

Can Streaming as a Tool in Educational and Film Audience Development Educate a Conscious Viewer?

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This article contributes to both academic understanding of film literacy pedagogy and practical guidance for cultural institutions implementing streaming-based educational initiatives. By examining how European Commission audience development mandates translate into institutional practice, the article illuminates the mechanisms through which cultural policy frameworks shape educational outcomes. Simultaneously, by analysing concrete case studies of successful implementations, it provides actionable insights for film educators, cultural administrators, and policymakers regarding how streaming technologies can be purposefully repurposed toward film literacy objectives rather than accepting them as threats to educational missions.

KEYWORDS: streaming, film literacy, audience development, film education

This article demonstrates how, when implemented deliberately by film education entities in accordance with audience development strategies mandated by the European Commission's MEDIA-Creative Europe programme, streaming becomes an effective tool for fostering critical media literacy among children and young people. Rather than viewing streaming as an inevitable threat to in-person film education, this study reimagines streaming technology as a potential instrument for achieving film literacy objectives when used with clear pedagogical intent and in line with audience development principles.

This analysis is guided by the central thesis that the relationship between streaming technology and film literacy is neither inherently antagonistic nor supportive. Instead, the outcome depends fundamentally on the intentional choices of pedagogical actors regarding platform design, content curation, pedagogical framing and community engagement structures. This study focuses exclusively on Polish and European examples of film education practices implemented through streaming platforms for users aged ten to sixteen.

The empirical scope encompasses film education initiatives that meet the following three criteria: (1) they were developed or substantially expanded during the period of disruption caused by the Covid pandemic beginning in March 2020; (2) they are still operating in 2024^[1] despite the removal of restrictions related to the pandemic;

[1] This is the cut-off date for the functioning of the *European Film Factory* project. In 2024, funding

for the footage website was discontinued. However, a YouTube channel is still maintained, where all

Preface

and (3) they are funded or guided by European Commission programmes, particularly the MEDIA-Creative Europe initiative, which requires entities receiving funding to align their activities with audience development strategies as defined by the European Commission's cultural policy frameworks.[2] The study looks at specific examples of film education institutions that have implemented streaming-based initiatives funded by European Commission programmes. These include *Young Horizons VOD*,[3] operated by the New Horizons Association in Poland; the *European Film Factory*,[4] operated through the French Institute; the *CinEd*[5] platform managed by Cinemateca Portuguesa,[6] the webpage <https://www.cinemacentansdejeunesse.org/en/>,[7] operated by the association Le Cinéma, cent ans de jeunesse in Paris[8] and *Filmcentralen*,[9] operated by the Danish Film Institute.

pedagogical materials created as part of the project are freely available. The author decided to keep the description of this case due to the similarity of its formula to the CinEd project described in this article, which, by duplicating the formula of film presentation in the *European Film Factory*, expands it with new forms of streaming use. The description of the 'European Film Factory' project is therefore a starting point and a comparative analysis opportunity for another project.

[2] This methodological delimitation is significant because audience development, as conceptualised within European Commission guidelines, represents a specific institutional approach distinct from both traditional educational methods and commercial audience-building strategies. Audience development in cultural contexts emphasises relationship-building with viewers, developing critical consciousness, expanding cultural participation beyond narrow demographic constituencies, and the long-term cultivation of engaged audiences rather than short-term profit maximisation. This strategic orientation provides the theoretical framework through which streaming technologies can be purposefully deployed toward educational objectives. For a detailed description, see: European Commission: Directorate-General for Education, Youth, Sport and Culture et al., *Study on Audience Development: How to Place Audiences at the Centre of Cultural Organisations. Final Report. Guide Part II, Rules for Audience Development—Key Recommendations*, Publications Office of the European Union, Luxembourg 2017.

[3] It is about *Edukacja filmowa*, Kino Nowe Horyzonty, <https://www.nowehoryzonty.pl/menu>.

[do?id=3407](https://www.cinemacentansdejeunesse.org/en/) (accessed: 8.01.2026).

[4] It is a platform that functioned until 2024 at the address: *European Film Factory News*, European Schoolnet, <http://www.eun.org/news/detail?articleId=6410826> (accessed: 8.01.2026). Currently, the project exists in the form of a database of materials for videos on the YouTube channel @EuropeanFilmFactory. See: *European Film Factory, YouTube channel*, <https://www.youtube.com/c/EuropeanFilmFactory> (accessed: 7.01.2026).

[5] *CinEd*, <https://www.cined.eu/> (accessed: 6.01.2026).

[6] In fact, it is a consortium as it is written on homepage "In 2020 the Cinemateca Portuguesa was entrusted with the leadership of the CinEd Consortium, which in 2022 gathers 16 partners and associated partners from 12 European Union member countries and Turkey". See *About the Project*, <https://www.cined.eu/about-project> (accessed: 19.03.2026).

[7] *Le Cinéma, cent ans de jeunesse*, homepage, <https://www.cinemacentansdejeunesse.org> (accessed: 7.01.2026).

[8] Here we also have more than one operator. In fact, besides CCAJ, there are: Deutsches Filminstitut & Filmmuseum, in Frankfurt, in partnership with the Cin'Hoche (Est Ensemble) in Bagnolet in the Ile-de-France region.

[9] *Filmcentralen—Learning Platform*, Danish Film Institute, <https://www.dfi.dk/en/english/children-and-youth/filmcentralen-learning-platform> (accessed: 8.01.2026).

This paper aims to explore how film education entities funded by European Commission programmes translate audience development strategies into concrete design choices for streaming platforms and pedagogical implementations. The extent to which these implementations align with core film literacy objectives as defined within *A Framework for Film Education*[10] is the primary question of this study. The document serves as the primary European reference for film literacy competencies and educational goals. The present study aims to identify the specific mechanisms that operate within streaming-based film education platforms, facilitating the development of critical media competencies among young viewers. It is imperative to ascertain the conditions or design features that are indispensable for ensuring that streaming implementations promote critical consciousness regarding media, as opposed to replicating commercial entertainment models that prioritise engagement metrics over educational impact.

The Covid-19 pandemic enforced a sudden transition to screen-mediated environments, fundamentally increasing youth screen time and cementing video streaming as the dominant medium for cultural access.[11] This shift carries the risk of exposing users to algorithmic, commercial frameworks that prioritize engagement over critical reflection, creating a “landscape of captured attention”[12] devoid of pedagogical intervention. Recent research[13] dedicated to film edu-

[10] *A Framework for Film Education*, ed. M. Reid et al., Vision Kino, The Film Space, British Film Institute, London 2015, https://filmliteracyadvisorygroup.wordpress.com/wp-content/uploads/2015/07/final-edu-film-literacy-framework-brochure-2015_v5.pdf (accessed: 08.01.2026).

[11] *Internet of Children* report documents that 2.7 million Polish children (representing 80% of the seven-to-fourteen age group) regularly use video streaming services such as YouTube, Netflix, Max, and Player, spending almost two hours daily consuming entertainment-oriented content. *Internet dzieci. Raport z monitoringu obecności dzieci i młodzieży w internecie*, eds. M. Bigaj, K. Ciesiołkiewicz, K. Mikulski et al., Państwowa Komisja do spraw przeciwdziałania wykorzystaniu seksualnemu małoletnich poniżej lat 15, Fundacja “Instytut Cyfrowego Obywatelstwa”, Warszawa 2025. Across Europe, KIDS Regio studies have confirmed that video streaming now dominates children’s audiovisual consumption, displacing traditional cinema and broadcast television. *Did You Know? About Children Aged 7–14*, eds. M. Kofoed Hansen et al., Danish Film Institute, Copenhagen 2020.

