

# Film Education in the Czech Republic 2015

An audience relations publication by Creative Europe Desk/MEDIA



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**MEDIA**

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## Introduction

In 2014 Creative Europe – MEDIA Desk initiated the very first Czech overview publication, which aimed to map specific film/audiovisual (and media) education initiatives and activities in the Czech Republic. The brochure was published on the occasion of the Zlín International Film Festival and provided baseline information for the discussion about distribution of films for children and youth.

Ambitions to directly influence and catalyse development of professional feature films for children and youth was not and could not be fulfilled, for film education and outreach activities cannot serve as a benchmark of the success of national film production for any audience. However, publication of the brochure did spark discussion about stewardship of the youngest audience of Czech and European films, which is just as important as film solicitude/maintenance itself.

Over the past two years many significant changes have occurred that may influence film culture and audience education in Czech schools and cinemas in the future. And, after many years, the work of hitherto diverse groups of film experts, distributors, specific initiatives and basic and high school teachers was renewed. Under the guidance of the National Film Archive, an unofficial film department emerged, an informational website was launched at [www.filmvychova.cz](http://www.filmvychova.cz), an open working group on Film/Audiovisual Education was set up and last but not least, the newly established State Cinematography Fund opened a programme to support film literacy projects and activities.

Although it may seem to an unbiased observer that many aspects have improved and great shifts have occurred, there is still a huge body of intensive and systematic work ahead for all of us who are involved or are to be involved in Film/Audiovisual Education before we can call our audience “film literate”.

The second edition of the publication could thus serve as a suitable point of reflection for these purposes by pinpointing how the situation has developed over time and offering a look back at transformations in our as yet unstable environment. We decided to implement a number of important changes in the second edition: instead of providing a catalogue of specific organisations, activities and projects, we decided to introduce the publication with a more extensive text addressing the status of film education in the Czech Republic, connect it to the pan-European context and in conclusion add updated contact information on the organisations and their representatives.

We firmly believe and hope that the brochure will be a useful and inspiring overview and guide for further comprehensive work in advocacy for film education in your cinema, school, university or community.

Pavel Bednařík, Pavlína Kalandrová

## The European Dimension

A focus on future film audiences is one of the European Commission and EU bodies' key areas of interest in the audiovisual sector. Outreach to young audiences is the main priority in funding and one of the main ambitions of sustainability of film culture and the film industry in the EU. Film industry professionals, specific institutions and bodies established by the EU (e.g. Creative Europe) advocate for young audience outreach.

Nonetheless, efforts to connect the film industry and film education still constitute a minority and the current situation is better characterised by potential that can be developed in the future rather than a well thought out and systematically developed area. In 2011 the European Commission initiated a study mapping the status of film literacy in Europe which was the largest of its kind to date. The results of this pan-European study and the work of a team of people and organisations led by the British Film Institute was the Screen Literacy Report, which includes a comparative study and case studies from various EU member states. The report was published in 2012 and may be downloaded at [www.media-deszcz.eu](http://www.media-deszcz.eu).

The objective of this comparative study, which was the most comprehensive to date, was to develop an overview about the status in specific countries in which cross-sectional mapping of curriculum documents, formal and informal education, non-profit organisation work, valid legislation and film literacy research in the EU was conducted. However, this type of study quickly becomes outdated and there was no initiation of continuous monitoring of existing and emerging activities in relation to this one-off in-depth research study.

The study outcome was a set of fourteen recommendations by the European Commission (see Annex), where the most important was **to develop a series of models of film education for Europe, that include appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills.**

In relation to this adopted recommendation, a group called the Film Literacy Advisory Group (concentrated around the educational department of the British Film Institute) continued with preparations of a film educational framework, which was proposed through three working groups in 2014–2015 and was publicly presented on 19 June, 2015 in the Cinemathèque française in Paris with the participation of representatives of the group and the European Commission.

This film education framework defines an overall framework for film education activities as well as six areas applicable to the general educational process:

- 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
- To regularly access a wide variety of film and film forms
- To develop an awareness of the social and historical context of film
- To be able to reflect upon the different ways of experiencing, exploring, and learning about film

This film education model is not, and cannot be, a binding document or manual stipulating how to work in film education. Rather, it is an open framework that is intended to serve as a description of standards attainable in efforts to incorporate film literacy in school and extracurricular programmes. These standards, then, should lead to development of specific teaching processes and methods of how to work with film and development of educational materials.

