Università
Ca'Foscari
Venezia

Ca' Foscari
Dorsoduro 3246
30123 Venezia

Corso di Laurea Magistrale
in Economia e Gestione delle Arti
e delle Attività Culturali

Tesi di Laurea

BEYOND THE WALL:
CINEMA, HISTORY
AND NON-FORMAL LEARNING

An Educational Cinema Season
on Berlin as a Symbol of the Cold War

Relatore
Ch. Prof. Valentina Carla Re

Primo Correlatore
Ch. Prof. Fabrizio Panozzo

Secondo Correlatore
Ch. Prof. Duccio Basosi

Laureando
Emanuela Minasola
Matricola 817489

Anno Accademico
2011 / 2012

Index

Part II - *Beyond the Idea: The Choice of the Topic*

A Controversial Issue: Berlin and the Cold War……...……….p. 81

Part III - *The Basis for the Development of the Idea*

Project management: a theoretical framework…………......p. 118

Part IV - *Turning the Idea into a Project*

Implementing the use of cinema, history and non-formal learning: the planning of an educational cinema season…...p. 150

Part V - *Reflections on the Initial Idea and on the Project*

Acknowledgements

Before presenting the following dissertation, I would like to express my sincere gratitude to all the people who kindly gave their support to the completion of this work and encouraged me throughout my research.

First and foremost, I would like to thank Professor Valentina Re for her priceless help, insightful comments and challenging suggestions and professors Fabrizio Panozzo and Duccio Basosi for their valuable support and guidance.

Besides my supervisors, I would like to thank all those professors and academic researchers who expressed interest in my project and somehow contributed to its development: Liza Candidi, Paola Cinquina, Lorenzo Mizzau and professors Carmelo Alberti, Michele Gottardi, Francesco Pitassio and Federico Pupo.

Furthermore, I would like to acknowledge the non-profit associations *Settimo Binario*, Mestre and *Gulliver*, Treviso, the City Council of Treviso (in particular, Mr Lorenzo Toffoletto and Mr Stefano Masiero), *Gruppo Alcuni*, Treviso, and, last but not least, *Centro Culturale Candiani*, Mestre for their helpfulness and kindness.

I would also like to thank all the people I met in Berlin and who helped address my research, including Mr Thomas Klaas, museum moderator at *Gedenkstätte Berliner Mauer*.

I am most grateful to Mrs Chiara Cappi, Principal Mrs Anna Durigon, Mrs Marzia Cardone and all the other teachers that helped fulfil the controlled experiment I conducted at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*. I

also thank all the students of class 5^ Fs for their important contribution to my field research and for their enthusiasm for the activity.

Last but not least, I am sincerely grateful to my family and Luca for their irreplaceable support and encouragement. In particular, I would like to say a special thanks to my mother, who has always believed in me and motivated me throughout my academic life. I would like then to include additional thanks to my grandparents Antonia and Roberto and to Antonia, Barbara and Claire, who have followed my researches and the drafting of this dissertation with interest and involvement.

To conclude, I would like to thank all those people, who were not mentioned in the above list, but who ultimately supported my work in one way or another.

Introduction

> *"The intersecting points between cinema and history are numerous. They occur at the junction where history is being made and where it is perceived as an account of our era or as an explanation of the development of societies. Cinema intervenes in all of these places"[1].*

Since the early XX century, cinema has retained an osmotic relationship with history. The works of pioneering American director David Griffith, *Birth of A Nation* (David Griffith, 1915) and *Intolerance* (David Griffith, 1916), marked a progressive shift of interest towards films based on reliable historical sources, thus promoting a form of cinema that could teach history. As Griffith himself stated "*in a cinematographic work we show exactly what happened. We show you the scene in such a realistic way that it seems like you are looking down from a hill and observing a battle against two opposing forces*"[2]. Griffith's conception of this relationship between cinema and history meant that cinema could be used as a precise reconstruction of the past. As Griffith began recording his point of view, the major French pioneer of the film and recording industries Charles Pathé experienced the deception of a camera operator he had sent to the Balkans: "*the man, a coward, paid a walk on troupe and filmed a fake battle*"[3]. Griffith's reflections and Pathé's experience highlight the two main opposing tendencies

---

[1] Marc FERRO, *Cinema and History*, Detroit, Wayne State University Press, 1988, p. 14.

[2] Pierre SORLIN, "Immagini ingannatrici: la storia e l'enigma delle immagini in movimento", in Simone CINOTTO e Marco MARIANO (ed.), *Comunicare il passato: cinema, giornali e libri di testo nella narrazione storica,* Torino, L'Harmattan Italia, 2004*,* p. 47 (my translation).

[3] Ibidem.

when capturing history through cinema. A debate concerning the relationship between cinema and history continued to develop throughout the XX century and the importance of cinema in shaping both collective and individual memory was recognised.

Images have always been used to support the understanding of the past: pictures, paintings, films, documentaries and other visual resources have remained important references for historians and the public alike. Nevertheless, as Griffith and Pathé pointed out, images can also provide the viewer with a biased point of view and they may even depict a fictional representation of the facts. Yet, cinema does not simply *show* stories through images, but it also *tells* stories through plots; "*and in order to tell stories properly and to seduce the audience, cinema also invents*"[4]. Clearly, the issue of *truth versus its representation* in cinema causes great controversy. This is indeed the same reason for the controversy which occurs in the conception of what *history* itself is. In fact, to approach the relationship between cinema and history properly also implies questioning ourselves about what history actually is. The definition of history provided by the world-known free encyclopaedia *Wikipedia* defines history as "*an umbrella term that relates to past events as well as the discovery, collection, organization, and presentation of information about these events*"[5]. Interestingly, this is exactly what Krzysztof Pomian argues in his *Sur l'Histoire*[6] by stating that

> "*history keeps on surprising us, first of all for its plurality: in fact, it actually embodies literary exercises as well as scholarly researches, high quality journalistic reports as well as erudite*

[4]   Pierre SORLIN, *L'immagine e l'evento: l'uso storico delle fonti audiovisive,* Torino, Paravia Scriptorium, 1999, p. 14 (my translation).

[5]   http://en.wikipedia.org/wiki/History.

[6]   Krzysztof POMIAN, *Che cos'è la storia?*, Milano, Paravia Bruno Mondadori Editore, 2001 (original version: *Sur l'Histoire,* Paris, Editions Gallimard, 1999).

> *works, and personal memories as well as treatises claiming*
> *objectivity*"[7].

In fact, a subtle line between history as a *possible mirror of the truth* and history as a *recounting of* or as a *discourse on factual events* seems to emerge, thus causing great controversy when approaching this issue. Due to the vastness of the topic and owing to the focus of the research I am presenting, this intricate and challenging topic cannot be examined in detail within this dissertation. However, it should be remarked that it is important to bear in mind the complexity and the ambiguity implied by giving history a *definition* while facing the collocation of *cinema and history*. To tell the truth, talking about history does not necessarily mean depicting the *truth* or dealing with a *faithful* approach to facts or events. Sure enough, since we *talk* about a series of events, we unavoidably screen them through a precise perspective. Therefore, aside from the approach one selects to further the analysis of the way in which history can be conceived, a strong opposition between the *events* as they actually developed and their *representation* is not sustainable. In fact, talking about history always implies a *discourse* about history, which in turn implies *subjectivity,* rather than indisputable objectivity. In a sense, even the idea of *truth* is the result (or rather the effect) of a precise way of conceiving history. All in all, an ultimate historical *truth* does not exist; yet, diverse approaches and interpretations actually shape history and its specific *plurality* and we cannot abstract this while trying to define what history actually is.

As well as the fact that the definition of history itself calls into question the issue of an unavoidable link connecting historical facts with their representation, thus opening a wide range of possibilities for them to be interpreted, the relationship between cinema and history likewise illustrates different approaches to the interpretation of history. Firstly, an approach to history as the documentation of a series of events; secondly an approach to history as a

---

[7]   Krzysztof POMIAN, *Che cos'è la storia?,* Milano, Paravia Bruno Mondadori Editore, 2001, p.1
      (my translation).

way of revising and reproducing crucial historical and social events or changes; thirdly an approach to contemporary history illustrated by its own protagonists; and lastly, an approach to past history as conceived by its successors. As Robert Sklar and Charles Musser state,

"since the early years of motion pictures, a small but significant body of historical writings has illuminated the place and function of cinema within societies, cultures, and ideologies. Paradoxically, however, as film studies became established as an academic discipline over the past two decades, historical investigation of the medium not only lagged behind various theoretical approaches but was at times called entirely into question"[8].

Overall, cinema retains multiple relationships with history, which finally leads to a controversial yet fascinating fusion of diverging elements and concerns. The complexity of this issue warrants a thorough exploration at a later stage in this dissertation. As far as this introduction is concerned, one should consider that

"the approach to the relationship between cinema and history implies two different lines of research: the historical interpretation of films, on the one hand, and the cinematographic interpretation of history, on the other"[9].

As Pierre Sorlin states *"as well as novels, films are able to entertain and teach at the same time; they communicate a vision of the past that historians often find*

---

[8]   Robert SKLAR and Charles MUSSER, *Resisting images: essays on cinema and history*, Philadelphia, Temple University Press, 1990, p.3.

[9]   Marc FERRO, *Cinema e storia: linee per una ricerca*, Milano, Feltrinelli Economica, 1980, p. 17 (my translation).

debatable, but which is able to attract the audience"[10]. Essentially, it is the way in which films, through images and plots, can seduce the audience and communicate messages in a more effective way than other sources can.

At the heart of my bachelor's thesis entitled *The role played by cinema in the promotion of the American cultural model in West Berlin during the 50s and the 60s* was the way history has been told through cinema and it is this theme that I am now developing in this study. Both my bachelor's thesis and my current research are concerned with the relationship between cinema and history, but they actually cover two different paths: on the one hand, my bachelor's thesis is devoted to the examination of the role played by cinema as a means of propaganda, whereas my current research aims to explore cinema's potential as an educational means. In both cases the relationship between cinema and history is an unavoidable reference, despite each study's deviation from this central theme.

Another *leitmotiv* that has driven my research since its initial form is *Berlin as a symbol of the Cold War*. Set in the heart of Europe and being one of the liveliest cultural, economical, and political centres on the continent, Berlin played a key role in late XX century European history. After World War II, Berlin gradually became symbolic of the Cold War, a worldwide ideological conflict spreading all over the globe. On August 13th, 1961 a Wall was erected in Berlin, which divided the opposing powers of the U.S.A. and the U.S.S.R. Importantly, the weapons of this conflict were words, images, and sounds: the only instruments of propaganda, which could effectively work on people's thoughts, thus pressuring them into absorbing the political mentalities of the respective controlling powers[11]. Although the Wall fell on November 9th, 1989 and it has

---

[10] Pierre SORLIN, *L'immagine e l'evento: l'uso storico delle fonti audiovisive,* Torino, Paravia Scriptorium, 1999, p. 20 (my translation).

[11] Please, note that this is a reference to my bachelor's thesis *The role played by cinema in the promotion of the American cultural model in West Berlin during the 50s and the 60s*. Note that further references to this work will be provided in the dissertation I am presenting. My bachelor's thesis deals with the way the U.S.A. promoted and established its cultural model in West Berlin before and after the building of the Wall, thus gaining consent and spreading US ideologies amongst the population living in the West sector. This research emphasises

been a long time since that defining conflict formally came to an end, the city still symbolises this part of global history.

Whilst researching for my bachelor's thesis I focused on cinema as a means of promoting a certain cultural model and I analysed the potential for films to talk about history whilst expressing ideological messages. With my analysis of the use of cinema as a means of propaganda as a starting point, I have gone on to reflect on whether cinema can also serve as an educational tool. As a matter of fact, writing my bachelor's thesis made me consider how films can engage people, how the plot can influence their opinions on history and culture, or even manipulate the viewers' subconscious through underlying messages conveyed through precise technical and narrative choices. Despite the ideological tone of the films I have analysed, I am able to recognise that they could *teach* something about contemporary society, the comparison between the ways historical facts develop on screen and in reality, or, in other cases, the way in which episodes of history were shown to have happened. As a consequence, after my research came to an end, I began to take further interest in how the expressive potential of cinema could be turned into an educational tool. In other words, irrespective of any propaganda or ideological purposes, *may the audience learn something from a film?*

These reflections have encouraged me to concentrate on a new line of research which is at the heart of the work I am now presenting. In this study I will focus on the educational potential of cinema and on the way in which cinema can be used as a non-formal education aid to support teaching. Naturally, this thesis has to be put into context with the aforementioned bachelor's thesis; thus, I have begun with this analysis at the very beginning of this work. It must be said that a mix of different interests and insights led me to the definition of my current research. The first of them is, as I have just explained, the result of my previous research. The second consists of my deep personal interest in cinema. It is my belief that cinema has a great communicative power and a considerable impact on

---

the way in which this was made possible by using the world of arts and literature (particularly cinema) as a means of propaganda.

younger generations. As a consequence, I feel that cinema should be promoted at school and it should be brought closer to young people, both as a form of arts to be examined and as a means to tell and learn more about our past, our present and, possibly, our future. Thirdly, the skills I have developed during my master's degree have equipped me with the knowledge to blend culture with management and this encouraged me to propose this project. Essentially, my theoretical research into the relationship between cinema, history and non-formal education will culminate in the presentation of a cinema season providing educational benefits. What I will ultimately endeavour to demonstrate is how cinema can be brought closer to young students, thus simultaneously making them aware of the peculiarities of this form of arts and providing them with an alternative and more exciting way of learning traditional contents. The creation of a cinema season basically represents a way of strengthening the aim of my research by creating a collective cultural event which actively involves students and provides them with an interactive way of learning. It is my strong belief that new educational techniques should be applied at school and I firmly think that cinema and alternative workshops and laboratories can work as an effective solution. My interest towards the use of cinema as an alternative educational tool ultimately derives from the experience I have had as a volunteer within the non-profit cultural association *Gulliver*, Treviso. In fact, this association basically deals with the promotion and teaching of European languages and cultures among young students through the resort to non-formal educational techniques.

