



Every year SCHLINGEL Film Festival together with the Sächsische Bildungsagentur (the local branch of the state authority supervising the schools in the Free State of Saxony) host a two days seminar on film literacy for local educators and teachers. The seminar usually includes keynotes, presentations and the screening and discussion of one of the festival films most relevant to the work of the attendees. In 2014 this seminar was part of the wider initiative Children's Film First, a year-long project proposed by ECFA, the European Children's Film Association, which comprises a number of interlinked activities organized by partners in Belgium, France, Germany, Italy, and Great Britain.

The 2014 seminar in Chemnitz was moderated by film publicist Klaus-Dieter Felsmann and focused on film education both in and outside the school curriculum. The event also marked the kick-off of the Chemnitz part of the "Jugend Filmjury" – "Youth Recommendation Jury", a project initiated by the Deutsche Film- und Medienbewertung (FBW, German Board of Film Recommendation), SCHLINGEL IFF and further partners in the field of children's and youth media. FBW director Bettina Buchler presented the idea behind the initiative which is to have children and adolescents watch and review films for young audiences, which are about to enter German cinemas or the home entertainment sector. While the FBW has a long tradition of adult jurors rating films for all ages, the new project focuses on young jurors recommending films to their own age group. Youth juries were established in eight places all over Germany. The individual groups are supervised by local media-educators and review about five films per year, the results of which are published on [www.jugend-filmjury.com](http://www.jugend-filmjury.com). Similar to the adult jurors, the youth jury gives a special rating/seal to those films they find recommendable.

The Chemnitz jury of four boys and six girls aged 10 to 13 was also introduced during the seminar and has since met seven times. With the jury work in Chemnitz taking place at weekends, the initiative serves as an example of good practice in film education beyond the formal educational context. The children are pupils of four secondary schools in Chemnitz and were selected after submitting a short application form and a review of their favourite film.

During a weekend workshop in November 2014 the children learned more about film in general and jury work in particular. Together with media-educator Eva-Maria Schneider-Reuter and Kristin Vogel and Gritt Langer of SCHLINGEL IFF they looked at different film genres and stylistic devices and developed criteria for their coming jury sessions. As a result

of the workshop a jury sheet was drawn up including space for a first impression, a list of adjectives suitable to describe a film, stylistic devices to be analyzed, the respective genre as well as an age recommendation and space for the message conveyed by the film. A short film ("Ein Teller Suppe" dir.: Fred R. Willitzkat, Germany 2010, 6 Min.) served as a first example to simulate a jury session including a screening, a jury discussion and the writing of a review.

Since this introductory workshop the Chemnitz jury has watched and evaluated five films, two of which were live-action and three animated films. The jury has developed into a team organizing the discussions mainly by themselves with the SCHLINGEL staff moderating the process only if necessary. For each session, which usually takes place on a Saturday morning, the jury members appoint a moderator as well as a minute taker; they distribute tasks for the screenings and discuss the film with regard to the criteria developed in November. Writing a recommendation for their peers has proven to be the greatest challenge for the jury as the texts have to reflect the group's overall opinion and all members need to agree with the result before the text is forwarded to be published by the FBW.

During another workshop in May 2015 the jury took time to look at their work so far and to discuss the results of their own sessions as well as reviews written by their colleagues at the other Youth Jury locations. They also compared their own recommendations with those written by the adult FBW jurors and developed strategies to make their own sessions more efficient.

The feedback by the young jury members has been very positive both with regard to the films they have watched so far as well as the jury work itself. They confirm that dealing with the films, discussing stylistic devices and the films' messages as well as joining their forces to write a review is also beneficial to their work at school, particularly to literature classes and whenever team work is asked for. They identify with the project and share their experiences and the results of the jury sessions with friends via social media such as Twitter and Whatsapp.

Further to the presentation of the Youth Recommendation Jury, Klaus Dieter Felsmann spoke about the challenges of film-education in a rapidly changing reality where children and adolescents have all the technical means to make a film but will still need educators to introduce them to the traditional aims of media education. In another presentation, Stefan Linz of the FSK (Freiwillige Selbstkontrolle der Filmwirtschaft GmbH), the Organisation for the Voluntary Self-regulation / Film Classification Board of the German Film Industry, presented the findings of 'Body, Gender & Social Identity', the final chapter in a study on the impact of feature films on young people aged 12-14. The results of the study (available as a brochure +DVD) show that attitudes like homophobia, sexism and xenophobia in fact decreased after watching and discussing recent films like "Chronicle, The Hunger Games" and others.

On the second day of the seminar the participants watch one of the festival films and are given the opportunity of an extensive Q & A with the director of the film. In 2014 Frederik Steiner presented „und morgen mittag bin ich tot“ („Zurich“; Germany 2013, 102 min.), a film about Lea, who is terminally ill and decides to go to Zurich for medically assisted suicide. As the topic has been controversially discussed in Germany for many years and legal reforms were on the political agenda in October 2014, the film touches on an issue, which is also being dealt with in education. In order to make the film available for educational purposes, Sächsicher Kinder- und Jugendfilmdienst, the organizer of SCHLINGEL IFF, acquired the non-commercial rights from Matthias Film gGmbH. Together with educational materials the film will be distributed to schools and other educational institutions from October 2015.

For several years SCHLINGEL IFF/ Sächsischer Kinder- und Jugendfilmdienst has closely worked together with Bundesverband Jugend und Film (BJF, the German federation of film clubs for children and young people, [www.bjf.info](http://www.bjf.info)) in the non-commercial distribution of national and international festival films which both organizations consider valuable for school and youth work. Former joint projects include „Bekas“ (Finland, Sweden, Iraq 2012, dir.: Karzan Kardan, 97 min.) and „Deine Schönheit ist nichts wert“ („Your beauty is worth nothing“, Austria 2013, dir.: Hüseyin Tabak, 82 min.) A series called „Durchblick-Filme“ features DVDs of the films with complete study guides accessible via the CD-ROM part of the DVDs as well as printable materials available from <http://www.durchblick-filme.de/index.htm>.

In 2014 SCHLINGEL IFF acquired the non-commercial rights of its opening Film „Das große Geheimnis“ („Oorlogsgeheimen“/ „Secrets of War“, Netherlands 2014, 95 min.), which was very well received by teachers and educators in the audience. Currently, further arrangements are being made to distribute the film as a BJV „Durchblick“ film. The film has been dubbed into German and in a co-operation with SCHLINGEL IFF, students of the teacher training course of Chemnitz University are currently preparing a study guide to be included in the DVD package.

By acquiring the non-commercial rights of its best festival films and preparing them for distribution, SCHLINGEL IFF contributes to sustainable film-education and gives teachers and educators access to hands-on methodologies.



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