The film education model proposed by the European working group is an essential prerequisite for development of the sector as a whole. Participation of representatives from twenty-seven organisations from the majority of European member states ensures that the document responds to the work of film education initiatives and institutions and generalises principles and experiences that have been used on a national level for many years.



## Film Education in the Czech Republic 2014/2015

Despite the fact that the Czech Republic has rich and long traditions in film culture and cinematography outreach, efforts to adopt a systematic approach to film education have equalled only short term phases in its development to date. The most recent phase began in 2010, when Film/Audiovisual Education was accredited as a supplementary subject in basic and high schools. Owing to this change, the subject may be taught in schools as a voluntary one, by which film education has become part of school curricula.

However, this legislative change did not significantly further the actual introduction of film literacy in schools. The subject is not mandatory and there are no relevant preparatory, didactic or methodological materials or special teaching aids available. Teachers are afraid to introduce the subject in regard to insufficient experience with the material and there is also uncertainty about legal copyright standards. Another risk is evident in the lack of methodological support and advisory services that could have a positive influence on teachers' and headmasters' decisions to take on film education.

The Ministry of Culture and the Ministry of Education, Youth and Sports made a short term effort to introduce a systematic approach and model of open communication in 2011, when representatives of the Ministry of Culture of the Czech Republic initiated an inter-sectoral working group for film education. The work of this group, however, was short lived and did not extend long enough to thoroughly define the objectives of its work and duties. In 2014, a working group following on these efforts was established by the National Film Archive that connects actors in the field of film education, gathers information about their work, plans and opportunities for further development.



## Funding

A pronounced change in 2014, which immediately influenced the development of film education activities in the Czech Republic, was the legislative transformation of the State Cinematography Fund. This law, adopted in December 2013, changed the status and conditions under which this institution operates, thus laying the groundwork for more transparent, systematic and efficient funding of various levels of the film industry and film culture, including film literacy. In 2014, the State Cinematography Fund published its first call focused on film education. Funding in specific calls is allocated exclusively to projects defined in these calls and organisations thus obtain independent funding sources pursuant to applicable conditions.

Only six applicants submitted their applications under the first call in 2014 with the total amount of support reaching CZK 1m. The highest amount (CZK 332,000) was granted to Aeroškola; other applicants included the National Film Archive (Národní filmový archiv), Free Cinema o.p.s., the Karel Zeman Museum (Muzeum Karla Zemana) and Animánie. There was one unsuccessful applicant – Liberec Sports and Fitness Organisation (Liberecká sportovní a tělovýchovná organizace). The allocation in 2015 was CZK 2.5 m with a total of 8 applicants (the amount was not fully used). The new applicants included One World in Schools (Jeden svět na školách), Doc Alliance Academy and Fresh Films. Another source of financing in the Czech environment is a support programme run by the Media and Audiovision Department of the Ministry of Culture of the Czech Republic (titled “Educating Children in Media Literacy” (“Výchova dětí k mediální gramotnosti”). The total available funding in 2014 was EUR 60,645).

European funds, specifically the MEDIA programme, which became part of the Creative Europe programme, are also a significant source of long-term support. The approved funding scheme for the 2014-2020 period includes stable support for projects focusing on Audience Development, which is divided into two actions: audience development and film education. In 2014, three Czech applicants submitted their applications, out of which two were successful: The Jihlava Association of Amateur Filmmakers (Jihlavský spolek amatérských filmařů – JSAF), which received support for their **Doc Alliance Academy** project (film education) and the **Kinedok** Institute of Documentary Film (audience development).

The fact that a relatively low number of audience development and film education projects, a total of 16, were supported under Creative Europe in the first year matches the programme’s intention to fund major international activities with significant impact for the entire region. We therefore expect a high degree of coordination with the participation of at least three countries speaking three different languages and focus on the audience in these countries, on the European film and innovative nature of projects.

Outside of the Creative Europe programme, several projects have been supported through other international development programmes, such as the Visegrad Fund. Visegrad Fund was for instance used to support the Animation Now! project run by the Silesia Film Fund (Filmoteka Śląska) in Katowice, which focused on organising an exchange animation workshops for Czech, Polish, Slovak and Hungarian partners and on digitising and making accessible classic animated series for children and young people from partnering countries. Information about the Czech animated film collections is available at [www.nfa.cz](http://www.nfa.cz).