My dissertation has five key sections, preceded by an introduction and followed by a closing appendix and sources. I have decided to give each section a name which reflects the corresponding step in the conception process that my work comes from. For example, the first section is called *The Birth of an Idea*, thus identifying the genesis of the whole research with the examination of the relationship between cinema, history and non-formal learning. The second section is called *Beyond the Idea: the Choice of the Topic* and it illustrates the main historical references of the whole project. The third part's name is *The Basis for the Development of the Idea* and it provides the reader with an essential overview of project management. The fourth section is called *Turning the Idea into a*

Project, clearly suggesting the shift from a theoretical dimension to the concrete planning phase. Last but not least, the fifth section is devoted to *Reflections on the Initial Idea and on the Project*. This section serves as a closing résumé and as a review of the research, providing the reader with further potential paths to be explored.

I will start my dissertation by investigating the relationship between cinema and history, later concentrating on cinema's educational potential. The examination of the relationship between cinema, history and non-formal learning will be based on a wider perspective. In fact, this extensive research will serve as a general framework to be defined by the blending of general research and precise historical references, introduced in the second part of the dissertation. I will suggest that the approach to cinema as a non-formal learning tool could be broadened to include different historical contents, or event different subjects. I will provide the reader with an overview of non-formal education and the potential use of the arts as an informal learning tool by exploring five examples: *Gulliver ASDC*, Treviso, *Gruppo Alcuni*, Treviso, *Settimo Binario*, Mestre, *Centro Culturale Candiani*, Mestre, and *Cineteca di Bologna*. Both the non-profit cultural association *Gulliver* and the *Cultural Centre Candiani* do not use cinema as a non-formal means of teaching historical contents; yet, they do use other forms of arts to teach different subjects. Nevertheless, their application of non-formal education is an interesting reference to be examined in order to support my general thesis and to outline against my own proposal. On the other hand, the non-profit association *Settimo Binario, Gruppo Alcuni* and *Cineteca di Bologna* deal with the promotion and the production of audiovisuals and conceive audiovisuals as a form of arts, as a teaching tool and as a vehicle for social promotion. After a close examination of those five cases, I will conclude this section by reflecting on the way cinema can be turned into a non-formal educational tool.

In the second section I will provide the reader with a brief overview of the controversial historical issue the project is thematically concerned with: *Berlin and the Cold War*. The overview does not aim to be exhaustive; rather, it gives essential information about the historical background with which the cinema

season will deal with. Due to the vastness of this topic, I have decided to focus on *Berlin as a symbol of the Cold War*. The choice of this theme, as I have previously explained, is related to my previous research and it is due to a personal cultural interest. In addition, the choice of this topic is motivated by my desire to include recent historical events, which are not normally broadly discussed in class due to time restraints.

Within the third part of the work I am presenting I will provide the reader with an overview of project management, thus developing an essential theoretical framework to be considered while handling the planning of the cinema season at hand. This overview will be based on selected sources dealing with project management and with its application to the cultural field. Since the educational cinema season I am backing combines cinema (in both its artistic and media functions), history and non-formal learning, it actually belongs to the cultural environment. Therefore, preliminary remarks concerning the way a culture-based project should be managed cannot be renounced.

The fourth section of the dissertation will be devoted to the project itself: the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning*. After a brief examination of the conception of the cinema season as a non-formal educational activity and some reflections on the educational tone of the project, the focus will be set on the cinema season as a cultural product. Initially, I will provide the reader with a brief overview of the suggested cinema seasons dealing with Berlin and the Cold War and this will act as an outline for the proposed project. The overall analysis of the project will be divided into three subsections: the thematic profile, the project management profile and the practical profile. As for the thematic profile, it will deal with choices I have made in terms of contents and educational activities. As far as the project management profile is concerned, I will develop a solid project proposal, later making some hypotheses concerning the way the proposal could be carried out and the conceivable related results. Finally, the practical profile will consist of an actual experiment in class: a proof (or disproof) of the effectiveness of cinema as an educational tool.

The closing section will be devoted to reflections and to a presentation and an explanation of the collected results. Ultimately, remarks concerning further implementations and applications of the project will be recorded in this section. The final part of the dissertation will focus on summarizing the main results of the research and providing the reader with convincing evidence in support of my thesis. On the one hand, what I want to bring to the reader's attention is that cinema, as well as many other forms of arts, can coherently be used as an alternative way of teaching at school. Furthermore, I would like to demonstrate that this could be made possible by creating an appealing event that could stimulate students' participation and interest in a more effective way than simply studying films in class.

Before concluding this introduction and overview of the work I am presenting, I would like to draw readers' attention to the originality of the project I am backing. Since the placement of cinema in the range of school syllabus has been widely experienced, one could object that the proposal I am working on is not that original and he or she can wonder about its true innovation. What actually distinguishes my proposal is the approach I selected: to me, cinema should be placed in schools within a wider project aiming to promote cinema both as an instrument and as an independent subject. It is essential to move on this double path in order to get the real essence of cinema and to catch its educational potentialities. The proposal of a cinema season providing educational workshops and laboratories is actually something new within the current scenario and it has the merit of embodying the two above-mentioned paths: on the one hand, it allows students to approach cinema technically, thus making them aware of the complexity of the subject and the reasons for certain directional choices; on the other hand, it allows students to develop further reflections concerning the contents which cinema handles, thus serving as a vehicle for the analysis of historical, sociological and cultural concerns. Ultimately, the project I am presenting embodies the effort to connect the contents of the movies with the comprehension and the application of the instruments for film analysis and it allows the investigation of the complex relationship between cinema, history and didactics to be conducted in a critical and interactive way. The cinema season I

am actually proposing represents a non-formal education activity to support in order to bring cinema closer to both teachers and students. Unfortunately, due to differences in methodologies, schedules and audiences, formal education and non-formal education often find it difficult to come together. Owing to this, the proposal of a cinema season being physically carried out outside the school place, yet having tight connections to the school environment, can actually serve as a vehicle for achieving a future place in the regular school curriculum; and, even though this objective will not be achieved in a short time, both teachers and students will be at least intrigued and stimulated to cultivate the knowledge and study of cinema.

There is one more thing left to be said: to provide my research with further value, I planned a field trip to Berlin to collect materials, viewpoints, and innovative ideas. Naturally, I visited the city by concentrating on what could help my researches. In particular, I visited *Gedenkstätte Berliner Mauer* (*Berlin Wall Documentation Centre)*, where I had the chance to talk to a representative about my work, and the *Museum für Film und Fernsehen Berlin* (*Film Museum)*; furthermore, I went to a number of libraries and bookshops to search for books and films concerning my personal research. It was most interesting and challenging to make some research in the field and I am firmly convinced that it represents a key point in the research process I have followed throughout the drafting of the present dissertation.

To conclude, I hope to stimulate the readers' critical approach to the themes discussed in the dissertation and to provide them with a motivation for further personal analysis and examination. In fact, this dissertation should make the reader think about the importance of the role played by the arts, with a particular reference to cinema, in society.

Part I - *The Birth of an Idea*

Cinema, history and education: a general overview of the relationships between cinema and history and a reflection on the way cinema can be used as a means of non-formal education and to teach historical issues

I.1. AN OVERVIEW OF THE RELATIONSHIPS BETWEEN CINEMA AND HISTORY: A THEORETICAL FRAMEWORK FOR THE INVESTIGATION

"Because it is closely tied to industrial, technological and economic developments, cinema is at the centre of cultural activity and change. (...) We have not yet begun to understand its power, not only in yesterday life, but in the history of ideas. These larger issues will no doubt continue to be addressed by scholars and historians as we navigate a path through the jungle of global media and technologies. Looking to the future inevitably involves a reassessment of the past, and an opportunity to take stock in the present"[12].

The interest in the relationship between cinema and history was formalised in the late 70s, after a new methodological approach to the conception of the history of cinema[13] emerged and after the publishing of major works dealing precisely with the word collocation of *cinema and history*, including Pierre Sorlin's *Sociologie du cinema*[14] and Marc Ferro's *Cinéma et Histoire. La cinema agent et source de l'histoire*[15]. Despite representing the very first attempt

---

[12] Pam COOK, *Screening the Past: Memory and Nostalgia in Cinema,* London - New York, Routledge, 2005, p. xi.

[13] For further examination of the topic, see: Francesco CASETTI, *Theories of Cinema: 1945-1990*, Austin, University of Texas Press, 1999 (original version: *Teorie del cinema: 1945-1990,* 5. ed., Milano, Bompiani, 2000).

[14] Pierre SORLIN, *Sociologia del cinema*, Milano, Garzanti, 1979.

[15] Marc FERRO, *Cinema e storia: linee per una ricerca*, Milano, Feltrinelli Economica, 1980.

to use films as a historical source, *"Pierre Sorlin's work went unnoticed"*[16], later succeeded by Marc Ferro's book. Thanks to his insight of collocating the words *cinema and history* right from the title of his work, Ferro's reflections on this controversial theme opened a lively debate. As Ferro himself stated in the 1968 *Annales. Economies. Sociétés. Civilisation*[17], *"cinema does not necessarily mean history; but without cinema, there would not be the knowledge of our time"*[18]. His interest towards films as a historical source was at the heart of his researches, which all aimed to restore a memory that had been cut out from official texts. Like Ferro, Sorlin approached film studies from the end of the 60s, placing his interest especially in historical fiction films. To his mind, fiction movies

> *"have a more considerable quantitative relevance and an undeniable social importance; thus they are able to represent the society they are produced from. Additionally, they provide historians with indirect information which can stimulate their interest in discovering concealed aspects of historical issues"*[19].

Sorlin and Ferro laid the foundation for a research that has involved countless historians and cinema scholars, including Michèle Lagny[20], Siegfried Kracauer[21],

---

[16]   Pierre SORLIN, *La storia nei film: interpretazioni del passato,* Firenze, La Nuova Italia, 1984, introduction by Gianfranco Miro GORI, p.ix (my translation).

[17]   This is the title of a journal created by the group of historians *Les Annales*. The journal was founded in 1929 by M. Bloch e L. Febvre and it was initially called *Annales d'histoire économique et sociale*; in 1946 its name was changed into *Annales. Economies. Sociétés. Civilisation* and in 1994 into *Annales. Histoire et sciences sociales.*

[18]   Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984, introduction by Gianfranco Miro GORI, p. x (my translation).

[19]   Ibidem (my translation).

[20]   Michèle Lagny, *De l'histoire du cinéma: méthode historique et histoire du cinéma*, Paris, Armand Colin, 1992.

[21]   Siegfried KRACAUER, From Caligari To Hitler: A Psychological History Of The German Film *,* Princeton, New Jersey, Princeton University Press, 1947.

the Italian Peppino Ortoleva[22], Antonio Mura[23] and Gianfranco Miro Gori[24], and many others. This research is still in progress, currently moving to another horizon: the inclusion of modern mass media into a wider issue dealing with the relationship between *audiovisuals and history*. Due to the vastness of the topic, this dissertation will focus on *cinema and history*, unfortunately dropping further investigations that could however be suggested to the reader as a next stage to be examined.

Since its very beginning, cinema has sustained itself with history. As in 1898 camera operator Boleslaw Matuszewski attributed to "*moving pictures a feature of authenticity, accuracy, and precision*"[25] and defined cinema as "*an infallible witness*"[26], other movie-makers shot "*Oberammergau peasant's Passion in a New Yorker skyscraper, Cuba sea battle in a bath tub and Boeri War in a garden in Brooklyn*"[27]; and Méliès shot the coronation of Edward VII in Montreuil right before the actual ceremony took place, being convinced of the fact

---

[22] Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991 and Peppino ORTOLEVA, "L'immagine televisiva e l'insegnamento della storia" in *La storia: fonti orali nella scuola* in Atti del convegno "L'insegnamento dell'antifascismo e della Resistenza: didattica e fonti orali" organizzato da Comune di Venezia, Assessorato agli affari istituzionali, Assessorato alla pubblica istruzione, Assessorato alla cultura In collaborazione con l'Istituto nazionale per la storia del movimento di liberazione e Istituti associati e con l'Università di Venezia, 12-15 febbraio 1981, Marsilio Editori, 1982. Venezia, Marsilio, 1982.