[12] The absence of regulatory oversight in Poland and Europe has resulted in the unrestrained operation of commercial platforms, which employ psychological

manipulation techniques that are potentially detrimental to the development of vulnerable populations. Contemporary pedagogical and psychological research indicates that individuals lacking critical media literacy competencies remain vulnerable to manipulation through audiovisual persuasion techniques, susceptible to misinformation conveyed through media channels, and unable to engage autonomously and reflectively with the audiovisual environment in which they live. See: K. Jachymek, *Z nosem w smartfonie: Co nasze dzieci robią w Internecie i czy na pewno trzeba się tym martwić*, Agora, Warszawa 2024; G. Penkowska, *Dzieciństwo przed ekranem: Przegląd wybranych badań dotyczących aktywności z użyciem nowych technologii wśród dzieci w wieku przedszkolnym i wczesnoszkolnym*, “Colloquium” 2023, vol. 15, no. 3, pp. 121–130; *Dobre i złe wiadomości—życie online i offline a zdrowie psychiczne polskich nastolatków. Raport z badań*, eds. A. Iwanicka, M. Dębski, J. Pyżalski et al., Fundacja Dbam o Mój Zasięg, Gdańsk 2025, pp. 18–29.

[13] Danish Film Institute, *Close-up: A Study of 7–18-Year-Olds and Their Lives with Films, Series, and Social Media*, Danish Film Institute, Copenhagen 2023, <https://www.dfi.dk/files/docs/2023-05/Close-up%20-%20A%20study%20of%207-18-year-olds%20and%20their%20lives%20with%20films%2C%20>

education practices, funded mainly by the Creative Europe MEDIA programme, has also demonstrated that when young people receive structured opportunities for creative engagement with audiovisual content, screen time can become generative, transforming passive consumption into periods of developing critical competencies. The distinction does not lie in the technology itself, but rather in the deliberate educational choices concerning the design of platforms, the pedagogical materials that accompany content, and the forms of critical engagement that are facilitated. The following critical question is therefore posed: Can educational entities operating within the domain of film education leverage streaming platforms as a medium for cultivating critical consciousness and media literacy among young viewers, given their status as one of the most widely utilised platforms by youth and children? Indeed, during the pandemic era, streaming constituted the sole means through which film education screenings could be delivered. In this study, film education is defined as practices carried out by entities from the third sector and state institutions. These practices aim to impart knowledge about film to participants aged between ten and sixteen using various tools. Concomitantly, the film can be interpreted as follows:

Film' is a partial fit in the media-sphere, maybe fitting more easily where short, digital forms of film are concerned. But film is also an art form and medium of expression with its own distinctive language, grammar, and system, developed over 125 years, so we might feel it has earned the right to have its own 'education' and 'literacy'!^[14]

Consequently, the selected examples for case studies will encompass practices that prioritise film and the dissemination of associated knowledge.

Shaping Critical Media Literacy through Streaming-Based Film Education

The cultivation of critical media reception is one of the prioritised objectives within contemporary European film education frameworks for children and youth. The pedagogical principles were derived directly from *A Framework for Film Education*, published by the British Film Institute in 2014.^[15] This assertion is substantiated by the formal

series%2C%20and%20social%20media.pdf (accessed: 2.01.2026).

[14] Definition published on the website *Film Education. A User's Guide*. See: *Film Education. A User's Guide*, Film Education Framework, <https://filmeducationframework.eu/defining-film-education/definition> (accessed: 8.01.2026).

[15] A. Burn, M. Reid, *Screening Literacy: Reflecting on Models of Film Education in Europe*, "Nordic Journal of Digital Literacy" 2012, vol. 7, no. 4, pp. 314–323. *A Framework For Film Education* was developed through collaborative partnership of twenty-five practitioners from twenty European nations, representing film institutes, cinematheques,

universities, NGOs, and schools. This collaborative approach reflects broader patterns in European film education. *CinEd* (<https://www.cined.eu/about-project>, accessed: 4.01.2026) and *Le cinéma, cent ans de jeunesse* (<https://www.cinemacentansdejeunesse.org>, accessed: 4.01.2026) exemplify partnership-based models. *Le cinéma, cent ans de jeunesse* operates explicitly as a "collective". These initiatives demonstrate that partnership structures form a defining characteristic of contemporary European film education practice. The Creative Europe MEDIA Programme enshrined partnership as a core operational principle. Rather than treating collaboration as incidental, the programme designated partnership-based activities as

structures and empirical research that have emerged within the European Commission's funding apparatus and national film education coalitions over the past decade and a half.[16] This alignment is not circumstantial but reflects a deliberate commitment to structuring film education around the development of critical dispositions. What is meant by this is the capacity for autonomous judgment, the ability to question the ideological dimensions of filmic representation, and the sophistication to recognise how technical and aesthetic choices construct meaning. The concept of *A Framework...* is predicated on a multidimensional conceptualisation of critical competency, which extends far beyond narrow definitions of "critical thinking" as mere textual deconstruction. Instead, it positions criticality as part of an integrated pedagogical architecture encompassing critical, creative, and cultural dimensions.[17] As the framework specifies, the critical dimension involves "the development of a reflective habit, and a critical faculty that is developed over time through a process of testing, challenging, and refining judgements." [18]

The process is fundamentally social in nature: learners must develop "the ability and willingness to consider how films present arguments and viewpoints on the world to ask questions about character and narrative, issues relating to themes and values, and about the aesthetic aspects of film." [19] It is crucial to note that *A Framework...* establishes that critical competency cannot be separated from creative production. The document stipulates that "creating film is fundamental to understanding its form", [20] thereby establishing a reciprocal relationship wherein learners who have never manipulated shot composition, editing, sound design, or narrative structure lack the embodied understanding to conduct a penetrating critique of filmic language. This pedagogical approach entails a shift from a transmission-based model, where educators direct the learning process by imparting pre-established categories or frameworks, to an alternative wherein learners ac-

fundamental to its objectives, requiring film education initiatives to be conducted through multi-institutional cooperation.

[16] See: *Porozumienie o zawiązaniu Koalicji dla Edukacji Filmowej*, Polski Instytut Sztuki Filmowej 2011, https://pisf.pl/wp-content/uploads/migrated/dokumenty/koalicja_dla_edukacji/koalicja_podpisana.pdf (accessed: 8.01.2026); *Alfabetyzm filmowy. Program edukacji audiowizualnej. Raport Narodowego Centrum Kultury Filmowej*, eds. B. Fronczkowska, M. Pabiś-Orzeszyna, EC1 Łódź—Miasto Kultury w Łodzi, Narodowe Centrum Kultury Filmowej, Łódź 2019, <https://lodzcityoffilm.com/wp-content/uploads/2019/12/Alfabetyzm-filmowy.-Raport-NCKF-2.pdf> (accessed: 8.01.2026), pp. 1–7; European Commission, Directorate General for Education, Youth, Sport and Culture; Culture Action Europe et al.,

How to Place Audiences at the Centre of Cultural Organisations. Guide Part II, Rules for Audience Development: Key Recommendations, Publications Office of the European Union, Luxembourg 2017, pp. 10–24; A. Czaplicka-Kotas, J. Muweis, *Guidelines on Learning Module Structure and Training Methodology*, Packall Consortium 2020, <https://www.packall.eu/wp-content/uploads/2021/04/guidelines-on-learning-module-structure-and-training-methodology.pdf> (accessed: 8.01.2026), pp. 1–29.