## Animation as a Path to Creativity

The lack of systematic support for Film/Audiovisual Education in the Czech Republic has resulted in inconsistent project and development activities and related initiatives. Common activities include extracurricular activities or collaboration with partnering schools, typically characterised by ad-hoc dramaturgy and methodical planning that is dependent on grants. Nevertheless, we have seen progress mainly in the case of popular animation workshops for primary and secondary schools, kindergartens and other target groups.

The most successful organisations that have been focusing on the development of animation workshop methods and methodology in the long-term perspective include Prague-based **Aeroškola**, Pilsen-based **Animánie** and **Ultrafun** association.

**Aeroškola**, which is well established and linked to the Prague cinemas Aero, Oko, and Světozor, had very limited facilities available, and it therefore acquired a separate facility in Prague's Žižkov district in 2014, which was specifically designed for the needs of animation workshops and allows Aeroškola to engage in preparation and implementation of workshops with much more intensity and with much greater impact on the target group.

**Animánie** has been successfully continuing its support of creative activities of children and the youth through collaboration with primary art schools (Základní umělecké školy), which provide unparalleled potential thanks to the density of their network and to their tradition of art education and training. The organisers have divided their artistic work and education of youth into two annual cycles, which culminate in the national competition of film works by children from primary art schools titled the Spring Harvest (Jarní sklizeň) and the Autumn Harvest (Podzimní sklizeň). Both events include also a rich accompanying and specialised programme, which ranks them among regional cultural events of national reach and impact.

**Ultrafun** association organises animation programmes and workshops for schools, as well as for adults, and it also participates in animation-related activities at one-off events. It contributes to the development of animation programmes at the interactive Karel Zeman Muzeum (Muzeum Karla Zemana) in Prague.

Developing film literacy through practical experience with animated production provides a number of advantages – children and youth can become acquainted with the traditionally strong sector, whose historical achievements render it one of the core elements of Czech art. Animation also helps develop children's abstract thinking and analytical skills during the creative process. One of the main challenges is the lack of a uniform approach to the pedagogical fundamentals of the educational-training process, reflecting the diverse backgrounds of the individual educators and lecturers leading the workshops. However, in spite of these challenges, these organisations rank among those with the greatest experience and possibilities of development due to their significant interest in animation works, but also due to the existing network of primary art schools and art education in general.

## Film as a Medium

Globally, film literacy is understood mainly as an area focusing on the reception, cultural context and practical production of cinematographic works. However, the reality of the educational system in the Czech Republic and historical experience point to the fact that film is often used as a teaching aid in other subjects at primary and secondary schools.

Building on this experience, the **One World in Schools** (Jeden svět na školách) has become the most successful project in the Czech Republic. The project focuses on the historical, civic and ethical context (in particular) of documentary films. JSNS thus includes not only a developed methodology for using film in the educational process, but also a rich online collection of films, training guides and worksheets, and it operates an extensive network of lecturers and students taking part in the project.<sup>1</sup>

Just as One World in Schools is a well-developed branch of the One World (Jeden svět) human rights film festival, film education activities and related teaching materials promoting innovative approaches to teaching history are one of the projects pursued by the Institute for the Study of Totalitarian Regimes (Ústavu pro studium totalitních režimů – ÚSTR). In 2015, the ÚSTR launched a comprehensive project titled History Classes for the 21st Century (Dějepis pro 21. století), which teaches various parts of Czechoslovak history in an engaging way and with the use of historical documents and films.

Selected examples of successful projects implemented in secondary schools serve as illustration of activities focusing on the use of films in the educational process (or as an educational aid). However, when put in the global context, they are not film education projects. Nevertheless, their sophisticated methodology and critical and conscious use of cinematographic works or clips is an important part of the changing approach to school education characterised by pronounced use of audiovisual elements.

[www.jsns.cz](http://www.jsns.cz)

[www.dejepis21.cz](http://www.dejepis21.cz)



<sup>1</sup> In 2014 more than 3,000 schools throughout the Czech Republic participated in the One World in Schools.