[23] Antonio MURA, *Film, storia e storiografia*, Roma, Edizioni della Quercia, 1967.

[24] Gianfranco Miro GORI, *Insegna col cinema: guida al film storico*, Roma, Studium, 1993 and Gianfranco Miro GORI, *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994.

[25] Boleslaw MATUSZEWSKI, "Une nouvelle source de l'Histoire: Création d'un Dépot de Cinématographie historique, reproduced" in *Cultures*, vol. II, n. 1, Les Presses de l'Unesco et la Baconnière, Génève, 1974 (my translation).

[26] Ibidem (my translation).

[27] Edgar MORIN, *Il cinema o l'uomo immaginario*, Milano, Feltrinelli, 1982, p. 201 (my translation).

that he had restored "*the scene in its historical truth*"[28]. Not only do these examples highlight the controversy implied by the relationship between history and cinema, but they also emphasise the aforementioned *osmosis* between what could be considered "pure historical facts" and their representation. Actually, what seems to emerge from these examples are two tendencies that have been pointed out since the introduction to this work by making references to David Griffith's and Charles Pathé: cinema as a historical chronicle versus cinema as a biased representation of facts. In spite of the fact that these two interpretations of the relationship between cinema and history have largely filled up the correlated reflections and discourse, the final result of cinema's encounter with history does not necessarily lead to cinema as a *mirror* or, conversely, to cinema as a *manipulation*. Actually, the issue is profoundly complex and controversial. The two main interpretations suggested, in fact, bring about a varied series of undertones and open a wide range of forms which the words *cinema and history* ultimately fit into. Consequently, any categorical classification of a "proper interpretation" of the meaning embodied by this couple could be misleading. Even historians face this theme with distrust since they keep in mind that the line between *truth* and *fiction* is often fine in cinema. For their part, cinema scholars and researchers likewise handle the topic cautiously. With regard to the way cinema insiders conceive the relationship between cinema and history and its implications, it must be said that the final interpretation of the role played by cinema can considerably vary depending on the theoretical paradigm selected by the scholar. As Francesco Casetti underlines, after 1945, research modalities and theoretical frameworks within cinema studies changed. Around 1945, in fact, "*cinema was accepted as a cultural fact, theory became more specialized, and the debate was more international*"[29] and three main paradigms to approach it were established: firstly, the "*ontologic theory*"[30], whose main question deals with what

---

[28] Georges SADOUL, *Storia generale del cinema. Le origini e i pionieri (1832-1909)*, Torino, Einaudi, 1965, pp. 449-51.

[29] Francesco CASETTI, *Theories of Cinema: 1945-1990*, Austin, University of Texas Press, 1999, p. 9.

[30] Ivi, p. 13.

cinema actually is; secondly, the *"methodological theories"*[31], whose final objective is to understand from which point of view cinema should be observed and how it looks from the selected prospective; and, finally, the so-called *"field theories"*[32] that ultimately shift researchers' attention to a further issue: what problems does cinema raise? And how could it shine a light on them or, conversely, have a light shone by them? All in all, in the second half of the XX century, cinema started to be conceived as a *language:*

> *"cinema is seen here as a device that allows man to express himself and to interact (language as a faculty) and that provides him with a repertory or procedures or more or less recurrent signs that make expression and interaction effective (language as a system of signs). Thus, just any natural language or such fields as painting – although in a different way – cinema appears to be a place for an elaboration of meanings that makes them perceptible, formulates them, and allows for their exchange with other people. In a word, cinema appears as a sphere of a signification and of a communication"*[33].

Then, the protean relationship between cinema and history is neither schematic nor definitive; and it is not even dual. A connection between cinema and history and a mutual attraction between them do exist, but this disputed issue still makes one feel a sense of dismay while approaching the analysis. Even literature dealing with this theme is sometimes puzzled and it ultimately collects a number of diverging issues under the common tag *cinema and history*. This is naturally due to the diverse implications involved by connecting cinema to history: an operation that eventually leads to beyond the parallelism between these two subjects, thus including further remarks and links to sociology, psychology, anthropology, and so forth.

---

[31]   Ivi, p. 14.

[32]   Ivi, p. 15.

[33]   Ivi, p. 54.

In order to find a coherent approach to the analysis of this controversial and opened issue, four areas to be covered could be suggested: "*cinema as a source for historians, cinema as a way of drafting history, cinema as a historical agent, and cinema as a means of collecting and storing witnesses and documents*"[34]. First of all, as far as cinema as a historical source is concerned, the traditional opposition between historical documentary and historical fiction film seems to have been abandoned, after having reckoned that both forms actually depend on the film-maker's perspective and by additionally recognising a great interest in fiction films as documents of a conception of history which includes customs, costumes, gestures, traditions, languages, and arts. In this sense, fiction movies do not just talk about their reference content, but they also talk about the time they are produced in and about the way the reference content is perceived by its producers and interpreters. This is exactly what Sorlin argues in his essay *Immagini ingannatrici: la storia e l'enigma delle immagini in movimento*[35] by explaining how films can talk about the director and about the objectives that drive his or her technical or expressive choices. Thanks to this skill, cinema has become an essential source for "new historians", whose main task is to question images and unveil the latent information. As a consequence, one can reasonably argue that cinema actually acts as a historical source and this is particularly true if history is meant as a *rendezvous* of historical references displayed on screen and emerging elements that reflect the production context. Basically, this is also what Jurij M. Lotman argues in his *Semiotics of Cinema*[36]:

> "*films are strictly linked to many aspects of daily life which lie outside the cinematographic text and which raise a series of meanings that are often more important for historians than the*

---

[34] Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984, introduction by Gianfranco Miro GORI, p. xiv (my translation).

[35] Pierre SORLIN, "Immagini ingannatrici: la storia e l'enigma delle immagini in movimento" in Simone CINOTTO e Marco MARIANO (ed.), *Comunicare il passato: cinema, giornali e libri di testo nella narrazione storica*, Torino, L'Harmattan Italia, 2004, pp. 47-67 (my translation).

[36] Jurij M. LOTMAN, *Semiotica del cinema*, Catania, Edizioni del Prisma, 1979.

mere artistic features of movies themselves. Yet, to hold all these extra-textual bonds and to fulfil their social function, films must be a product of cinematographic art or, in other words, they ought to talk to the audience through the cinematographic language and provide them with further information and meanings by using exactly the means offered by cinema"[37].

Referring specifically to films as a source for historical studies, Gianfranco Miro Gori argues that movies can act as *"direct, indirect or simultaneously direct and indirect historical sources"*[38]. This classification is based on Gori's belief that cinema can work both as a source for historians and as an agent of history. According to Gori, a film can be considered a direct source as far as it is a witness of environments, behaviours, and lifestyles; it will be instead an indirect source in case it reflects mentalities and collective images of a certain era; last but not least, it could be considered as being both a direct and an indirect source if it is shaped into an instrument of propaganda or into a vehicle for gaining consent. As Gori himself points out, apart from being a historical source, cinema can also serve as an agent of history, thus exerting a great influence on society: this is the second path to be taken while approaching the analysis of the word pair *cinema and history*. The most important example of it is propaganda, the most effective way of imposing a precise ideology through cinema. Beyond propaganda, cinema serves as an agent of history also in an involuntary way by contributing to the formation of the collective image of an era. As far as cinema as a way of drafting history is concerned, it calls some important issues into question: what kind of films can actually *write* history? What is the most forceful instrument in the filmic narrative of history? These questions find a common explanation in a simple yet meaningful word: *editing*. According to Peppino Ortoleva,

---

[37]   Ivi, pp. 70-1 (my translation).

[38]   Gianfranco Miro GORI, *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994, p. 14 (my translation).

> "*the role of editing is that of creating a path which drives the spectator from one source to another and from one critical interpretation to another; a path that allows him or her to follow the actual formation of the research process from inside. (...) Cinema provides scholars with the chance of proposing to the spectator their research in its progress as well as with the chance of creating a story which traces simultaneously the historical affair to be taught and the path covered by the researcher who is analysing it*"[39].

Finally, as a means of collecting and storing witnesses and documents, cinema actually becomes *"a huge archive which has been dropped off on film libraries' shelves, television, private collections, and people's minds"*[40]; also, it ultimately retains a close bond with television and modern mass media: this tight relationship has recently made scholars talk about *video-history.* As a matter of fact, this topic has connections to television and to the controversial relationship that it retains with cinema. In his book *L'immagine e l'evento: l'uso storico delle fonti audiovisive*[41], Pierre Sorlin lingers over the contrast between cinema and television within their bond with history. Both media use the same raw materials – images, sounds, and words – but they set themselves diverse objectives and they have different approaches to the audience. Cinema implies a fairly conscious choice: people enter the cinema to enjoy a precise product about which they have

---

[39] Peppino ORTOLEVA, "L'immagine televisiva e l'insegnamento della storia" in *La storia: fonti orali nella scuola* in *La storia: fonti orali nella scuola* in Atti del convegno "L'insegnamento dell'antifascismo e della Resistenza: didattica e fonti orali" organizzato da Comune di Venezia, Assessorato agli affari istituzionali, Assessorato alla pubblica istruzione, Assessorato alla cultura In collaborazione con l'Istituto nazionale per la storia del movimento di liberazione e Istituti associati e con l'Università di Venezia, 12-15 febbraio 1981, Marsilio Editori, 1982. Venezia, Marsilio, 1982, pp. 130-3 (my translation).

[40] Marc FERRO, *Cinema e storia: linee per una ricerca*, Milano, Feltrinelli Economica, 1980, p. 79 (my translation).

[41] Pierre SORLIN, *L'immagine e l'evento: l'uso storico delle fonti audiovisive,* Torino, Paravia Scriptorium, 1999.

previously collected information and for which they are disposed to pay. On the other hand, television places itself into the daily home life and becomes part of those communication rituals from which nobody can take away. In this sense, television is more accessible and easily approachable. Furthermore, television offers the possibility of providing the audience with live accounts and chronicles, turning itself into a peerless information tool that is able to catch the events through immediate images. Nevertheless, again, "*audiovisual productions are not neutral records, so it is necessary to approach them with distrust and to proof our own critical sense*"[42].

Before going on with the analysis of the relationships between cinema and history, a proposed definition of audiovisual documents should be outlined. This classification will help the reader face the issue of history in cinema in an appropriate way. Approaching the words *cinema and history* means referring especially to documentary films, historical fiction films and newsreels (or, quoting Sorlin, "*moving, talking newspapers*"[43]). Documentaries are non-fictional: they should simply show events, without providing any plot or ideological point of view. They are supposed to *document* reality, "*primarily for the purposes of instruction or maintaining a historical record*"[44]. However, the neutrality of audiovisual means could often be finely ambiguous and debatable; basically, this is related to *framing* and *editing*: the choice of a certain shot to be reported on screen or specific editing choices can actually affect the representation's objectivity. This intricate relationship with real facts to be recounted has led to the theorization of two new audiovisual categories: docufiction and docudrama. Docufictions consist in "*the cinematographic combination of documentary and fiction*"[45], whereas docudramas belong to a "*documentary-style genre that features dramatized re-enactments of actual historical events*"[46]. With

---

[42]   Ivi, p. 95 (my translation).

[43]   Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984, p. 10 (my translation).

[44]   http://www.oed.com.

[45]   http://en.wikipedia.org/wiki/Docufiction.

[46]   http://en.wikipedia.org/wiki/Docudrama.

docufictions and docudramas as a *rendezvous* between factual truth and fictional narration, readers' attention can be shifted now towards historical fiction films that are, for their part, all explicitly fiction movies: "*although they are based on documents, they must reconstruct what they show in a purely imaginary way*"[47]. In fact, most historical films combine real events with individual stories, which are completely made up: "*fiction and history* [here] *constantly and mutually react*"[48]. To conclude, newsreels represent a controversial medium: they are simultaneously ascribable to cinema as a document of history, to cinema as a way of drafting history, and to cinema as an agent of history. Newsreels have been broadly used to show pieces of military, political, or diplomatic history and, owing to the political interests that traditionally orbit around them, they have always been ambiguous. This is the reason why one should be careful when approaching them as a form of the encounter between history and cinema.

