD-Archivio Audiovisivo del Movimento Operaio e Democratico)
Rosa Ferro (Nuovo Fantarca)
Simone Venturini (Università di Udine)
Manlio Piva (Università di Padova)
Vincenzo Ardito (Cooperativa GET/Sinapsi Produzioni Partecipate)
Enzo Bevar (Cinemovel Foundation)
Leonardo Moggi (Programma Lanterne Magiche - Regione Toscana)
Elisa Giovannelli (Fondazione Cineteca di Bologna)

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SESSION#5
NOV 5, 5.30 pm (CET)

Film Education. **A European perspective**

For the last 10 years a group of organisations have been working towards developing pan European approaches to film education – firstly through the development of the “Framework for Film Education” (BFI 2014) and more recently the Mass Online Open Course (MOOC) “Film Education – A users Guide”, which offers an introduction to film education (based on the Framework) delivered through particular approaches to learning from the partner organisations.

As well as looking at both the Framework and the MOOC this seminar will ask the question – what next for film education across Europe?

Chair: **Ian Wall** (the Film Space), **Simone Moraldi** (Fondazione Cineteca Italiana)

Maria Silvia Gatta (European Commission-DG Connect)

Claus Noer Hjorth (EFADs-European Film Agencies Directors/DFI-Danish Film Institute)

Charlotte Giese (DFI-Danish Film Institute)

Sabine Genz (Vision Kino)

Mark Reid (BFI-British Film Institute)

INFOS

Scientific Committee

Aleksandar Erdeljanovic (Jugoslovenska Kinoteka)

Emanuela Mancino (University of Milano-Bicocca)

John Peto (The Nerve Centre)

Eavan King (The Nerve Centre)

Branislav Erdeljanovic (Jugoslovenska Kinoteka)

Ana Cerar (Isola Cinema)

Tea Gabidzashvili (Georgian National Film Centre)

Ian Wall (The Film Space)

Silvia Pareti (Fondazione Cineteca Italiana)

Simone Moraldi (Fondazione Cineteca Italiana)

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