## The National Film Archive (Národní filmový archiv)

State institutions, in particular contributory organisations operated by individual ministries or academic institutions, play a significant role in the conceptual approach and implementation of supporting measures. In the Czech Republic, several attempts to establish bilateral, balanced and fruitful cooperation with the Ministry of Education, Youth and Sports and with the Ministry of Culture have failed. These institutions are in charge of this area in all countries with developed film education activities. In the Czech environment, the National Film Archive is the only institution that has film education incorporated in its statutes. Although the main purpose of this contributory organisation operated by the Ministry of Culture of the Czech Republic is the preservation of the national film heritage, it is the only organisation that is able to provide necessary human, financial and material resources to develop film literacy in the Czech Republic.<sup>2</sup>

2014 was a significant turning point in the approach to Film/Audiovisual Education in the NFA – under the management of Tereza Dvořáková, the Section Manager for Non-Audiovisual Collections and Research, an initiative was set up with the representatives of the NFA, external experts and collaborators, who started to develop film education activities focusing both on general activities and purely practical programmes, centred primarily around the “vintage” Ponrepo film theatre.

Film education activities, gathered under the programme called “What is Cinema?”, at the Ponrepo film theatre are aimed at different target groups – children (Ponrepo to the Children (Ponrepo dětem), Film Inventions Funfair (Lunapark filmových vynálezů), secondary school students (Film Course (Filmový kurz), Principles of the Moving Image (Principy pohyblivého obrazu), and on teachers and trainers (course for teachers). In 2015 the National Film Archive also focused on the professional public by setting up a film education portal ([www.filmvychova.cz](http://www.filmvychova.cz)) and preparing several meetings for film professionals.

In addition to the activities of the Working Group, it also hosted the “Film Education for the 21st Century” (Filmová výchova pro 21. století) international conference in January 2015, which was attended by experts from two dozen European countries, and a number of smaller meetings and seminars for film professionals. In addition to the activities for film professionals, NFA associates focus on compiling film education methodologies for schools; the NFA is also the only institution monitoring film education activities abroad.<sup>3</sup>



<sup>2</sup> The status of the National Film Archive is defined by its Foundation Charter of 14 March, 2013, which specifically mentions as one of the institution's activities “educational and awareness-raising activities, in particular by organising specialised courses, training, creative workshops and other specialised events including lecturing activities intended for film professionals and laymen, and the implementation of other activities in the field of Film/Audiovisual Education and its support in schools”.

<sup>3</sup> In addition to current news, articles and interviews, the [www.filmvychova.cz](http://www.filmvychova.cz) website also offers an updated list of organisations and projects dedicated to film education and awareness raising activities. It also provides legal advice, examples of good practice from abroad, a technical glossary or annotated overview of foreign literature.

## Regional Centres

In 2014 an idea emerged to establish regional centres implementing individual film education activities but also providing methodological assistance and playing the role of contact and information centres. Regardless of the central plan and establishment process, two centres were founded in a single year, an important part of which is working with the audience and methodological film education activities.

**The Centre of Documentary Film** (Centrum dokumentárního filmu) was opened in Jihlava in October 2014. It is based in the reconstructed Dukla cinema and was developed as an initiative of the International Documentary Film Festival (Mezinárodní festival dokumentárního filmu) in Jihlava. The Centre offers a rich book and video library, serves as a research centre for documentary film, conducts courses focused on documentary production and related areas for secondary schools in the Vysočina Region.<sup>4</sup>

The Ostrava Film Hub (Ostravský filmový hub) and the art cinema **Cineport** were founded as a film centre which is part of the cultural platform in the former Hlubina mine in the Lower Area of Vítkovice (Dolní oblast Vítkovic). In May 2015, the centre was opened to the public under the name Hlubina Operations (Provoz Hlubina). Its programming combines film screenings, lectures, coworking, internships and workshops for film professionals, secondary school students and teachers. It also serves as a natural advisory centre for film education in northern Moravia.

The newly established centres are characterised by a broader thematic and programming range, multisource funding and connections to the cultural context of the given region. It is expected that given the tendency toward decentralisation and promotion of tourism in the regions, similar centres will grow in number and can create a functional network providing a base for the development of Film/Audiovisual Education in schools in the future.

[www.c-d-f.cz](http://www.c-d-f.cz) • <http://provoz.net/program/kino/> • [www.facebook.com/cineportova](http://www.facebook.com/cineportova)



<sup>4</sup> JSAF Association also launched new film education project Doc Alliance Academy and participates in My Street Films workshops.