Focusing on fictional films now, further reflections should be brought to the reader's attention. According to José Marìa Caparròs Lera, historical fiction films could be classified into three subcategories: films with "*historical and sociological meaning*"[49], films of "*historical genre*"[50], and films with "*historical intents*"[51]. On the other hand, in his essay entitled *Campi e strategie dell'analisi storica del film*[52], Karsten Fledelius talks about "*narrative films, thematic films, and information films*"[53] as the three main means of historical communication. According to Fledelius narrative films are essentially based on diachrony, whilst

---

[47] Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984, p. 20 (my translation).

[48] Ibidem (my translation).

[49] Josè Marìa CAPARROS LERA, *"El film de ficción como testimonio de la Historia",* en *Historia y Vida, nº 58, extra: El cine Histórico,* Barcelona, 1990, pp. 177-8 (my translation).

[50] Ibidem (my translation).

[51] Ibidem (my translation).

[52] Karsten FLEDELIUS, "Campi e strategie dell'analisi storica del film" in Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994.

[53] Ivi, pp. 115-40 (my translation).

information films are based on synchrony, and thematic films are based on achronicism (which means discussion, analysis, and accounting). Fledelius' classification highlights the different time relationship that historical films can retain and allows the proposed analysis to face a further issue: the opposition or the agreement between the movie's time and the production environment's time.

As is deducible from Fledelius' reflections, the reception of the historical contents displayed on screen can considerably vary depending on the relationship between the time the reference content is concerned with and the time of its actual filming, as well as depending on the relationship between the time the reference content is concerned with and the time of the film's reception by the audience. In fact, as Marc Ferro states,

> *"the difference between following a story and having followed a story is more than the incidental difference between present experience and past experience. Anticipation and retrospection are not simply different attitudes or vantage points which may be taken (or must be taken) toward the same event or course of events (...) The difference is crucial as well for cognition: at least in the case of human actions and changes, to know an event by retrospection is categorically, not incidentally, different from knowing it by prediction or anticipation. It cannot even, in any strict sense, be called the 'same' event"*[54].

In this sense, the representation of history in cinema can change deeply according to the correspondence between content reference time and filming time, or, in other words, the time of setting, production time, and the time of the viewing. A director who lives in a certain historical setting and represents it in films assumes a coeval perspective on it, whereas a director who deals with past events or future events has a non-contemporaneous view on them, which is influenced by his or her own knowledge and perception of those events. The audience likewise seems

---

[54]   Marc FERRO, *Cinema and History*, Detroit, Wayne State University Press, 1988, pp. 30-1.

to be willing to experience this cognitive process: for instance, XXI century spectators have a different approach to XX century history displayed on screen than the approach they have towards contemporaneous XXI century historical events. Also, their perception and interpretation of past or future events are different from that of XX century spectators because they have a peculiar store of knowledge that marks their approach to different historical issues. This is also what Burgoyne observes by saying that

> *"the argument over film's responsibility to the past encompasses several distinct issues. Perhaps the most vexing concern, for many, is the preeminent role that film has assumed in interpreting the past for contemporary society"*[55].

Adopting the same perspective, Peppino Ortoleva talks about *"historicity of the look"*[56]: only when the spectator lets anachronism guide his or her interpretation of the movie, he or she will actually establish a connection to the past. This anachronism implies an approach to the film which conceives it as it was coeval to the audience itself; otherwise, it can be the result of cinema's peculiar illusion of the state of being contemporaneous or the result of the adherence to a story, which implies the ability of erasing any temporal distances as well as all narrative communicative forms do. On the other hand, simply the acknowledgment of the actual temporal gap between the time of the film and the time of the spectator will make the audience able to gain interest in the past, thus recognising it as something different from its own time and environment. This double temporal placement of the spectator is an essential assumption for a film to be a vehicle for knowledge of the past. Even historians and scholars risk being influenced by the *spectator experience*, but it is indeed their spectator experience that allows them to re-approach the movie more critically, later being able to

---

[55] Robert BURGOYNE, *Film nation: Hollywood looks at U.S. history,* Revised edition , Minneapolis, University of Minnesota Press, 2010, p. 3.

[56] Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991, p. 60 (my translation).

develop reflections on it and teach something to non-insiders. After all, this is exactly what Sorlin argues regarding the historical analysis of films:

> *"cinema and television imply a particular bent for the audience, which is really different from that supposed by written texts. (...) The researcher who is insensitive to the so-called 'cinematic effect' lies outside the film, in the field of written text"*[57].

The above reflections lead to the next stage of this overview of the relationship between cinema and history. In his book *Writing History in Film*[58], William Guynn sets out the narratological, semiological, rhetorical, and philosophical bases for understanding how films can serve as a form of historical interpretation and representation. To his mind, "*as the work of Christian Metz has shown, the semantic power of the cinema is unlimited: there is no area of human experience about which film cannot speak*"[59]. In his research, Guynn points out that the representation of history in films is unavoidably influenced by the narrative character of historic discourse, which often implies *subjectivity*. Whatever way history is approached in cinema, an emerging subjectivity concerning its narration is traceable: it is the case of historians' subjectivity on the one hand, and the case of directors' subjectivity on the other; but it is also the case of the audience's subjectivity at interpreting and acknowledging the movie itself. Both cinema and history as subjects can cause subjective interpretations of the result of their mutual interaction. Actually, this is not cinema's exclusive prerogative; this subjectivity can indeed be found also in written sources dealing with history, since history itself always implies a narrative discourse, be it made on purpose or be it unintentional. Basically, this is what has been pointed out since the very beginning of this dissertation: history itself is a discourse and what we intend to be factual events cannot be separated from their representation and discursive interpretation. Also, if we try to ascribe a film to a specific way of

---

[57]   Pierre SORLIN, *Sociologia del cinema*, Milano, Garzanti, 1979, pp. 306-7.

[58]   William GUYNN, *Writing history in film*, New York, Routledge, 2006.

[59]   Ivi, p. 69.

conceiving history, it can reveal itself to be either conforming to that definition of history or not and it can even open further interpretations of history itself. Yet, in all cases, cinema actually acts as an agent.

With the above reflections as a general overview of the phenomenon, one could then reasonably conclude that the protean way in which history has been shaped in cinema actually lays down an open range of possibilities for *signifying history*. As has already been pointed out, cinema can retain various relationships with history and in all cases a strong interdependence is to be found. Besides documentaries, newsreels, and those films that fit themselves in a proper "historical strand", fiction films have drawn scholars' attention particularly due to their intrinsic ability to *talk* about history while *writing* it and to *reflect* history while *influencing* it. All these mighty fascinating skills have ultimately turned cinema into a place of *collective memory* and in a means of recovering the psychological dimension of history. As Gian Piero Brunetta states,

> *"in the history of cinema there are moments, images, sequences,*
> *gestures, and cues which have been able to interpret the sense of*
> *a collective experience in the best way possible. In some cases,*
> *the director's eye on historical issues has become the eye of*
> *common people on the same topics. This is the case, for*
> *instance, of Rossellini's Roma Città Aperta or Paisà, where*
> *historical memory is still able to arouse emotions and*
> *reflections in changing audiences"[60]*.

Brunetta's words bring readers' attention to concrete filmic examples like *Roma Città Aperta* (*Rome Open City*, Roberto Rossellini, 1945) and *Paisà* (Roberto Rossellini, 1946). These films are two great examples of Italian Neorealism and, together with the renowned *Germania Anno Zero* (*Germany Year*

---

[60] Gian Piero BRUNETTA, "Il cinema come storia" in Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994, p. 463 (my translation).

Zero, Roberto Rossellini, 1948), they set up Rossellini's *Trilogia della Guerra* (*War Trilogy,* Roberto Rossellini, 1946-48). Shot in battle-ravaged Italy and Germany, the three works represent humane documents of devastated post-war Europe, containing universal images of both tragedy and hope. Interestingly, in the three movies the historical background works to allow the focus to be set on human morals, pain, and the suffering brought about by war. Thus, the collective tragedy of World War II turns into a private daily tragedy made up of places and people who try to reclaim their lost humanity. This is exactly what is meant by talking about cinema as a place of collective memory and as a means of recovering the psychological dimension of history. Rossellini and other representatives of the neorealist "*ensemble*"[61] (including Luchino Visconti, Vittorio De Sica, Cesare Zavattini, and Giuseppe De Santis) played a key role in the contribution to the cinematographic discourse on history and society, especially with regard to the Italian scenario. Nonetheless, many other directors and scriptwriters have developed diverse reflections on historical events or social situations in the history of cinema. Sure enough, cinema founders as well as recent protagonists have given their contribution to the formation and development of the intricate tie between history and cinema.

> "*Not only the arrival of a train at a railway station or the workers' way out of the factory – just quoting emblematically L'arrivée d'un train à la Gare de La Ciotat and La sortie de l'Usine Lumière a Lyon – but also, and above all, documentaries and newsreels showed reality in its developing directly. In other words, cinema* [since its very beginning] *has been able to document coeval times, thus providing historians with a depiction of contemporary society on which they could work critically*"[62].

---

[61] Paolo BERTETTO, *Introduzione alla storia del cinema. Autori, film, correnti*, Torino, UTET Università, 2008, p. 166 (my translation).

[62] Gianni RONDOLINO, "Il cinema" in Gianfranco Miro GORI, *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994, p. 159 (my translation).

In fact, masters including David Griffith, Giovanni Pastrone, Ernst Lubitsch, Sergej M. Ejzenstein, and even Charlie Chaplin – with his social analysis and reflections on the human condition – dealt with history and society in some way. Likewise, 30s to 60s both American and European cinema provided the audience with a number of works coping with historical issues or with reflections on coeval society and historical settings, thus unveiling details concerning main ideological changes occurred during the decades. Cinema retained a controversial relationship with history especially during the 20s and 30s European dictatorships, thus becoming a powerful propaganda vehicle. Later on, the interaction between history and cinema reached one of the most controversial peaks in post-World War II cinema, particularly during McCarthyism, when cinema was overwhelmed by coeval historical and political concerns related to the Cold War and the Red Scare[63]. After the end of World War II, there was a meaningful shift of interest towards the representation of current historical concerns in films and films as a revision of history were partly abandoned. In this sense, even New German Cinema critics of contemporary society can be included in this wide discourse on history in films, which, as has become evident, implies also a connection to *sociology* in films.

Having just mentioned German cinema and pointed out that connections between cinema and sociology do exist, a reference to German writer, sociologist, and film theorist Siegfried Kracauer is now due. With his 1947 book *From Caligari To Hitler: A Psychological History Of The German Film* [64], Kracauer edited a key work that could be considered as a forerunner of the analysis concerning history (plus sociology and psychology) in cinema. Despite the importance of the book, the way Kracauer analyses the psychological history of German cinema has been vastly criticized by scholars and cinema critics who

---

[63] For further details, see my bachelor's thesis *The role played by cinema in the promotion of American cultural model in West Berlin during the 50s and the 60s*, chapter 1.

[64] Siegfried KRACAUER, From Caligari To Hitler: A Psychological History Of The German Film , Princeton, New Jersey, Princeton University Press, 1947.

found it to be too "*schematic, deterministic, and somehow naive*"[65]. However, thanks to the attempt to create an innovative model of cinema history which would be based on a social approach rather than on an aesthetic attitude, Kracauer's work has been "*appreciated and recognised as a founder by those scholars and researchers who work on films as sources*"[66]. Kracauer dealt with a society he knew from inside and which he had observed throughout his life, thus gaining an anthropologic perspective on it. His research can be considered as "*a return and a painful review*"[67] rather than a reconstruction: Kracauer actually endeavoured to read the signs of diseases and changes in the Germany he knew, ultimately acknowledging that "*techniques, narratives and the filmic evolution of a nation can be totally understood only by connecting them to the psychological condition of that nation*"[68]. So, starting right from the ending (*Hitler*), he went back to the very beginning (*Caligari*) to search for signs and symptoms to be unveiled and interpreted in films. This way, Kracauer gave his contribution to the reflections on films' aptitude to being interpreted as traces of social and mental paths, additionally providing some useful methodological instructions for historians. According to Kracauer, cinema can unveil the soul of a nation and this is made possible by the social nature of this means, by its standardised character and by its attention to the present and physical reality.

In 2004 Kracauer's work was reopened by Matteo Galli, who wrote the book *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania*[69]. The book represents an attempt to trace German cinema's history by conceiving it as a selected place for deep reflections on some momentous and painful key points of

---

[65]   Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991, p. 43 (my translation).

[66]   Ivi, p. 44 (my translation).

[67]   Ivi, p. 47 (my translation).

[68]   Siegfried KRACAUER, "Dal 'Gabinetto del Dottor Caligari' a Hitler", in Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994 , p. 233 (my translation).

[69]   Matteo GALLI (ed.), *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania,* Firenze, Le Lettere, 2004.