[17] A. Gwóźdź, *Po prostu włącz: Strumieniowanie jako praktyka technokulturowa*, "Kwartalnik Filmowy" 2023, no. 124, pp. 6–26.

[18] *A Framework for Film Education*, op. cit., pp. 7–9.

[19] *Ibidem*, p. 5.

[20] *Ibidem*.

tively construct their own interpretations through practical engagement with filmic forms. The conditions necessary for achieving these critical competencies are equally demanding. As posited by *A Framework...*, it is imperative that learners engage in “dialogue between themselves and the screen, as well as a dialogue between the filmmaker and the audience.” [21] This formulation reveals a deeper complexity: criticality is understood as fundamentally dialogical, dependent upon the exchange of interpretations, the negotiation of meaning, and the collective construction of evaluative frameworks.

The congruence between the learning objectives outlined in *A Framework for Film Education* and the relational principles embedded within the audience development strategy dedicated to the youth audience, as described in 2014 within the context of the *Creative Europe Programme*, [22] is not merely coincidental. Instead, it reflects a more profound philosophical congruence. While the initial programming does not explicitly indicate a focus on young audiences, the documents in the subsequent funding perspectives under the Creative Europe programme for 2021–2027 place a direct emphasis on film education and the involvement of young viewers. Trought established a dedicated action grant entitled *Audience Development and Film Education*. There we can find a statement that:

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, one of the priorities of the MEDIA strand is to promote European audiovisual works, including heritage works, and support the engagement and development of audiences of all ages, in particular young audiences, across Europe and beyond. [23]

Audience development, prioritized by the European Commission, shifts institutional focus from transactional marketing to relational cultivation. [24] Success is measured by deepened engagement and expanded critical capacities rather than attendance metrics, fostering a collaborative construction of understanding between educators and learners. The emphasis on institutional responsiveness to audience needs signifies that programming is shaped by sustained engagement with learner interests and emergent questions rather than externally imposed curricula. The adoption of a multifaceted entry point approach is pivotal in ensuring that film education caters to the diversity of learner

[21] *Ibidem*, p. 6.

[22] European Education and Culture Executive Agency, *Creative Europe Programme (CREA) Call for Proposals Audience Development and Film Education (CREA-MEDIA-2025-AUDFILMEDU)*, 2024, https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/crea/wp-call/2025/call-fiche_crea-media-2025-audfilmedu_en.pdf (accessed: 4.01.2026).

[23] *Ibidem*, p. 7.

[24] See more on the conceptual differences between audience development and art marketing in Piotr Firych’s research and the guidelines of the European Commission. P. Firych, *The Concept of Audience Development vs. Arts Marketing. Critical Analysis*, “Journal of Cultural Management and Cultural Policy/ Zeitschrift für Kulturmanagement und Kulturpolitik” 2024, vol. 10, no. 1, pp. 165–179; *Study on Audience Development: How to Place Audiences at the Centre of Cultural Organisations. Final Report*, op. cit., pp. 17–48.

backgrounds and learning modalities. This specification of conditions proves decisive when considering pandemic disruptions. If critical competencies demand dialogue, iterative engagement, emotional support, and sustained human contact, then any pedagogical model that fragments these conditions, such as isolated, asynchronous, algorithmically mediated instruction, fundamentally compromises the achievement of stated pedagogical objectives. The Covid-19 pandemic period served to expose this tension with extraordinary clarity. The challenges faced were not solely technical in nature, such as providing instruction in the absence of physical cinemas but were also fundamentally pedagogical and relational in nature.[25] The post-pandemic survey[26] conducted by the Danish Film Institute identified the absence of personal interaction with target audiences, specifically children and young people, as the most substantial impediment to the continuity of film education during the third lockdown.[27]

Instead of discontinuing film education due to the pandemic's limitations, practitioners who adopt a forward-thinking approach have strategically reevaluated the potential of streaming technologies.[28] The initial conceptualisation of streaming as a hindrance to film education—a substitute for in-person cinema attendance, deemed inferior[29]—evolved into the acknowledgement that, when meticulously designed according to audience development principles, streaming platforms have the potential to evolve into infrastructures that can foster and enhance the relational and dialogical dimensions of film education. This reorientation necessitated a fundamental reconceptualisation of the notion of a “film education event”.[30] Rather than understanding it as primarily centred on the viewing moment, educators recognised that pedagogical work extends across temporal intervals and multiple modalities. These include pre-viewing preparation and framing, the viewing experience itself, post-viewing discussion, reflec-

[25] In turn, the situation in Europe was studied as part of the project *Film Education: From Framework to Impact*. The result of the project were: the educational platform *Film Education. A User's Guide*, thanks to which it was possible to conduct internships supporting film educators operating during the lockdown, open online course; a website: *Film Education: A User's Guide*; regional seminars on film education: in Tallinn, Budapest, Athens and Ljubljana; an *Evaluation of Film Education; From Framework to Impact* (<https://filmeducationframework.eu/reports/docs/evaluation.pdf>, accessed: 19.03.2026); a report *Film Education after the Pandemic: Issues and Challenges* (<https://filmeducationframework.eu/reports/docs/issues-and-challenges.pdf>, accessed: 19.03.2026); a survey. See: *Film Education: From Framework to Impact*, Danish Film Institute, Copenhagen 2021, [\[filmeducationframework-impact-2019-2021\]\(https://filmeducationframework-impact-2019-2021\) \(accessed: 7.01.2026\).](https://www.dfi.dk/en/english/children-and-youth/film-ed-</p>
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[26] The survey was done from September till December 2018. Its description is written here: *Analysis of the Survey Film Education: From Framework to Impact* (<https://filmeducationframework.eu/reports/docs/survey-analysis.pdf>, accessed: 19.03.2026).

[27] *Film Education after the Pandemic: Issues and Challenges*, op. cit., pp. 7–19, and *Close-up. A Study of 7–18-Year-Olds and Their Lives with Films, Series, and Social Media*, op. cit.

[28] Karol Jochemek wrote about the creative use of technology and the debunking of myths stigmatizing the media and their use by children and young people in his book *Z nosem w smartfoni*, op. cit.

[29] *Internet dzieci. Raport z monitoringu obecności dzieci i młodzieży w internecie*, op. cit.

[30] A. Gwóźdź, *Po prostu włącz*, op. cit.

tion, and creative response, as well as ongoing community engagement. [31] Notwithstanding the lamentable tendency towards isolation and individualised consumption, streaming technologies possess affordances that can be leveraged to sustain this extended pedagogical process. Streaming platforms and video-on-demand portals have the potential to be redesigned in a manner that incorporates interpretive resources, such as lesson plans, thematic essays, and filmmaker statements. Furthermore, they could facilitate community engagement through discussion forums,[32] collaborative tasks, and asynchronous feedback. In addition, they have the capacity to enable creative response through film editing, annotation and remix creation tools. Finally, they could animate communities through ongoing engagement activities, virtual filmmaker encounters and curated viewing experiences.[33] The fundamental strategic insight is that audience development principles, emphasising relational intensity, participatory engagement, and audience capacity cultivation, can be operationalised within digital platforms.