## Working Group for Film Education

Upon the instigation of the National Film Archive, an initiative aimed at resuming the activities of the Working Group for Film Education was conceived in 2014. Although it is not an official body, the Working Group organises regular meetings aimed at addressing and debating specific issues relating to the introduction of Film/Audiovisual Education in Czech schools. The first initiation meeting and seminar took place within the framework of the Autumn Harvest festival in Pilsen in November 2014.

The two-day seminar focused on three issues: funding, methodology and promotion. The participants included representatives of the National Film Archive, Animácie, Aeroškola, Creative Europe and the State Cinematography Fund. Subsequent meetings took place in January and May 2015. The invited guests included representatives of institutions (Faculty of Social Sciences of Charles University, National Institute of Education) as well as teachers working in film education and academics.

The Working Group for Film Education is an open body and a discussion platform the aim of which is to bring together various stakeholders in the field of film education and outreach, and also to raise and solve specific problems and difficulties related to promotion of this subject in schools and extracurricular activities.

[www.filmvychova.cz](http://www.filmvychova.cz)



## Media and Promotion

Discussions about film education and the conditions of its development in the Czech Republic often bring to light an important fact – film education is not a priority for the educational system, it has not become a theme of wide public debate and the majority population, often including professional educators, do not know how to approach it. A major factor affecting support of film education and its potential advancement is promotion and media lobbying. In a number of EU countries this is a major political issue (in particular in connection with the reform of art education and media literacy) which is largely promoted by specific institutions or interest groups.

In the Czech environment, individual groups, organisations and institutions were fragmented and heterogeneous; it is therefore not easy to find common ground and to establish a plan of action which would set out a common process for fulfilment of clearly defined objectives. The [www.filmvychova.cz](http://www.filmvychova.cz) website, which is the only regularly updated source of information on developments in the field of film education, was launched for the purpose of providing a simple overview, reflection on the sector and information exchange.<sup>5</sup>

Except for sporadic texts by representatives of individual initiatives,<sup>6</sup> film and media education are not covered by the professional press in either the film or education sectors. Weak promotion and advocacy of film education as an important component of formal and informal education is undoubtedly one of the main shortcomings of the current situation.



<sup>5</sup> Information channels also include the Film/Audiovisual Education profile on Facebook: <https://www.facebook.com/filmvychova>

<sup>6</sup> An example may be articles by the education expert Tomáš Feřtek on EDUin: <http://fertek-blog.eduin.cz/2015/05/25/filmova-gra-motnost-neusilujme-o-audiovizualni-vychovu-na-skolach/> or by trainers Filip Kršiak and Jana Königsmarková: <http://filmovavychova.blogspot.cz/2014/04/filmova-vychova-uvod-k-dejepisu.html>

## Conclusions

In 2014 and 2015, there were important shifts in the transformation of the rigid and uncertain environment of film education towards the fulfilment of the opportunities offered by this area. The most important changes include, in particular, ensuring support for film education from the State Cinematography Fund and financial support for individual projects. There is also a new website [www.filmvychova.cz](http://www.filmvychova.cz) serving to raise awareness and boost publicity of individual initiatives and projects; better communication can also be provided by the Working Group for Film Education.

However, we are facing a number of key tasks and challenges which will require our maximum attention. To this day, for example, there is no institution that has “official” promotion of Film/Audiovisual Education as its main task. Teacher education, support and initiation of students into the field also consist mostly of fragmented projects and activities that do not have a national outreach.

The main priorities set by members of the Working Group thus include mainly founding an industry organisation associating teachers working in film, audiovisual (and/or media) education, ensuring availability of films (and trailers) for use in classrooms, processing comprehensive and profound methodological materials and formulating comprehensive teaching methods for this field of study.

A significant shift must also take place in the area of promotion and outreach about the approach to national film heritage, copyright issues and the complex concept of film education as part of the cultural insight of young people, but also as part of lifelong learning programmes. A great guide for advocacy of Film/Audiovisual Education in schools and in the agenda of the ministries may be the recently published model of film education in Europe (Framework for Film Education in Europe), which will become an official document of the European Commission relating to the audiovisual industry.

A possible first step to develop additional support for Film/Audiovisual Education in the Czech Republic could also be a survey of the current situation of film education in schools. As soon as the extent of teachers’ and institutions’ efforts in film education and their needs are clear, it will be possible to prepare an adequate strategy to help disseminate film education in schools.