German history. This book becomes part of the wider reflection that has been proposed in this chapter and, due to the focus it sets on German history in German cinema, it is particularly interesting with regard to the whole project I am presenting. As Bernard Eisenschitz states "*German cinema's history blurs with a century-long history and, in this range, cinema has become German history itself*"[70]. As a matter of fact, an indissoluble relationship between history and the stories displayed on screen in cinema is to be found within German culture. Since the ultimate content of the project I am presenting deals with German history and the way the issue of the Berlin Wall and the coeval historical concerns have been represented on screen, Galli's work is an important reference to mention. Interestingly, since the very beginning of the book, Galli reminds the reader about Antonio Costa's empirical reflection on *cinema and history*. According to Costa, the relationship between cinema and history tends to assume three alternative forms: "*1) the history of cinema; 2) history in cinema; 3) cinema in history*"[71]. These useful and provisional classifications actually summarise all the remarks that have been made throughout this dissertation. All in all, since it is concerned with a series of examples dealing with all these three conceptions of *cinema and history,* Galli's work can serve as a further source to use in order to enlarge the analysis of the proposed issue.

Naturally, German cinema is not the only national cinema which has developed reflections on national history and social concerns. As Robert Burgoyne observes in his 2010 book *Film nation: Hollywood looks at U.S. history*[72], *"although occasionally flawed by nostalgia and by a somewhat glancing relation to the historical record"* many American movies

---

[70] Bernard EISENSCHITZ, *Breve storia del cinema tedesco*, Torino, Lindau, 2001, p. 11 (my translation) (original version: Le *cinéma allemand,* Paris, 1999).

[71] Antonio COSTA, *Saper vedere il cinema*, Milano, Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas, 1985, pp. 14-5 (my translation).

[72] Robert BURGOYNE, *Film nation: Hollywood looks at U.S. history,* Revised edition , Minneapolis, University of Minnesota Press, 2010.

> *"illuminate (...) a pervasive and growing tendency in contemporary American culture: the desire to remake what the sociologist Jacques Rancière has called the 'dominant fiction', the ideological reality or 'image of social consensus' within which members of a society are asked to identify themselves"[73].*

As the other national filmic productions, American movies have also helped rewrite the American national narrative, bringing to light an alternate national history.

What emerges from the digression presented is that cinema clearly approaches history in many ways and it provides the viewer with different, sometimes opposing, views of it. Traditional sources themselves are not enough to understand history properly: it is necessary to go beyond them to catch the comprehensive sense of human existence and history. In this sense, even

> *"films must not be read as a mirror of an historical reality, which could make history become myth; yet, it should be interpreted as being part of a series of texts that all together finally confer the events a sense"[74].*

Compared to other sources, as far as their contents are concerned, films can be verified or refuted; more interestingly, they can also raise questions and doubts which can in turn serve to interpret other documents in an appropriate way. Lastly, the integration of cinema within the document framework used by researchers is part of a wider transformation process of historiography which has made cinema play a key role in sociology and anthropologic studies.

---

[73] Ivi, p. 1.

[74] Siegfried KRACAUER, "Dal 'Gabinetto del Dottor Caligari' a Hitler", in Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994 , p. 99 (my translation).

The aim of the suggested overview is to serve as a framework for the reader to understand that history has been one of the selected protagonists throughout the history of cinema. Directors have often focused their attention on coeval historical and social concerns, but they have also glanced at past events or future foresights. Consequently, an almost unlimited range of historical or social topics has found its place in cinema: as Sorlin lists, films have dealt with French Revolution, American Civil War, Italian Risorgimento, the World Wars, the Resistance, and so forth[75]. All in all, they can consist of historical reconstructions or chronicle accounts, on even on depictions of future times or prophecies: the issues to discuss about the word pair *cinema and history* could be unlimited. As far as this brief overview is concerned, my personal objective has been to provide the reader with an overall view of the phenomenon and to let him or her perceive "*the protean nature of the cinematographic language*"[76]. Furthermore, this overview is an essential basis to investigate for the later development of the research I am presenting. As the reader him/herself could note, cinema is ultimately a *blend* of heterogeneous ingredients: moving pictures, words, sounds, narrative, history, sociology, and so forth. It is indeed this special blend of elements, together with cinema's feature of being a collective work, which make cinema one of the most complete and powerful sources and instruments to be used in order to understand and question history, simultaneously providing the researcher with a "*well-structured, complex, and thorough analysis of subtended societies and ideologies*"[77].

---

[75]   Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984;

[76]   Gianni RONDOLINO, "Il cinema" in Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994, p. 167 (my translation).

[77]   Gianni   RONDOLINO,   "Il cinema"   in Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994, p. 182 (my translation).

I.2. THE EDUCATIONAL POTENTIAL OF THE VISUAL ARTS, IMAGES AND MOTION-PICTURES

According to *thefreedictionary.com*, visual art is defined as an "*art work, such as painting, photography, or sculpture, which appeals primarily to the visual sense and typically exists in permanent form*"[78]. The above definition emphasises the importance of the visual component in such forms of arts, thus implying an image-based communicative link to the audience. As is well known, not only do images *show* something, but they do also *talk* about something, in a visual way. Whatever form they actually embody, images make their viewers experience a *continuum* fruition process whose poles consist in *seeing* images *passively* and *watching* them *actively*: while approaching images, the viewer experiences different levels of involvement, understanding and empathy towards them, thus establishing a distinguishing personal bond to them. In fact, going beyond the mere act of seeing images, we can establish a more profound relationship with them, thus letting ourselves be driven by the emotions and sensations aroused by images and eventually being inclined to question them in order to abstract further details and meanings from them. The intrinsic property of images to show and talk visually ultimately blends with their appeal. Sure enough, images are seductive and they draw people's attention; therefore, they turn out as a good means to approach people, who are on a daily basis highly exposed to the power and potential of images. As a matter of fact, our daily life is fraught with images: advertisement, commercial, television, computer, films, photos, pictures, and so forth, have turned contemporary society into an image-based society; this implies that people (especially young people) are more responsive to images than to other

---

[78] http://www.thefreedictionary.com/visual+art.

sources. As has been already pointed out, images have a close bond to visual perception and, consequently, to eyes. This is particularly true for cinema:

> *"films tell stories – time and again new ones, time and again the same. On the screen we see men and women, happiness and sorrow, love and suffering. The images show rooms, actions, motions, kisses, and - above all - looks. Films have a lot to do with eyes"[79].*

These main features characterizing images ultimately make them effective alternative tools to approach young students while teaching them traditional subjects. Be they still or moving, images attract students more than books: words can describe what we actually cannot see, whereas images can show us something that we should try to discover, understand, and describe. In this sense, young people can actually find it more stimulating and challenging to work on images rather than on words.

In recent times, diverse forms of arts have been used as a means of alternative teaching. With regard to the Italian scenario, this practice has been carried out by a wide number of non-profit cultural associations pursuing educational objectives: they have tried to establish themselves as an offsetting educational environment to be combined with scholastic traditional educational background. Nonetheless, many schools have endeavoured to move in the same direction, thus proposing alternative educational pathways based on the use of the arts. Painting, cinema, music, and performing arts have been largely used as teaching and learning instruments: on the one hand, they have been used actively in order to make young students approach the world of arts in a concrete way; on the other hand, they have also been used in an instrumental way, thus serving as a hook to attract young students and to make them learn something else through entertaining activities. Along with the increasing importance achieved by the application of these means in the educational field, the context in which learners

---

[79] First room's introductory caption, *Museum für Film und Fernsehen*, Potsdamer Platz, Berlin.

actually experience this alternative way of learning has likewise gained importance and it has become a key factor in determining the specific nature of a certain educational activity or approach (that is *formal, non-formal, informal* origins of *learning*[80]). Naturally, the arts are not the only alternative resources to apply in the educational field: mass media also play a great role as well as high technologies or other types of framing and interactive activities. Still, the artistic means represents an interesting issue to examine within the proposed dissertation. In spite of the fact that the topic is considerably vast and there could be diverse paths to be explored, as far as this research is concerned the focus remains on the arts and their potential to act as an alternative educational tool. However, since the main focus will be set on cinema, mass media will also represent a key point and a further topic to examine briefly.

The use of arts or, more generally, of *non-traditional resources* within the educational environment is actually legitimized by a Europe-wide interest and regulation dealing with the possibility of resorting to *non-formal* or *informal* education as effective alternatives to *formal* teaching. Scholars and policy-makers have elaborated reflections and instructions concerning the importance of learning non-formally and informally and they have considered this topic as being one of the most important aims to be pursued in order to achieve a knowledge-based economy in Europe. This way, using the arts, images or any alternative still plausible resource to teach and learn contents does not simply consist in a purely innovative approach to didactics: it is actually a good practice to support and develop and a common goal at European level.

---

[80] See next chapter for further examination.

I.2.1. The issue of non-formal education at European level: policies and objectives

> *"In March 2000 the European Council of Lisbon set the ambitious ten-year goal of making European Union the most dynamic, competitive, sustainable knowledge-based economy in the world. The heads of government treated not only economic and financial aspects but also highlighted that innovation and knowledge, as well as "education and training for living and working in the knowledge society" are key factors to face current and future challenges and to respond to the needs of people, of citizens and civil society"[81].*

At the dawn of the new millennium, Europe immediately perceived the need of investing in knowledge as a key resource for the development of society. Simultaneously, youth was recognised as a further resource to develop and the investment in it was at once reckoned as an investment in the enhancement and improvement of society. Since the Lisbon European Council took place in 2000, a series of actions in the education and training field have been defined, including

---

[81] Youth Unit of the Directorate "Youth, Civil Society, Communication" in the Directorate General "Education and Culture" of the European Commission and the Youth Department of the Directorate "Youth and Sport" in the Directorate General "Education, Culture and Heritage, Youth and Sport" of the Council of Europe, working paper *Pathways towards validation and recognition of education, training & learning in the youth field,* Strasbourg and Brussels, February 2004, p. 3 (http://youth-partnership-eu.coe.int/youth-partnership/documents/EKCYP/Youth_Policy/docs/Education_Training_Learning/Policy/Pathways_towards_validati.pdf).

the *Lifelong Learning Strategy*[82], the *Concrete Work Programme on Future Objectives of Education and Training Systems*[83], the *Copenhagen Process on Enhanced Cooperation in Vocational Education and Training*[84], and, last but not least, the White Paper *A New Impetus for European Youth*[85]. Apart from the above-mentioned actions, a great deal of policy initiatives and outputs in education and training have been adopted since the year 2000, thus leading to the later *Education & Training 2010*[86] and the recent *Education & Training 2020*[87] as the results of a lasting interest towards knowledge, education and youth as key factors of European policies for development. All the initiatives adopted in the field highlight "*the increasing role of lifelong and lifewide learning*"[88] and they emphasise that education "*must encompass the whole spectrum of formal, non-formal and informal learning for promoting personal fulfilment, active citizenship, social inclusion, and employability*"[89].

The interest towards the topic arose in the 50s and was formalised in the 70s, curiously at the same time as the interest towards the linking of *cinema and history* underwent a process of formalisation. The first scholar to deal with

---

[82]   http://ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm.

[83]   http://europa.eu/legislation_summaries/_education_training_youth_/_general_framework/c11049_en.htm.

[84]   http://ec.europa.eu/education/vocational-education/copenhagen_en.htm.

[85]   http://ec.europa.eu/youth/archive/whitepaper/backinfo/backinfo1_en.html.

[86]   http://eacea.ec.europa.eu/llp/projects/events/february_2008/ documents/2010.pdf.

[87]   http://europa.eu/legislation_summaries_/_education_training_youth_/_general_framework/ef0016_en.htm.

[88]   Youth Unit of the Directorate "Youth, Civil Society, Communication" in the Directorate General "Education and Culture" of the European Commission and the Youth Department of the Directorate "Youth and Sport" in the Directorate General "Education, Culture and Heritage, Youth and Sport" of the Council of Europe, working paper *Pathways towards validation and recognition of education, training & learning in the youth field,* Strasbourg and Brussels, February 2004, p. 3 http://youth-partnership-eu.coe.int/youth-partnership/documents/EKCYP/Youth_Policy/docs/Education_Training_Learning/Policy/Pathways_towards_validati.pdf).

[89]   Ibidem.

alternative ways of learning was Malcolm Knowles. In his 1950 book *Informal Adult Education: A Guide for Administrators, Leaders, and Teachers*[90], Knowles used the term *informal learning* for the very first time, thus opening a long season of reflections on alternative educational methods. Basically, Knowles' researches in the educational field were concerned with adult education: he actually endeavoured to "*develop a distinctive conceptual basis for adult education and learning via the notion of andragogy*"[91]. Malcolm Knowles first came up with the concept of "*informal education*" indeed by "*searching for a coherent and comprehensive theory of adult learning*"[92]. In theorizing informal education, Knowles emphasised

> "*the flexibility of the process, the use of experience, and the enthusiasm and commitment of participants (including the teachers!). He didn't define informal adult education, but used the term to refer to the use of informal programmes and, to some extent, the learning gained from associational or club life*"[93].