Streaming as a Tool for Teaching Critical Competencies

Research commissioned by the European Commission in 2017 identified three principal strategic dimensions: widening, deepening and diversifying. These are the dimensions through which institutions should operationalise audience development.[34] The term “widening” is employed to denote the augmentation of audience numbers within existing demographic profiles through the mechanisms of education and the cultivation of taste. The process of deepening entails intensifying engagement and cultural consumption among existing audiences. The diversification of concerns is evident in the dissemination of cultural participation to populations that have hitherto had no prior contact with such activities. In conjunction with this strategic framework, the research identified three audience categories as analytical constructs for institutional planning. The concept of ‘audience by habit’ refers to individuals who engage in cultural participation on a regular basis. This participation is deeply ingrained in their sense of self, forming an integral part of their personal identity. The concept of ‘audience by choice’ is predicated on the notion that it assume individuals who, by virtue of their potential interest in cultural engagement, face economic, geographic, or informational barriers that act as obstacles to their sustained participation. The concept of ‘audience by surprise’ encompasses

[31] L.M. Cardoso, T. Mendes, *Education, Pedagogy and Literacies: Challenges and Horizons of Film Literacy*, “European Journal of Education” 2022, vol. 57, no. 22, pp. 145–155.

[32] B. Parry, *Popular Culture, Participation and Progression in the Literacy Classroom*, “Literacy” 2014, vol. 48, no. 1, 2014, pp. 14–22.

[33] K. Vanek, *Media Literacy in Extracurricular Activities*, “Society. Integration. Education. Proceedings

of the International Scientific Conference” 2021, no. 2, pp. 613–623.

[34] European Commission: Directorate-General for the Information Society and Media and Institute for European Studies, *Building Bridges, Breaking Barriers—The Smart Approach to Distance between Disciplines in Research Projects: Final Report*, Publications Office of the European Union, Luxembourg 2014, pp. 17–48.

populations that are structurally marginalised due to the confluence of disadvantages in domains such as education, accessibility, and social stratification.[35]

The advent of the pandemic has precipitated a profound metamorphosis in the way children and youth engage with education and media.[36] The transition to virtual learning, which was enforced during the pandemic, resulted in an entire generation being displaced into screen-mediated environments. In these environments, traditional face-to-face socialisation became impossible,[37] and screens became the exclusive medium for education, peer contact and cultural access.[38] This enforced virtuality gave rise to what might be characterised as an involuntary experiment in digital citizenship. In this experiment, young people found themselves compelled to conduct their social lives, participate in peer relationships, access educational instruction, and engage with cultural experiences entirely through digital interfaces and virtual spaces. Research conducted across a range of European contexts has revealed the multifaceted consequences of this extended period of physical isolation and screen-mediated engagement. Most significantly, a substantial and concerning increase in screen time consumption among children and adolescents was documented by multiple studies throughout the pandemic period.[39] This unparalleled transformation was not merely ephemeral: it was a fundamental and irreversible shift. Research from the 2025 *Internet of Children* report documents that 2.7 million Polish children (representing 80% of the seven-to-fourteen age group) regularly use video streaming services such as YouTube, Netflix, Max, and Player, spending almost two hours daily consuming entertainment-oriented content.[40] Across Europe, KIDS Regio studies have confirmed that video streaming now dominates children's audiovisual consumption, displacing traditional cinema and broadcast television.[41]

It is instead essential to note that these do not consist of brief, episodic exposures; rather, they involve extended, habitual consumption patterns,[42] whereby young viewers repeatedly return to identical

[35] Ibidem.

[36] O. Shcherbak, H. Truba, N. Filippova et al., *Educational and Film Discourse of COVID-19 Pandemic Period: An Influential Aspect*, "International Journal of Health Sciences" 2022, vol. 6, no. 1, p. 333.

[37] For example, the participants of the project *Quarantine Time Video Diary* implemented remotely talk about the lack of relationships with peers. Young people aged eleven to eighteen, together with educators, created short video diaries during the lockdown on topics of their choice. Apart from "relations", there were also such titles of recordings as: "E-lessons", "Virus", "Home", "Gratitude", "Time", "Freedom", "Future". See: *Quarantine Time Video Diary*, open-access playlist, <https://www.youtube.com/playlist?list=PLLG->

[pkL7JMA07x2gfyOcranwMbbZWMSPG6](https://www.youtube.com/playlist?list=PLLG-pkL7JMA07x2gfyOcranwMbbZWMSPG6) (accessed: 8.01.2026).

[38] The scale of this phenomenon is shown in the Narodowe Centrum Kultury report *Uczestnictwo w wydarzeniach kulturalnych online w trakcie pandemii. Raport z badania jakościowego*, Narodowe Centrum Kultury, Warszawa 2022, <https://nck.pl/upload/2022/10/uczestnictwo-w-wydarzeniach-kulturalnych-online-w-trakcie-pandemii.pdf> (accessed: 5.01.2026).

[39] G. Penkowska, op. cit.

[40] *Internet dzieci*, op. cit.

[41] *Building Bridges, Breaking Barriers*, op. cit.

[42] *Did You Know?*, op. cit.

or similar content daily.[43] Digital platforms, social media services, video streaming interfaces, and screen-mediated social connections are not transitory phenomena destined to disappear with pandemic restrictions[44]; instead, they represent permanent features of the environment in which young people develop, learn, socialise, and construct identity.[45] However, this consumption predominantly occurs within frameworks governed by commercial imperatives and algorithmic systems engineered to maximise engagement rather than cultivate critical consciousness.[46] The threat is substantial: in the absence of intentional pedagogical intervention, young people encounter audiovisual content as decontextualised entertainment commodities stripped of critical framing, surrounded by aggressive advertising and mediated by algorithmic systems designed to capture attention[47] rather than foster reflection. The absence of regulatory oversight in Poland and Europe has resulted in the unrestrained operation of commercial platforms, which employ psychological manipulation techniques that are potentially detrimental to the development of vulnerable populations. This phenomenon has been termed a “landscape of captured attention”,[48] whereby children’s viewing generates commercial value while contributing marginally to critical media literacy. Contemporary pedagogical and psychological research indicates that individuals lacking critical media literacy competencies remain vulnerable to manipulation through audiovisual persuasion techniques, susceptible to misinformation conveyed through media channels,[49] and unable to engage autonomously and reflectively with the audiovisual environment in which they live.[50]

[43] See data from the report on time spent online by young people and types of media they visit. See: *Dobre i złe wiadomości—życie online i offline a zdrowie psychiczne polskich nastolatków*, op. cit., pp. 18–29.

[44] I cite a 2019 study by the National Centre for Film Culture in Łódź: “46% of students aged seven to nineteen used the internet for more than four hours a day, and 32% of them used a smartphone for more than four hours a day.” See: *Alfabetyzm filmowy*, op. cit., p. 7.

[45] *Close-up*, op. cit. This topic is also describe by David Buckingham in his article *Childhood in the Age of Global Media*, “Children’s Geographies” 2006, vol. 4, no. 1, pp. 43–54.