## Annex – List of recommendations to the European Commission (EC)

**1/** Draft a model of film education for Europe, including appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills.

We also recommend the adoption by EC of the revised definition of film education we use in this report: *the level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyse its content, cinematography and technical aspects; and the ability to manipulate its language and technical resources in creative moving image production.*

**2/** The EC should support the institution of a film literacy advisory group (FLAG) to draft such a model, and to advise on initiatives in the other recommendations.

**3/** We found a range of valuable strategic policies and instruments which we believe member states would benefit from examining and learning from. We propose a ‘translation fund’ which supports national agencies in adapting strategic approaches from other, similar nations and territories, and supports professional development of key workers in those agencies in meeting and learning from colleagues in other countries.

**4/** Member states should ensure that core programmes of media education, with a robust film education element, are provided at both primary and secondary levels; to provide annual figures of takeup in optional film education; and to provide data on attainment and progression.

**5/** The EC should provide guidance on effective curriculum models, levels of minimum provision, and appropriate pedagogies, relating them to mother tongue provision, arts education, and new media-/ICT.

**6/** The EC should consider funding outreach schemes to the new members states, modelled by successful providers of informal film education in Europe.

**7/** Where member states provide tax breaks, lottery funding or other incentives for the film industry, they should consider incorporating requirements for the funding of venue based and other education programmes, enhanced screening events, and support for festivals.

**8/** The EC should provide guidelines on the creative exploitation of national and regional film archives, including guidance on copyright and IP clearance for classroom use.

**9/** Consideration should be given to supporting education programmes for wider adult communities, focusing on diverse, migrant, and older people, maybe by funding ‘translations’ of such programmes from one territory to another.

**10/** The EC should sponsor, in tandem with the industry, a European bank of exemplar online resources drawn from good practice across the EU.

**11/** Member states should incorporate media education, with a robust film education component, within initial teacher education programmes.

**12/** The EC should provide online guidance on best practice in in service provision across the EU.

**13/** The EC should investigate collaborative models for the collaborative provision of accredited training at mlevel, e.g. in association with the Erasmus Mundus programme.

**14/** The EC should sponsor research into levels of funding for media education and film education, in order to provide guidance on minimum provision, models of joint funding, and strategies for effective direction of financial resources.

## Instituce v oblasti filmové/audiovizuální výchovy 2015

ORGANIZACE/ORGANISATION	JMÉNO/NAME	PROJEKT/PROJECT
Animánie, z.s.	Karolína Kálaziová Veronika Nádeníčková	- -
Asociace českých filmových klubů, z.s.	Radana Korená	Film a škola
Člověk v tísni, o.p.s.	Karel Strachota Helena Kotenová	Jeden svět na školách Jeden svět na školách
Doc Air, z.s.	Diana Tabakov Niina Numankadič	My Street Films Doc Alliance Academy
Fakulta sociálních věd UK	Jan Jiráček	-
FAMU	Rudolf Adler Jan Bernard	KDT CAS
JSAF, z.s.	Šimon Bauer Lenka Jirků	Centrum dokumentárního filmu Centrum dokumentárního filmu
Katedra divadelních, filmových a mediálních studií UP	Jakub Korda	-
Katedra filmových studií FF UK	Kateřina Svatoňová	-
Kancelář Kreativní Evropa - MEDIA	Pavčina Kalandrová	Publikace FAV
Národní filmový archiv	Tereza Czesany Dvořáková Jiří Forejt Pavel Bednařík	Program otevřeného filmového vzdělávání filmvychova.cz
Národní ústav pro vzdělávání	Markéta Pastorová	RVP
Pedagogická fakulta UK	Petr Koura Barbora Holubová	- -
Pro AERO	Linda Arbanová Mirek Velš	Aeroškola Aertěk
Provoz Hlubina	Jakub Felcman Lada Žabenská	Cineport Ostrava Cineport Ostrava
Státní fond kinematografie	Kateřina Vojkůvková Marek Loskot	- -
Ultrafun	Zuzana Bukovinská Pavla Šnajdarová	- -
Ústav pro studium totalitních režimů	Jaroslav Pinkas	Dějepis pro 21. století
Téma dne, o.s.	Jan Kurka Linda Novotná	mediální výchova - kurzy/media literacy - courses mediální výchova - kurzy/media literacy - courses

FUNKCE/POSITION	TELEFON/ TELEPHONE	E-MAIL
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