As is clear, Malcolm Knowles' contribution to the definition of the features distinguishing an informal learning environment was an important basis for further reflections and formalisations to develop. This controversial theme was challenged by Sylvia Scribner and Michael Cole in their 1973 book *Cognitive Consequences of Formal and Informal Education*[94] by reckoning to maximize the learning process. After Scribner and Cole, many scholars including Elliot Stern and Elisabeth Sommerlad[95], Michael Eraut[96], David Beckett and Paul J. Hagen[97]

---

[90] Malcolm KNOWLES, *Informal Adult Education: A Guide for Administrators, Leaders, and Teachers,* New York, Association Press. Knowles, 1950.

[91] http://www.infed.org/thinkers/et-knowl.htm.

[92] Ibidem.

[93] Ibidem.

[94] Sylvia SCRIBNER and Michael COLE, *Cognitive Consequences of Formal and Informal Education*, Science, 182, 1973.

[95] Elliot STERN and Elisabeth SOMMERLAD, *Workplace Learning, Culture and Performance*, London, Institute of Personnel and Development, 1999.

faced the topic from different perspectives, thus contributing to the achievement of a shared interest in alternative methods of teaching and learning. This spreading interest ultimately became a wider reflection at European level, which found its official starting point in 2000, within the Lisbon Council. Since then, a number of reflections and related measures have been advanced in Europe in order to define and promote different ways of learning and to recognise equal dignity and importance to the different modalities identified. European policy-makers endeavoured to summarise and rationalize all the reflections and definitions which had been previously proposed by scholars and researchers and to outline a proper definition of formal, non-formal and informal learning which could serve as a framework for European countries and citizens.

The reflection on the topic at a European level started after the UNESCO gave its contribution to the definition of what is to be considered as "non-formal" in the 1997 *International Standard Classification of Education* (ISCED). According to this classification, formal education is a kind of

> *"education provided in the system of schools, colleges, universities and other formal educational institutions that normally constitutes a continuous 'ladder' of full-time education for children and young people, generally beginning at age five to seven and continuing up to 20 or 25 years old. In some countries, the upper parts of this 'ladder' are constituted by organised programmes of joint part-time employment and part-time participation in the regular school and university system:*

---

[96]   Michael ERAUT, *"Non-formal learning, implicit learning and tacit knowledge"* in Frank COFFIELD, *The Necessity of Informal Learning*, Bristol, Policy Press, 2000.

[97]   David BECKETT and Paul J. HAGER, *Life, Work and Learning: Practice in Postmodernity*, London, Routledge, 2002.

such programmes have come to be known as the 'dual system'
or equivalent terms in these countries"[98].

On the other hand, non-formal education is described as follows:

"any organised and sustained educational activities that do not
correspond exactly to the above definition of formal education.
Non-formal education may therefore take place both within and
outside educational institutions, and cater to persons of all ages.
Depending on country contexts, it may cover educational
programmes to impart adult literacy, basic education for out-of-
school children, life-skills, work-skills, and general culture.
Non-formal education programmes do not necessarily follow the
"ladder" system, and may have differing duration"[99].

With the UNESCO definitions as a starting point, the interest towards the topic later gradually increased. The process eventually led to the European Commission 2001 *Communication on Lifelong Learning*[100] defining formal, non-formal and informal learning. According to this communication, formal learning is a kind of learning which is

"typically provided by an education or training institution,
structured (in terms of learning objectives, learning time or

---

[98]   UNESCO, International Standard Classification of Education, November 1997 (glossary)
       http://www.unesco.org/education/information/nfsunesco/doc/isced_1997.htm.

[99]   Ibidem.

[100] European Commission, *Communication from the Commission: Making a European Area of*
       Lifelong Learning a Reality, Brussels, 2001.
       http://eur-lex.europa.eu/LexUriServ/LexUrCommunication   on   Lifelong
       LearningiServ.do?uri=COM:2001:0678:FIN:EN:PDF.

learning support) and leading to certification. Formal learning is intentional from the learner's perspective[101].

The communication goes on to define non-formal education as follows:

"learning that is not provided by an education or training institution and typically does not lead to certification. It is, however, structured (in terms of learning objectives, learning time or learning support). Non-formal learning is intentional from the learner's perspective"[102].

Last but not least, a definition of informal learning is provided, thus classifying informal education as a kind of

"learning resulting from daily life activities related to work, family or leisure. It is not structured (in terms of learning objectives, learning time or learning support) and typically does not lead to certification. Informal learning may be intentional but in most cases it is non-intentional (or 'incidental' / random)"[103].

Interestingly, the EC communication highlights the intentionality of the learner as a further element to take into account. The definition provided by the UNESCO in 1997 emphasises the educational environment, whereas the EC communication shifts the attention onto the intentionality of the learner as a feature distinguishing the different approaches to the learning. In this perspective, what actually makes a particular way of learning and teaching formal, non-formal, or informal is in fact "*the direction of who controls the learning objectives and*

---

[101] Ivi, p. 32.

[102] Ivi, p. 33.

[103] Ivi, p. 32.

goals"[104]. The diverse control wielded on the learning objectives and goals eventually leads to the intentionality or non-intentionality of learners, as the following scheme visually explains:

nonFormal

Formal

Organization controls objectives

Intentional → Learning ← Incidental

Learner controls objectives

Informal
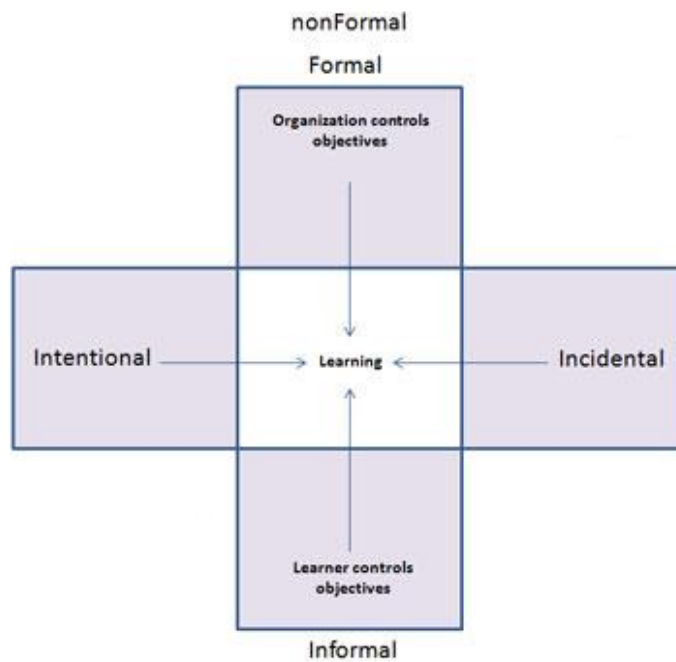
Scheme n. I [105]

Both emerging intentional learning and incidental learning essentially refer to the intent of the learning objectives. On the one hand, intentional learning is characterised by a self-directed purpose with precise objectives and goals concerning contents and ways of learning; on the other hand,

---

[104]   http://www.knowledgejump.com/learning/informal.html.

[105]   http://www.knowledgejump.com/learning/informal.html.

> *"incidental learning occurs when the learner picks up something else in the learning environment, such as the action of a model, that causes him or her to lose focus on the learning objectives or goal and focus on an unplanned learning objective*"[106].

Sure enough, despite acting as a generator of motivating and motivated training, incidental learning is often underestimated by trainers. Nevertheless, a worthwhile shift of interest towards "*the unplanned teachable or trainable moment*"[107] has recently spread into the educational field and non-formal and informal education have both gained consent and esteem.

In 2009 the European Centre for the Development of Vocational Training (CEDEFOP) published the *European Guidelines for Validating Non-formal and Informal Learning*[108]*,* thus providing an ultimate classification and definition of formal, non-formal and informal learning. Basically, these guidelines confirmed the classification provided by 2001 EC communication. In fact, here formal education is defined as a type of training approach that is provided in a structured context by well-framed institutions and which has been explicitly planned as such. As well as 2001 EC communication, the CEDEFOP also highlights the intentionality of the learner, stating that formal learning is intentional and that it finally results in a certification validating competencies and skills. Then, the CEDEFOP goes on to define non-formal learning as a kind of learning being not provided by an education or training institution and which generally does not lead to certification. However, as far as learning objectives, time and support are concerned, this is considered to be a structured way of learning. Furthermore, as well as formal education, non-formal learning is intentional from the learner's point of view. Finally, according to these guidelines, informal education is a way

---

[106]   http://www.knowledgejump.com/learning/informal.html   (reference to *Educational Psychology: A realistic approach by Good* by Jere BROPHY, New York, Holt, Rinehart, & Winston,1990).

[107]   http://www.knowledgejump.com/learning/informal.html.

[108]   CEDEFOP, *European guidelines for validating non-formal and informal learning,* Luxembourg, Office for Official Publications of European Communities, 2009.

of learning which results from daily life activities related to work, family, and leisure. Differently from formal and non-formal learning, in this case learning objectives, time and support are not structured. Eventually, informal education does not lead to certification and in most cases it is non-intentional.

As is clear, European initiatives in the fields of training and education have been numerous and they all have emphasised the increasing importance of learning throughout the life of individuals. Within this area of interest, particular care has been placed on young people, who should take part in a range of activities both in- and outside the frame of institutional learning. To make the objective concrete, the European Commission and the European Council constantly encourage the member countries to promote equal opportunities through the validation of non-formal and informal learning. As a consequence, those who work in the range of training ought to take into account that non-formal education is an essential part of a wider training process and that it must be recognised as an integrative element of both the lifelong learning process and youth policies. Italy is one of the countries involved in the recognition of non-formal learning and in the achievement of European cooperation in education and training (*Education and Training 2020*[109]). Owing to this, it pursues the four strategic objectives set out by the *Strategic Framework for European Cooperation in Education and Training*[110]. These objectives consist in:

1. *making lifelong learning and mobility a reality;*

2. *improving the quality and efficiency of education and training;*

---

[109] http://europa.eu/ legislation_summaries / education_training_youth / _general_framework /ef0016_en.htm.

[110] The Council of the European Union, *Council conclusions of May 12th, 2009 on a strategic framework for European cooperation in education and training (ET 2020),* Official Journal C 119 , 28/05/2009 P. 0002 – 0010. http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2009:119:0002:01:EN:HTMLhttp://www.cedefop.europa.eu/en/publications/17663.aspx.

3.   *promoting equity, social cohesion and active citizenship;*

4.   *enhancing creativity and innovation, including entrepreneurship, at all levels of education and training* [111].

Indicators, principles and benchmarks accompany these objectives and help citizens and authorities achieve them properly. Furthermore, "*with a view to having effective and flexible working methods for European cooperation in education and training, the framework provides for a series of work cycles up to 2020*"[112]. This is just one of the latest measures adopted with the purpose of achieving a goal on which Europe has already focused for years.

Naturally, this brief overview of the issues of formal, non-formal and informal education could be further examined; yet, as far as the proposed research is concerned, the short digression suggested should serve as a preliminary introduction to the topic and as a basis for the legitimacy of making reference to *non-formal education* as a precise conceptual device. What ultimately matters is to make the reader aware of the importance of alternative educational methods and to make him or her understand that it is not just an experimental path to be covered, but that it is part of both a well-established interest and a broad European project. In this sense, the proposed application of cinema as means of non-formal education becomes plausible. In particular, the form of a cinema season providing educational workshops and laboratories actually proves to be interesting and coherent.

---

[111]   http:// europa.eu / legislation_summaries / education_training_youth / general_framework /ef0016_en.htm.

[112]   Ibidem.

I.2.2. The arts and the media as vehicles for non-formal learning

I.2.2.1. A general overview

Up to this point, the relationships between cinema and history and the issue of non-formal education have been discussed. At this stage of the dissertation I would like to summarise and gather all the suggested remarks into a common path: the role played by the arts and the media in the educational field. As has been explained, many-sided connections between cinema and history are to be found and a Europe-wide interest towards alternative approaches to training has achieved a considerable relevance. These two lines of research allow the research to arrive at an ultimate common field consisting in the way in which cinema can be used as an educational tool within history teaching. Before moving to the analysis of this specific issue, some preliminary remarks should be outlined.