[46] The lack of regulation was one of the reasons why the *Internet dzieci* report was created. This is indicated by the statement of Magdalena Bigaj, President of the Institute of Digital Citizenship Foundation, in the introduction to the report we can read: “Owners of social and gaming platforms claim that children do not use their products because the regulations do not allow it. Therefore, they do not have to introduce specific standards for the protection of children and young people. Parents, on the other

hand, believe that their children do not visit inappropriate sites—some say so because they are not aware of the existence of age limits, and others because they do not understand what they are for. As a result, they agree to children’s activity in such digital places or even actively help them circumvent the regulations [...] This report provides irrefutable evidence that means that from now on no one has grounds to claim that «children are not on social media». This publication launches an initiative to continuously monitor the presence of children and young people on the Internet and will serve as a litmus test of social responsibility companies, institutions and each of us. We will report this data periodically, which will allow us to verify the effectiveness of measures aimed at protecting children and young people.” See: *Internet dzieci*, op. cit., p. 3.

[47] D. Buckingham, op. cit.

[48] G. Penkowska, op. cit., p. 3.

[49] K. Jachymek, *Cyfrowe wspólnoty! Wokół praktyk medialnych młodych osób*, “Kultura Współczesna” 2024, no. 2(127), pp. 89–106.

[50] The authors of a report for UNESCO wrote about the widespread need for media education as

The European Commission's formulation of Audience Development as a strategic priority for cultural organisations represents a conceptual reorientation of significant philosophical consequence. In contrast to audience management models based on attendance accumulation and demographic profiling, audience development prioritises the establishment of sustainable, relational bonds between institutions and publics as its primary objective. The audience member is not a passive consumer to be targeted through marketing strategies; rather, they are an active participant in the co-construction of cultural value. Piotr Firyč has thoroughly documented that the principles of audience development in cultural contexts operate according to a logic that is fundamentally distinct from that of arts marketing, despite borrowing terminology from commercial frameworks.^[51] Marketing, on the other hand, is concerned with identifying consumer preferences and modifying commodities to suit existing demand. In contrast, audience development operates through "relational cultivation", which involves deliberate institutional investment in understanding and responding to audience aspirations. Concurrently, this approach creates conditions that facilitate the development of new competencies and aesthetic sensibilities among audiences. The relationship is fundamentally relational rather than transactional: success is measured by evidence of deepened engagement and expanded audience capacities, rather than consumption volume. Specifically, audience development frameworks ensure that film education does not operate as a top-down transmission of predetermined critical categories but rather as a relational process through which learners and educators collaboratively construct understanding. In the realm of film education, this distinction has operational implications. A programme structured according to marketing principles would be capable of identifying films with the highest potential for attracting large audiences, based on their entertainment value. Marketing would then be deployed to persuade target demographics, and success would be measured through attendance numbers. A programme structured according to audience development would engage learners in sustained dialogue about their viewing interests. The measurement of success is then determined by the depth of relational engagement and the expansion of participant capacities.

early as 2015. See: *O potrzebie edukacji medialnej w Polsce*, eds. M. Fedorowicz, S. Ratajski, Polski Komitet do spraw UNESCO; Krajowa Rada Radiofonii i Telewizji, Warszawa 2015, <https://www.unesco.pl/fileadmin/import24/O%20potrzebie%20Edukacji%20Medialnej.pdf> (accessed: 8.01.2026) as well as researchers in sources such as: S. Dylak, *Alfabetyzacja wizualna jako kompetencja współczesnego człowieka*, [in:] *Media – Edukacja – Kultura*, eds. W. Skrzydlewski, S. Dylak, Polskie Towarzystwo Technologii i Mediów Edukacyjnych, Rzeszów 2012. It is also worth noting the editorial discussion in the "Annales

Universitatis Paedagogicae Cracoviensis" from 2022, in which researchers postulate that media education should become a compulsory subject of teaching at school, like what Alicja Nurczyńska-Fidelska once sought to do, but in relation to film education. See: A. Ogonowska, *Edukacja medialna 3.0—wyzwania. Dyskusja redakcyjna*, "Annales Universitatis Paedagogicae Cracoviensis. Studia de Cultura" 2022, vol. 14, no. 4, pp. 137–142.

[51] P.K. Firyč, *Koncepcja audience development: Między teorią a praktyką*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2020, pp. 31–51.

Widening the Audience through the Systematic Removal of Participation Barriers

The Young Horizons VOD platform, entitled *Edukacja Młode Horyzonty online*,^[52] was established in 2020 in response to the closure of cinemas due to restrictions imposed by the pandemic. The platform has been developed to remove documented barriers to participation through three mechanisms. The economic accessibility model operates through per-transaction pricing (approximately two euros per film rental) rather than subscription models, thereby eliminating the requirement for an up-front payment commitment. The geographic accessibility of such a system functions through distributed asynchronous delivery, thereby removing the requirement for participants to travel to centralised cinema venues. The operational mechanism of informational accessibility is through the pedagogically structured thematic curation of films. The films are organised into categories that correspond directly to film literacy frameworks, as opposed to the utilisation of commercial recommendation algorithms. However, the service provides minimal support for creative production and experimentation with film form. Its function is primarily as a distribution infrastructure rather than a production environment. This lacuna is to a certain extent filled by the *Filmcentralen* platform, which operates in a similar manner to Young Horizons of Education,^[53] with the assistance of tools for working with film fragments that are made available on its platform. In the context of *Filmleksikon* on *Filmcentralen*, streaming is employed as a method of facilitating structured critical viewing.^[54] This is achieved by establishing a linkage between definitions of film language and stills, clips and sound excerpts from the platform's catalogue. The medium of streaming is characterised not only as a distribution channel, but also as a medium for repeatedly pausing, replaying, and comparing fragments, while applying analytical terminology.^[55]

[52] According to the description of the New Horizons Association, the entity that created and manages the platform, the *Young Horizons Online platform* are films adapted to all levels of education: kindergartens, primary and secondary schools, enriched with a rich substantive cover. These are cycles based on carefully selected titles, lectures, and depending on the age group: tutorials of art workshops in the form of recordings or discussions of films. For each film, the specialists cooperating with us prepared didactic materials to be used at school. Depending on the educational stage, these will be lesson plans, worksheets, psychological analyses or exam-type tasks in a downloadable version. See: <https://www.nowehoryzonty.pl/artukul.do?id=2681> (accessed: 6.01.2026).

[53] *Filmcentralen* demonstrates how distributed digital delivery functions as widening mechanism. The programme reaches approximately two hundred seventy school participants annually across hundred thirty cinemas in eighty municipalities. See: P. Mitric, *How Does Film Education Increase the Economic and*

Social Impact of European Arthouse Cinema? The Case of the Danish Initiative Med Skolen i Biografen/ School Cinema, "Studies in European Cinema" 2024, vol. 21, no. 2, pp. 175–190. Like streaming platforms, it removes geographic barriers through asynchronous accessibility: schools access curated film content without requiring cinema visits. Curriculum integration positions film literacy as mainstream educational practice in schools, enabling collective critical engagement through shared frameworks. Economic accessibility through reduced pricing (two Euros tickets) enables regular school participation where cinema attendance was previously occasional. Digital distribution infrastructure operationalises widening through removal of cost and geographic participation barriers in school settings.

[54] You can see similar connection in two articles: P. Mitric, op. cit. and in A. Ogonowska's discussion summary *Edukacja medialna 3.0 – wyzwania*, op. cit.