With regard to this brief introduction concerning the way the arts and the media can be applied to teaching and learning, the reader should keep in mind that a series of artistic forms along with the modern mass media can actually be turned into educational devices. As has been already pointed out in the previous chapters of this work, artistic devices as well as modern media have a lot to do with images and sounds and they have the ability to establish a sympathetic relationship respectively with their spectators and their audience. This is a key feature that surely makes these means successful and effective in the approach to young people. Nowadays teachers and trainers constantly perceive the need of a renewal

of didactical techniques and supports and this is particularly due to the increasing importance held by the media and images in contemporary society. At present, in the current social environment, all expressive languages can actually have a double function, that is an *artistic function* and a *media function.* A strong opposition between the arts and the media would be misleading, whereas a double-level interpretation of expressive languages, including for instance cinema and photography, helps face the issue properly. In this sense, cinema acts both as an artistic means and as a powerful vehicle for media communication. Not only cinema or photography, but a number of artistic works deal with the same raw materials which media are made of: basically, images, sounds, and forms. The arts and the media build up two dimensions, which are ultimately two sides of the same coin in many cases: in the society of images and communication, a strong distinction between knowledge fields has by this time vanished, thus allowing an osmotic relationship between them to develop. However, sometimes the arts and the media are conceived as separated fields and this causes controversy and leads to incorrect approaches. At this point though a question arises spontaneously: why not use young people's attraction and addiction to images, sounds and forms in order to make them approach *different topics* which they can explore by using a code system they know well? Clearly, these *different topics* could cover diverse areas and pursue different objectives, but can also act to make people realise that approaching the media often implies approaching the arts and the other way round, and that a number of further subjects and issues can be faced while analysing any expressive languages.

The media as communicative languages have been broadly used in the educational field in recent times. TV documentaries, cultural features, e-learning platforms, newspapers and radio news: a wide range of means has been applied in schools in order to make students approach information and local news by using alternative tools to books. This approach has been seen as a way of bringing students closer to daily communication devices, thus capturing their interest in a more effective way than providing them with traditional sources. Also, it has been conceived as a way of teaching them how they should approach these wide means in a critical and detached way (a topic that ultimately has connections with the so-

called *Media Education*[113]). More seldom traditional artistic forms have been at the heart of similar processes and, when they have been applied to the educational field, teachers have sometimes treated them in an inappropriate way. Still, the arts do have great potential, both as subjects in themselves and as an instrument for learning other things. This potential is due to the arts' flair for conveying emotions, stories, thoughts and – why not – instructions. Therefore, it becomes plausible to use the experiences both teachers and students have collected in- or outside the school syllabus towards mass media in order to bring students closer to the arts and to make them understand that a strong separation between the two fields of knowledge is not to be expected within contemporary artistic languages. This process establishes a double-level relationship between the arts and the students: on the one hand, it implies a wish to introduce them to students as subjects; on the other hand, it means turning them into instruments that can make students learn something else voluntarily or unintentionally, and eventually in an engaging way (which ultimately means connecting their artistic function to their media function). These are eventually the key factors owned by the arts and used by them in the application to training.

Naturally, this is a controversial issue which unavoidably unveils another side of the medal. Despite their great educational potential, not only do the arts and the media teach a series of contents, but they can also mould people's mentalities and perspectives on what they convey and teach. In this sense, using the arts and the media in the school curriculum in an appropriate way implies a measured critical detachment from them. In addition, it implies a good grasp of these alternative means and the awareness that they are both instruments and separate subjects. As a consequence, teachers or trainers who would like to resort to the arts or the media as alternative educational tools should bear in mind that they cannot be simply inserted in class, but they should be also introduced as self-sufficient subjects with own codes that must be taken into account while using them as instruments. This is particularly important because it allows both teachers

---

[113] Media Education consists in an educational and didactical activity that aims to develop a critical approach to information and a critical comprehension of media's nature, categories, and functions among young people.

and students to approach in full awareness the artistic device they use as an instrument, thus avoiding trivializing the arts or dropping them to a simple entertaining digression.

The arts can be approached in many different ways in the educational field. In particular, within a *continuum* of possible approaches, two opposing poles can be identified, that is a *practical approach* versus a *critical approach*[114]. The *practical approach* consists in the approach which is supported, for instance, by the Italian non-profit cultural associations *Gulliver*[115] and *Settimo Binario*[116], or even by several museums and cultural institutions providing educational activities or laboratories (for instance Rovereto's *MART*[117] or *La Biennale*[118], Venice). A detailed examination of *Gulliver*'s and *Settimo Binario*'s activities will

---

[114] The suggestion of these two poles is grounded on the field experience gained by the association *Settimo Binario,* Mestre. As will be explained at a next stage of this dissertation*, Settimo Binario's* staff has actually discovered these approaches to represent the main alternatives proposed within the educational environment.

[115] http://www.gullivertv.org/.

[116] http://www.settimobinario.it/.

[117] Rovereto's *MART* organises a number of educational activities, including workshops for adults and families, laboratories for schools and teachers, training courses, guided tours, and special projects. Interestingly, the museum has an Education Department, whose main activity is aimed to encourage children and adults to explore the creative process used in making art and become more responsive to the forms it takes. As far as laboratories and educational activities for schools are concerned, Rovereto's *MART* is now promoting a project called *Progetto Scuola-Museo 2012-2013,* including a wide range of proposals and even providing visits and workshops in English, German and Zimbar. For further information, see: http://www.mart.trento.it/educazione.

[118] *La Biennale* organises a wide range of educational activities, including special initiatives for schools, guided visits and activities for visitors, educational proposals for families, training days, and multidisciplinary programmes. These initiatives are led by operators who are selected and trained by *La Biennale* itself and have an open and interactive nature. As far as the latest 13th International Architecture Exhibition and the International Music and Theatre Festivals are concerned, the Educational programme has set goals that can make Venice and its territory a true capital of this important area of cultural activity. For further details, see: http://www.labiennalechannel.org/locator.cfm?PageID=8.

be provided in the next chapter; it should be sufficient now to point out that they respectively use theatre and audiovisuals to teach foreign languages in the first case, and cinematographic techniques in the second. Their experiences are characterised by an active practical approach to the subject, which implies involving students in a number of activities and performances that are borrowed from theatre and cinema. This is also what *Centro Culturale Candiani*[119] actually does within its didactical laboratories dealing with computer technologies and painting. However, within this cultural centre other experiences have been made, especially with regard to cinema: this is the case of some cinema seasons that have been planned for students and which have been based on what I have previously defined as a *critical approach*. By *critical* I do not mean that students face activities passively or they are simply required to watch the movie and express some critical opinions about it. On the contrary, although they are not involved in concrete activities based on artistic techniques, they are supposed to approach the arts (in the specific suggested example, cinema) from a theoretical point of view, which ultimately leads to the development of reflections on the way a specific form of arts has made them understand further contents or implications. Even if the critical approach does not imply that students should experience artistic techniques practically, in order to take part in a critical activity properly, students should be provided with sufficient theoretical training dealing with the artistic form they will face. Yet, as has been already said, teachers are often unprepared to do so. Therefore, what finally emerges is that a *practical approach* can effectively work on two levels: it makes students aware of the complexity and the articulation of certain artistic languages, thus making them understand the reasons for some choices and allowing them to connect these choices to particular content references *"through the arts"*. On the other hand, a *critical approach* also stimulates students' reflections on the work of arts they examine and on the related content concerns, but the approach remains on the surface since they do not have the chance to dip into the inner logic of the subject.

---

[119] http://candiani.comune.venezia.it/flex/cm/pages/ServeBLOB.php/ L/IT/IDPagina/1.

The issue of the way the arts and the media can be turned into educational tools is clearly complex. As has been explained, different approaches can be adopted and different objectives can be pursued. The application of mass media in the school range has been broadly tested and we know it by own experience. Everyone has faced newspaper articles, TV chronicles or e-learning sources at least once during his or her student career. On the contrary, the arts seem to occupy a more experimental position. However, the potentialities of the arts are priceless sources to count on because they fulfil the double objective of teaching *the arts* and teaching *through the arts*. Naturally, as a meeting point between mass media and art, cinema encloses variegated and challenging capabilities. After an examination of the reference examples quoted above (*Gulliver*, *Settimo Binario*, and *Centro Culturale Candiani*) and an overview of the experiences collected by *Gruppo Alcuni* and *Cineteca di Bologna*[120], the focus will be in fact set on cinema and its ability to serve as an educational tool.

---

[120] http://www.cinetecadibologna.it/studiare.

I.2.2.2. Concrete examples: *Gulliver ASDC*, Treviso, *Gruppo Alcuni*,

Treviso, *Settimo Binario*, Mestre, *Centro Culturale Candiani*,

Mestre, and *Cineteca di Bologna*

Although the focus of my research is basically set on cinema, an overall introduction to a more general framework dealing with the arts and the mass media was required. Within this introduction, three concrete examples have been mentioned: the non-profit cultural associations *Gulliver* and *Settimo Binario,* and *Candiani* cultural centre. In addition, a brief overview of *Gruppo Alcuni* and *Cineteca di Bologna*'s educational activities will be provided here. Essentially, the examination of these examples is due to their interest in the educational dimension and their application of diverse forms of arts in it. Therefore, their experience will serve as a reference point to base on in order to develop my own project and, on the other hand, as further examples and witnesses of a real and shared interest in the cause I am supporting. A further reason for the choice of these case study examples is their relevance to the local territorial scenario: they all give an important contribution to education outside the school ground within the Italian regions of Veneto and Emilia-Romagna.

Among these associations and institutions, the one I know better is the non-profit cultural association *Gulliver*. The reason for my knowledge of this association is my active cooperation with it as a volunteer. *Gulliver* was founded in 2001 by a group of parents and teachers with the objective of promoting the knowledge of the European cultures and languages among children and teen-agers through *non-formal* educational activities. Within this aim, *Gulliver* has put the European policies dealing with *non-formal education* into practice. It was exactly this attention to European projects, polices and objectives in the educational and

training field that made me discover non-formal learning and develop my interest in it. Basically, *Gulliver* tries to teach foreign languages (especially English) to young people through alternative *non-formal* methods, including performing arts. As *Gulliver*'s Representative Laura Negroni says,

> *"it is well known that it is easier to learn a foreign language when you are a child, that is why we promote the early teaching of English to children from the age of 3 with a "playful" approach. We also organise afternoon Drama and conversation classes for older kids and teenagers. The concept is 'learning by doing and having fun' "[121].*

Again, in order to make young students approach foreign languages, *Gulliver* plans yearly summer camps. These are essentially camps in town or abroad, which take place during summer and which are handled by native tutors. These camps cater mainly to children and young people aged 5-16 and provide them with the opportunity to develop their linguistic skills while having fun. Furthermore, and more specifically, the camps combine English training with performing arts, including drama, dancing and singing. It is by doing this that *Gulliver* turns the arts into educational tools. This way, children and teen-agers approach the language in an entertaining way, thus simultaneously experiencing performing arts. Since the age range includes also very young children, the approach to both subjects highlights a huge playing and interactive component rather than aiming to teach them performing techniques professionally and linguistic rules academically. All in all, this approach ultimately proves to be effective: young people enjoy the provided activities and learn languages without realising that they are actually experiencing a training process. It must be said that *Gulliver* does not deal with cinema as a means of non-formal teaching; yet, its experiences and activities in the performing arts have inspired me and motivated me to lead the project I am working on. Within *Gulliver* I have had the chance to get in touch with concrete non-formal activities based on the interaction between arts and

---

[121] http://www.gullivertv.org (my translation).

training and I had insight concerning the way I could apply this store of knowledge to another field and a different age range.

Gulliver also tries to cooperate with other European associations and institutions on shared projects. With particular regard to the activities involving the performing arts and the teaching of foreign languages, the association bases its activities also on the experience of the *Theatre in Education Company Interacting*[122]*,* whose motto is no accident "*laugh while you learn*". The *Interacting Company* started in 1986 to provide language teaching with a theatre in education service. It is based in Madrid, but it is actually active in all Europe and it cooperates with governmental organizations (including the British Council) as well as schools, universities or teacher associations. *Interacting*'s main objective is to promote quality and innovation in education, starting from the strong belief that "*learning should be a living and dynamic process where motivation is the key to success*"[123]. According to the company's principles, participation and interaction are fundamental tools which allow fast and good learning, and the key process to build and improve skills consists in the combination of action, evaluation and replay. *Interacting* places a particular interest in theatre as an instrument to apply to the teaching of foreign languages and its staff steadily endeavour to narrow the gap between the stage and the classroom, thus managing to overcome any barrier in communication and learning. The activities planned by the company are accessible and entertaining and this ultimately makes them so successful. *Interacting* also uses technology and tries to combine it with theatre by creating the *moodle vle,* which hosts a web community and virtual activities. As *Gulliver*, *Interacting*'s activity also puts European policies into practice: the courses are generally published on the database of the Lifelong Learning Programme, which testifies to its engagement into the European policy framework.

Gruppo Alcuni is a further operator handling educational and cultural issues in the field of audiovisuals. Based in Treviso, the group has both a double

---

[122]   http://www.interacting.info/.