[55] *Filmleksikon* is a dictionary of knowledge about film, which, in addition to definitions, also contains

Deepening Relation with the Audience through Systematic Critical Engagement

The European Film Factory (EFF-shortened)[56] and CinEd[57] represent divergent approaches to operationalising audience deepening within Creative Europe MEDIA funding frameworks. It is evident that both platforms placed a higher value on the systematic advancement of critical engagement with European cinema than on quantitative audience expansion. However, it is also apparent that they implemented significantly different curatorial and institutional strategies. The EFF employed a concentrated tripartite coordination model linking Institut français, ARTE Education, and European Schoolnet, which enabled unified pedagogical development across institutional boundaries.[58] Conversely, CinEd operated through distributed consortium implementation across multiple national partners (Romania, the Czech Republic, Croatia and Portugal) and prioritised institutional flexibility over centralised coherence.[59] These architectural differences gave rise to distinct pedagogical consequences.

From a curatorial perspective, the EFF selected ten seminal films (including *La Strada*, *The 400 Blows*, *Europa Europa*, and *Billy Elliot*[60]) to facilitate comprehensive pedagogical scaffolding. The selection was determined by a jury composed of film education experts from European cinematheques,[61] and it is this selection that provided what educationalists term ‘thick’ pedagogical materials, rather than superficial coverage across larger catalogues. The students advanced through the designated collection of films, honing their capacity for comparative analysis across diverse cinematic works that addressed congruent thematic issues. These thematic concerns encompassed post-socialist historical consciousness, as exemplified by films such as *Goodbye, Lenin!*, *12:08 East of Bucharest* and social marginalisation, as depicted in *La Strada* and *En tierra extraña*. [62] CinEd adopted an expandable collection model with “multiple entries about the film, analyses on different scales”.

suggestions for exercises. Links to it are placed in every pedagogical material, to the films in the Filmcentralen database. In addition, having access to the Unilogin platform, educators, children and young people can share their films created during the implementation of the proposed tasks from *Filmleksikon*. Unilogin is an educational platform available to every student in Denmark. The link to the *Filmlexicon* in Danish can be found here: <https://filmcentralen.dk/gymnasiet/filmcentralen/filmsprog> (accessed: 6.01.2026).

[56] The project functioned until 2024 as a VOD platform. Currently, only pedagogical materials are available for the films that were streamed as part of this project: <https://www.youtube.com/c/EuropeanFilmFactory> (accessed: 6.01.2026).

[57] CinEd, homepage, <https://www.cined.eu/> (accessed: 6.01.2026).

[58] European Commission, *European Film Factory: The New EU-Funded Initiative Promoting Film Literacy, Digital Strategy—European Commission*, <https://digital-strategy.ec.europa.eu/en/news/european-film-factory-new-eu-funded-initiative-promoting-film-literacy> (accessed: 7.01.2026).

[59] CinEd, *About Project*, <https://www.cined.eu/about-project>; Association Seven, *Launch of CinEd.eu*, <https://associationseven.org/en/launching-cined-eu> (accessed: 6.01.2026).

[60] *La Strada* (dir. Federico Fellini, 1954), *The 400 Blows* (*Les Quatre Cents Coups*, dir. François Truffaut, 1959), *Europa Europa* (dir. Agnieszka Holland, 1990), *Billy Elliot* (dir. Stephen Daldry, 2000).

[61] *European Film Factory...*, op. cit.

[62] *Good Bye, Lenin!* (dir. Wolfgang Becker, 2003), *12:08 East of Bucharest* (*A fost sau n-a fost?*, dir. Corneliu Porumboiu, 2006), *En tierra extraña* (dir. Iciar Bollain, 2007).

This enabled national partners to contribute films that reflected their local cinematographic traditions.[63] This modularity reflected CinEd's pedagogy, which is age-differentiated, serving participants aged six to nineteen years, in contrast to the EFF's focus on participants aged eleven to eighteen years.[64] The application of template-based consistency has been demonstrated to facilitate analytical coherence whilst permitting institutional adaptation across distinct European educational systems. The platforms' digital affordances exhibited substantial variation. The integration of film viewing, scene annotation, and moderated asynchronous discussion within the framework of the EFF enabled students to undertake analytical tasks within a unified digital environment and engage in transnational critical dialogue.[65] CinEd employed a streaming-mediated architecture, accessing films through external platforms while structuring pedagogical materials to facilitate engagement.[66] This separation facilitated implementation flexibility—schools integrated films within existing digital infrastructure—but risked disconnection between viewing and critical analysis.

It is evident that both platforms have produced pedagogical materials that operationalise disciplinary film literacy. The EFF facilitated a comparative formal analysis, examining how directors addressed identical aesthetic problems through distinct technical choices. A student might contrast Fellini's *mise-en-scène* strategies in "La Strada" with those of Andersson in *A Swedish Love Story*,[67] developing an understanding that formal decisions express ideological positions.[68] CinEd facilitated the development of a scaffolded framework, enabling teachers to adapt the analytical depth to the readiness of participants. Elementary frameworks were identified and editing patterns were examined. The theoretical apparatus was also examined, looking at form-ideology relationships for advanced students.[69]

It was evident that neither of the platforms under scrutiny yielded accessible longitudinal data, and thus failed to demonstrate participant progression in critical competency levels. The objective of deepening the pedagogical approach necessitates measuring advancement along continuums of critical sophistication. However, the existing research published on this topic is deficient in providing such evidence.[70] This discrepancy in measurement hinders the evaluation

[63] CinEd, *Movies*, <https://www.cined.eu/collection> (accessed: 6.01.2026).

[64] CinEd, *European Film Education for Children and Youth (Czech Republic)*, <https://www.cined.cz> (accessed: 6.01.2026).

[65] A. Burn, M. Reid, op. cit.

[66] CinEd, *About Project*, op. cit.

[67] *A Swedish Love Story (En kärlekshistoria)*, dir. Roy Andersson, (1970).

[68] What is important from the critical angle mentioned in *A Framework...* See: *A Framework for Film Education*, op. cit., pp. 28–31.

[69] CinEd, *Movies. Packall Consortium. Guidelines on learning module structure and training methodology, R3.1 (2021)*, <https://www.packall.eu/wp-content/uploads/2021/04/guidelines-on-learning-module-structure-and-training-methodology.pdf> (accessed: 7.01.2026).

[70] I mean all additional materials from EFF still available at You Tube channel: <https://www.youtube>.

of pedagogical efficacy and the identification of factors that facilitate deepening. The institutional trajectories of the platforms in question have exposed fundamental sustainability tensions. The closure of the EFF, despite the presence of pedagogical coherence, underscoring the inherent precarity of time-limited EU funding.[71]

While the archived materials remain accessible on YouTube, the interactive platform that enabled comparative analysis, thematic collection-building, and transnational dialogue has ceased to operate. The distributed structure of CinEd has the potential to engender greater resilience. This is due to the fact that multiple nationally embedded organisations retain an incentive to maintain platform functionality beyond formal funding cycles. This necessitates conscious institutional decisions for closure rather than automatic termination upon project conclusion.[72] Both initiatives instantiate theoretically sophisticated film education approaches yet reveal that deepening pedagogy, requiring longitudinal commitment and sustained critical development, does not align with funding frameworks that privilege discrete, time-bound deliverables. It is suggested that future European film education initiatives may benefit from a synthesis of the strengths of both models, namely concentrated pedagogical development and curatorial coherence (EFF) embedded within distributed, multi-partner institutional structures that enable sustainability (CinEd).

The operationalisation of Creative Europe's diversifying mandate is achieved through the medium of *Le Cinéma, cent ans de jeunesse*, which employs distributed accessibility as opposed to centralised distribution.[73] Since 1995, the initiative has functioned as a pedagogical ecosystem, enabling young people aged six to eighteen across forty partner organisations in Europe, Latin America, Asia, and Africa to

Diversifying the Audience through Participatory Media Accessibility

com/c/EuropeanFilmFactory (accessed: 7.01.2026) it's fact about which Piotr Firych mentioned in his publication P. Firych, *The Concept of Audience Development...*, pp. 166–167.

[71] European Commission, *Creative Europe MEDIA Programme 2021–2027, Digital Strategy—European Commission*, 2021, <https://digital-strategy.ec.europa.eu/en/policies/creative-europe-media> (accessed: 7.01.2026).

[72] *European Film Factory...*, op. cit.

[73] This is mainly due to the way the programme is financed differently. European Funding Support for *Le Cinéma, cent ans de jeunesse* developed from 2021 to 2025 as follows. Following the French Cinémathèque's withdrawal in 2021, *Le Cinéma, cent ans de jeunesse* has been sustained through Erasmus+ funding, which supports the “Exploring Cinema, cent ans de jeunesse” (ECCA) project coordinated by the Deutsches Filminstitut & Filmmuseum (Frankfurt)

with academic partners including Sorbonne Nouvelle University (Paris) and Universität Bremen. The programme operates through institutional partnerships across four European countries—Germany, France, Bulgaria, and Portugal—where cultural institutions (cinémathèques, universities, and arts associations) provide both operational support and venue access for the annual international festival. Strategic alignment with Creative Europe cultural funding frameworks has positioned *Le Cinéma's* pedagogical methodology as exemplary practice eligible for EU-level investment in film education. The distributed funding model—combining Erasmus+ grants, institutional partnership contributions, and research funding from higher education institutions—reflects the initiative's fundamental philosophy of decentralised, transnational collaboration rather than dependence upon single institutional patrons.

engage in structured film practice within their existing communities. The 2024–2025 edition attracted approximately 900 participants from South Africa, Germany, Brazil, Bulgaria, Spain, Japan, Lithuania, Portugal, Romania, and the United Kingdom, as well as seven French metropolitan and overseas regions. This geographical distribution directly addresses structural barriers to cinematic literacy, which include populations that are geographically, economically, or socially distant from traditional cultural institutions.[74]

The platform's online infrastructure operationalises accessibility beyond physical attendance. Participants have access to pedagogical materials, which include curated film excerpts, filmmaker interviews, and analytical resources.[75] These are accessed via the secure portal Mon Bureau,[76] thus eliminating economic barriers. The financial contributions made by participants are allocated towards facilitating local coordination initiatives, rather than serving as barriers to participation. Concurrently, educational resources are made universally accessible, ensuring comprehensive dissemination. This model offers a reconceptualisation of streaming that is predicated on the notion that it should no longer be regarded as a means of consumptive distribution; rather, it should be regarded as foundational infrastructure that enables participatory creative production. Asynchronous blog-based exchanges via platforms organised by theme (Rules of the Game, Exercises, Film Essays, Previous Blogs) facilitate peer learning across geographical boundaries; participants witness productions from structurally different contexts, thereby destabilising assumptions about cinematic representation. The 2025 international festival, entitled *À nous le cinéma*, which was held at Sorbonne Nouvelle, provided a compelling illustration of the operational reality of diversification. The event drew three hundred attendees from various continents, who presented works produced within their respective localities, all within a unified pedagogical framework. This framework served to establish “audience by surprise”, whereby participants discovered themselves to be both film creators and critical spectators, despite having no prior institutional access.[77] The association Le Cinéma... operationalises critical media literacy through formally structured investigative frameworks. The ‘Questions de cinéma’ module utilises thematic entry points, including *La Sensation*, *La Situation*, *Des Lieux et des Histoires*, *Le Jeu*, *Le Climat*, and others, each of which interrogates specific cinematic parameters across multiple films from cinema history. By comparing how filmmakers from different periods address the same questions

[74] <https://www.cinemacentansdejeunesse.org/programme/presentation.html> (accessed: 7.01.2026).

[75] All materials are available in the *Réseau* section, <https://www.cinemacentansdejeunesse.org/> (accessed: 7.01.2026).

[76] <https://www.cinemacentansdejeunesse.org/connexion/signin.html?redirect=aHRocHM->

6Ly93d3cuY2luZW1hY2VudGFuc2RlamV1bm-Vzc2Uub3JnL21vb21idXJlYXUuaHRtbA%3D%3D

(accessed: 7.01.2026).

[77] <https://www.cinemacentansdejeunesse.org/programme/a-nous-le-cin%C3%A9ma-%21.html> (accessed: 7.01.2026).

using film extracts or “clips”, as they are referred to by Alain Bergala,[78] the film consultant, participants recognise cinema as an accumulative discourse in which contemporary works necessarily engage with preceding traditions.[79]

In the second proposition of *Minutes Lumière*,[80] the methodology of critical practice is operationalised through the medium of “image” and constrained creative expression. Participants are tasked with creating sixty-second sequences that emulate the foundational gesture of the Lumière brothers, selecting location, subject, and temporal parameters. This exercise externalises critical reasoning in concrete formal expression: shot selection, compositional framing, and temporal calibration constitute applied criticism. International collections are responsible for organising productions by thematic keywords (colour, movement, animals, work, play), thus enabling participants to recognise formal solutions across cultural contexts. The facilitation of critique is the core of the participatory dimension. In the context of international encounters, filmmakers such as Nicolas Philibert, Marilyne Canto, Dominique Cabrera, and Pedro Costa engage directly with participant productions. This approach is characterised by the positioning of critical discourse as professional dialogue rather than evaluative judgement. Participants articulate creative decisions within this professional context, thereby developing capacity for critical self-reflection and receptiveness to expert commentary. The pedagogical outcome foregrounds cinema as a site of continuous critical negotiation, aligned with the requirements of *A Framework...* for developing an understanding of film as a relational, dialogical text.

The annual blog platform (illustrated by the 2024–2025 thematic iteration *Individu, Groupe, Communauté*[81]) serves as the infrastructural foundation for “Le Cinéma’s” operationalisation of streaming as participatory rather than consumptive media.[82] In contrast to the utilisation of centralised video-on-demand platforms for distributing films to passive audiences, the blog functions as a structured, asynchronous workspace. This facilitates creative peer production and moderated dialogue. The platform is organised into five pedagogically sequenced sections. The annual thematic framework and constrained creative parameters are introduced in “Règles du jeu” (Rules of the Game). The participant’s work-in-progress submissions and analytical responses to set tasks are documented in “Exercices” (Exercises). The final collective productions are aggregated in “Films-essais” (Film-Essays).

[78] A. Bergala, *L’Hypothèse Cinéma: Petit traité de transmission du cinéma à l’école et ailleurs*, Cahiers du Cinéma, Paris 2002.

[79] <https://www.cinemacentansdejeunesse.org/ressources/questions-de-cinema/la-sensation.html> (accessed: 7.01.2026).

[80] <https://www.cinemacentansdejeunesse.org/minutes-lumiere.html> (accessed: 7.01.2026).

[81] <https://www.cinemacentansdejeunesse.org/blog-ann%C3%A9e-2024-2025.html> (accessed: 7.01.2026).

[82] *Blog année 2024–2025: Individu, Groupe, Communauté*, Le Cinéma, cent ans de jeunesse, <https://www.cinemacentansdejeunesse.org/blog-année-2024-2025.html> (accessed: 7.01.2026).

Institutional memory is maintained in “Blogs précédents” (Previous Blogs^[83]), enabling cross-year comparative analysis and genealogical understanding of how different cohorts have engaged identical cinematic questions across temporal scales. This organisational structure reflects what Nathalie Bourgeois, a director of CCAJ, and Alain Bergala conceptualise as “pedagogical documentation”, rendering visible the iterative, non-linear character of creative learning rather than privileging finished products.^[84]

In this context, the concept of “pedagogical liveness” is operationalised through streaming functionality, which refers to asynchronous yet temporally structured participation that is not a live transmission. Participants are required to upload video documentation of their creative processes, annotate work-in-progress sequences, and author reflective commentary. The temporal lag between creation, facilitation, review, and circulation enables moderation without censorship, facilitating quality-controlled peer learning rather than unmediated user-generated content. The 2024–2025 edition of the journal saw submissions from participants across eleven countries and seven French regions, facilitating what could be termed a “distributed classroom” model. This approach underscores the potential for geographical separation to be productive rather than restrictive. The blog’s archival dimension thus transforms streaming into historiographical practice. By maintaining searchable repositories organised thematically rather than chronologically, such as *Couleur* (Colour), *Jeu* (Play), *Sensation* (Sensation), *Climat* (Climate), the platform instantiates what Bergala terms the “genealogical approach”^[85]: participants discover that their formally constrained creative decisions echo preceding cinematic solutions across time and geography, positioning streaming not as ephemeral consumption but as engaged dialogue with cinema history.^[86]

When a Portuguese group’s *Minutes Lumière* addressing urban mobility appears alongside Brazilian and German equivalents examining identical thematic parameters, streaming facilitates what the programme describes as critical “participation”—the discovery that one’s creative decisions constitute contributions to ongoing international cinematic discourse rather than isolated local expressions.^[87] Streaming becomes the technological substrate that enables what Creative Europe designates as “audience development” through “diversifying”—not through content recommendation algorithms, but through participation in decentralised, collectively-curated communities of

[83] <https://blogs.cinema-cent-ans-de-jeunesse.org/100ans20232024/index.html> (accessed: 7.01.2026).

[84] N. Bourgeois, *Une aventure pédagogique*, CCAJ Association, Paris, <https://www.cinemacent-ansdejeunesse.org/programme/presentation.html> (accessed: 7.01.2025) and Alain Bergala, op. cit., pp. 45–67.

[85] A. Bergala, op. cit. It is also mentioned in F. Moretti, *Graphs, Maps, Trees: Abstract Models for Literary History*, Verso, London 2005; and S. Dylak, op. cit.

[86] A. Bergala, , op. cit., pp. 89–112.

[87] F. Moretti, op. cit., pp. 3–44.

critical film practice. The 2021 institutional crisis,[88] precipitated by the withdrawal of support from the French Cinémathèque, catalysed a paradigm shift towards decentralised, technologically mediated models. This shift rendered streaming infrastructure not merely ancillary but constitutive of pedagogical sustainability.

The analysis of these platforms demonstrates that applying audience development strategies within a streaming environment precipitates a fundamental shift in the participant's role, transitioning from a passive consumer of content to an active prosumer of culture. As Agnieszka Gil's concept of *Homo cinematicus* shows, contemporary film reception is no longer a solitary, static act, but a dynamic process, in which the viewer increasingly demands agency within the audiovisual sphere.[89] The educational platforms analysed in this study respond to this demand by dismantling the traditional barrier between the 'sacred' text of the film and the 'profane' activity of the viewer. By integrating tools for analysis, segmentation, and creative response directly into the streaming interface (as seen in the Extracts tool of the European Film Factory or the creative tasks of CinEd), these initiatives operationalise the transition from a "read-only" culture to a "read-write" culture.[90]

This shift is of critical importance, as it mirrors the broader democratisation of the audiovisual landscape. In a manner analogous to how YouTube democratised content creation by lowering the barriers to entry, educational streaming platforms democratise critical competencies by rendering the tools of film language accessible.[91] However, in contrast to the algorithmic governance of commercial platforms, which prioritises engagement metrics over understanding,[92] the educational implementations analysed here utilise this connectivity to foster critical distance. Within the context of education, the "prosumer" is not merely a passive consumer of images; rather, they engage in active processes of remixing, recontextualising, and interrogating these visual materials. This standpoint aligns with the theoretical framework of remix culture proposed by Eduardo Navas, in which the capacity to sample and reconfigure content is regarded as a form of literacy.[93] By empowering young viewers to engage with film fragments and create video essays,

Conclusion

[88] <https://www.cinemacentansdejeunesse.org/programme/vie-du-projet.html> (accessed: 7.01.2026).

[89] A. Gil, *Homo cinematicus—problemy współczesnego odbioru filmu*, [in:] *Edukacja kulturalna jako projekt publiczny*, eds. M. Kosińska, K. Sikorska, A. Skórzyńska, Galeria Miejska Arsenał, Poznań 2012, pp. 147–163.

[90] M. Majorek, *Od kultury „tylko do odczytu” do kultury kreatywności. YouTube jako medium demokratyzujące przestrzeń współczesnej twórczości audiowizualnej*, "Zeszyty Prasoznawcze" 2013, vol. 56, no. 3(215), pp. 364–379.

[91] K. Jędrasiak, D. Rode, *Edukacja filmowa wobec zmiany postmedialnej*, [in:] *Od edukacji filmowej do edukacji audiowizualnej. Teorie i praktyki*, eds.

E. Ciszewska, K. Klejsa, Wydawnictwo Uniwersytetu Łódzkiego, Łódź 2016, pp. 249–260; B. Parry, op. cit.

[92] P. Włodek, *Netflix: The Future Is Now?*, "Kwartalnik Filmowy" 2023, no. 124, pp. 27–49.

[93] E. Navas, *Remix Theory: The Aesthetics of Sampling*, Springer-Verlag, Vienna 2012.

these platforms legitimise the “remix” as a valid pedagogical approach, thereby transforming the conventional viewing experience from a passive consumption of content into an active process of authorship.

Furthermore, the data suggests that these platforms achieve success in establishing relationships with audiences by replicating the social dynamics of fandom within a structured educational framework. As argued by Małgorzata Lisowska-Magdziarz, fandom communities function as informal learning environments, where participants acquire cultural competencies through collective intelligence and peer exchange.[94] The mechanism is institutionalised in the analysed case studies, particularly Le Cinéma, cent ans de jeunesse. The establishment of a transnational “educational fandom” is achieved by connecting geographically dispersed classrooms through shared viewing tasks and blog-based exchanges, thereby facilitating the refinement of critical judgments through dialogue as opposed to the delivery of these judgments *ex cathedra*. This finding lends support to the notion that streaming-based film education achieves its most significant outcomes not through the isolation of the viewer but through the establishment of a sense of community and shared practice.[95]

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