[123]   http://www.interacting.info/contact_who.html.

thematic vocation and a double legal status. On the one hand, an association called *Gli Alcuni* is incorporated; this embodies both the so-called *Parco degli Alberi Parlanti* (*Villa Margherita*) and the so-called *Teatro Stabile di Innovazione per l'Infanzia e la Gioventù*. Please, note that the status of *Teatro Stabile di Innovazione per l'Infanzia e la Gioventù* was granted by *Ministero per i Beni e le Attività Culturali* (Ministry of Cultural Heritage and Activities) in 2005 and this has contributed to the achievement of *Gruppo Alcuni* not only at a local level, but also on a national scale. As an association, *Gruppo Alcuni* develops a series of cultural proposals within the locality, both for schools and the citizenry. On the other hand, besides the associative vocation, the company *Gruppo Alcuni Srl* is included; this particular branch of the group deals with the production of cartoons and short films. Importantly, *Gruppo Alcuni Srl* is

> *"one of the leading companies in the Italian and European animation production sector. It creates fun, high quality and educational animated cartoons. The series are produced with RAI FICTION and broadcast in Italy on RAI 2, RAI YOYO and RAI GULP with excellent share results. The cartoons produced by Gruppo Alcuni are original and completely non-violent. They promote positive values and, through each of the characteristics mentioned below, help children and youngsters to develop the most diverse of skills: friendship, solidarity, cohesion within a group, critical sense and observation skills, ecological conscience, self-awareness and awareness of one's own potential, search for authenticity, attempt to solve problems"[124].*

A very interesting and challenging initiative promoted by the group is the international TV project *Ciak Junior*. This initiative is addressed to 10-15-year-old children and aims to introduce them to the language of audiovisuals. The greatest point of interest is that the TV project "*encompasses both the making and broadcasting of short films written by children and produced by the TV networks*

---

[124] http://www.alcuni.it/index.php?home-it.

of participating countries"[125]. As architect Valentina Tomio explained to me during our interview, *Gruppo Alcuni* takes special care of the local territory in which it is based. This is in fact the reason for promoting a wide range of high quality activities for the citizens of the local area. Particular attention is given to young people, who are offered the chance to join stimulating and training initiatives, both in the field of audiovisuals and in the one of theatre. In particular, *Gruppo Alcuni'*s current overall educational proposal consists of four thematic paths for 11-14-year-old students and a theatre season both for 11-14-year-old and 13-18-year-old students. As far as the first type of proposal is concerned, the four paths mentioned consist of a scientific educational proposal entitled *Alla scoperta dei 4 elementi (Discovering the 4 Elements),* two multimedia activities on pre-cinema, and a creative path called *Le Macchine di Leonardo (Leonardo's Machines).* As for the theatre season, different authors and topics are investigated: from Galileo to Shakespeare, from Auschwitz to environmental sustainability. A very interesting point is that *Gruppo Alcuni* also promotes thematic cinema seasons including the ones organised with the association *Panecinema*[126] based on culinary *leitmotivs*.

The other two examples I would like to mention are *Settimo Binario* and *Centro Culturale Candiani*, both based in Mestre. *Settimo Binario* is a non-profit cultural association that deals with the promotion and the production of audiovisuals. It was stated in 2005 by a group of students and cinemagoers and it has gradually developed by working on several projects. According to its board, not only are audiovisuals forms of art, but they are also didactical instruments and vehicles for social promotion. *Settimo Binario*'s activities include the production of audiovisuals as well as the planning of cinema seasons and retrospectives. One of its strength points is the team work: the board and the members share ideas, opinions and viewpoints and every product or initiative which the association creates is the result of a mutual exchange. As the associative charter[127] highlights, the association aims to act as a vehicle for cultural promotion within the

---

[125] http://www.alcuni.it/index.php?about-ciak-junior-1.

[126] Further information at http://www.panecinema.it/associazione.htm.

[127] http://www.settimobinario.it/download/StatutoAssociativo.pdf.

production and the diffusion of audiovisuals. In this perspective, audiovisuals are conceived as autonomous forms of art and as a discipline with own codes, but also as preparatory texts that contribute to the diffusion of general culture, thus serving also as educational tools. This is exactly the same perspective which I have adopted throughout my research: both a double-level approach and a double-level function assigned to audiovisuals, especially in the movie form. I personally met some representatives of the board and I had the opportunity to talk in particular to Cecilia Irene Massaggia, the President, and Silvia Colognato, her Deputy. Naturally, it was really interesting to talk to them, to question them about their projects and purposes, and to collect their remarks concerning the experiences they have had within the educational field. What drew my attention most was their strong motivation towards what I defined above as a *practical approach*. They acknowledged that cinema, or more generally audiovisuals, could be used as instruments, but they also admitted that this could be risky. In fact, they have often happened to meet teachers who approached audiovisuals as instruments with no preliminary knowledge of their own properties and expressive codes. Those teachers actually used audiovisuals in a misleading way, thus making them fairly meaningless. Also, even when they led activities or laboratories on their own, Cecilia and Silvia noticed that a mere *critical approach* is often not sufficient. As a consequence, even when the focus of the proposed activities is not teaching cinematographic techniques, still conveying further reflections on culture and social concerns, they prefer the *practical* approach to the *critical* one. This is what they made within projects including *Identità*[128] and *Il Cinemino*[129]. In the first case, for example, the idea of introducing audiovisuals at school emerged from the need to make students aware of the Holocaust-related historical and social concerns. The project was activated at *Istituto Comprensivo Arturo Martini*, based in Peseggia, Venice, and it ultimately achieved the objective of making students develop reflections on the theme of the loss of identity by making them produce a short movie entitled *Dentro Chiara Dentro*. The starting point was represented by some oral witnesses dealing with the Holocaust, which the students made use of in

---

[128]   http://www.settimobinario.it/sezione.php?pag=att&sub=arch&id=15.

[129]   http://www.settimobinario.it/sezione.php?pag=att&sub=arch&id=16.

order to write a storyboard on which they finally developed the short film. The other project I mentioned, *Il Cinemino*, lasted for an entire school year and was activated at the middle school *Enrico Fermi* in Zelarino, Venice. Again, the project led to the shooting of six short movies made by the students themselves. This time the lead line was the International Convention on Youth Rights, translated in the audiovisual form. These examples should make the reader understand that historical, cultural, and social issues can be conveyed by cinema also by approaching cinema actively when making it. Sure enough, by putting themselves in the director's shoes, students can experience the complexity of filmic production in person, thus gaining a different kind of awareness than that they could gain by approaching a film just critically.

Centro Culturale Candiani is another example worth mentioning. The activities undertaken by this cultural centre in the educational field regard both cinema and other forms of art or media. Interestingly, the centre's approach to cinema in this field is different from the approach it has to other artistic forms used as educational tools. As far as purely educational activities dealing with cinema are concerned, the centre video library has backed some cinema seasons or retrospectives dealing with historical or social concerns. Cristina Morello, one of the members of the video library staff whom I personally interviewed, organised some screenings concerning the theme of war and led the related following debate among students some years ago. This is essentially the tone that has characterised *Candiani*'s educational activities in the field of cinema in recent times. Naturally, the cultural centre promotes a number of activities in the field that also includes concrete opportunities for students to face cinema practically. However, as far as cinema as a precise means to teach historical or cultural issues is called into question, *Candiani*'s approach proves to be more *critical* rather than *practical.* On the other hand, the activities the centre has carried out with regard to other artistic forms do imply a *practical* approach that ultimately leads to laboratorial activities. This is the case, for example, of the laboratory called *"videoludico"*, a laboratory which aims to bring young students closer to the language of video games by contextualising them in the school's educational dimension. The *leitmotiv* of the activities organised within these labs is to place students in the protagonist's

position, thus making them use videogames and multimedia sources actively. This way, students are trained to use technologies safely and properly and to understand that they should not allow technologies to play a protagonist role. These laboratories are moderated by Silvia Fabris and they are generally designed for young students aged 10-13. Silvia Fabris also organises the "*ludomedialab*" that is a didactical laboratory for young students aged 11-13. Within this type of laboratories, students are actively involved in the trial of new educational opportunities by using computers and multimedia technologies creatively. The didactical proposals provided by these labs have the objective of combining multimedia languages with contemporary artistic paths. Apart from technologies, the centre also happens to use painting within the educational laboratories: this is the case, for example, the laboratory activities organised in the margin of the exhibition called "*Matite in Viaggio",* a collection of travel carnet from all over the world. In this case, the activities organised in the labs were carried out with watercolour painting.

Last but not least, *Cineteca di Bologna* also handles educational activities which particularly have to do with cinema and audiovisuals. As *Settimo Binario, Cineteca di Bologna* likewise involves children, teen-agers and university students in practical laboratorial activities, but it also organises activities that are based more on films' theoretical in-depth examination. Basically, *Cineteca di Bologna*'s aim is to work on images and teach young people how to approach them. These educational activities are part of a project called "*Schermi e Lavagne*" and they are made possible also thanks to the priceless collaboration of important partners including *MAMbo*[130]*, SalaBorsaRagazzi Library*[131], and *BolognaFiere*[132]. In addition, the project is supported by both the City Council of Bologna, the provincial administration and the University of Bologna. One of the most interesting features of the educational activities set forth by this film library is that they cover both the *practical* and the *critical* approaches. Interestingly, these two paths are not covered separately: by providing students with the knowledge of the

---

[130]   Further information at http://www.mambo-bologna.org/.

[131]   Further information at http://www.bibliotecasalaborsa.it/ragazzi/.

[132]   Further information at http://www.bolognafiere.it/.

fundamental instruments of cinematographic language's analysis, theoretical remarks become meaningful and practical activities gain sense.

Gulliver, Settimo Binario, *Gruppo Alcuni*, *Centro Culturale Candiani,* and *Cineteca di Bologna* are only five examples of the way different forms of arts, mass media and technologies can be placed in the educational field effectively. Since they are based on the local territory and their activities present interesting features to be analysed and taken as a model, I found it interesting to provide the reader with a brief overview of their commitments. In particular, *Settimo Binario, Gulliver* and *Gruppo Alcuni* will be brought back to the readers' attention at a further stage of this research since I will hypothesise that my proposal of a cinema season providing educational workshops and laboratories would be fulfilled by them.

I.2.3. A focus on cinema: how could it be turned into a non-formal educational means?

> *"Cinema, history, education: three apparently heterogeneous words among which it is possible to establish a considerable variety of links as well as misunderstandings"*[133].

Dealing with cinema as an educational tool to be applied to historical issues implies facing three key topics: *cinema, history* and *education*. Basically, to call education into question means analysing a further implication of the relationship between cinema and history: a further aspect which deals on the one hand with films as a means to teach history, and with history as a didactical practice, on the other. Despite being a different matter from traditional studies and researches, films are "*useful instruments that can bring about suggestions. And suggestions are a dreadful training practice which is able to involve both the emotional and the cognitive spheres*"[134].

The relationship between cinema and history on the one hand, and that of history with education and school syllabus on the other, become even more complex when blended together. Ultimately, the encounter among cinema, history and school leads to a *crossroads* where diverse knowledge forms and different institutions meet and which essentially represents "*an experimental territory rather than storage of strengthened experiences*"[135]. In fact, as was broadly

---

[133] Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991, p. xiv (my translation).

[134] Gianfranco Miro GORI, *Insegna col cinema: guida al film storico*, Roma, Studium, 1993, p. 10 (my translation).

[135] Ivi, p. xviii (my translation).

discussed in the first chapter of this dissertation, the complexity of the relationship between cinema and history implies the intervention of different disciplines that place themselves *in cinema* or carry out reflections *about cinema*. As Francesco Casetti explains in his book *Teorie del cinema 1945-1990*[136], cinema has to do with psychology, sociology, semiotics, psychoanalysis, politics and ideologies, cultures, arts and thoughts, and, last but not least, *history*. This is a crucial remark to recall because all these subjects and their interactions with cinema eventually turn films into influential educational tools. It is this very blend of ingredients that allows films to work as challenging educational sources since it allows them to provide the viewer with a wide range of inputs and suggestions at the same time.

The application of cinema in the school syllabus has been carried out for years: teachers have broadly resorted to films as integrative sources to combine with their theoretical lessons, both in history and with regard to other subjects. It is important to note that didactics must not be intended as a simple spreading of the knowledge which has been previously elaborated somewhere else. Yet, didactics should be conceived as a social praxis which is subjected to a constant intense and rapid transformation process, whose complexity is easily recognisable. One of the most important features that characterises this complexity is the teachers' resort to a wide range of media to use during their lessons. It is within this very process that filmic documentation has found its place in didactics. Cinema first entered the educational field during the 60s, initially representing an experimental path. Since its very entry in schools, cinema has served as a source for historical subjects and issues, but it has quickly become a useful tool to apply to other subjects, including geography, arts, or foreign languages. The first application of films in schools was made through the form of the discussion after the screening within the school context. This practice has become very popular especially amongst history teachers and it has recently undergone a formalisation process which has led to a more precise definition of objectives and methods.

---

[136] Francesco CASETTI, *Teorie del cinema: 1945-1990,* 5. ed., Milano, Bompiani, 2000.

Focusing on the Italian environment, as Fabio Masala points out in his 1986 book *Cinema e insegnamento della storia*[137], it was particularly during the 80s that the Italian educational system underwent a meaningful transformation process which aimed at investing in new techniques and approaches in school curriculums and training methods. In particular, Masala's research and remarks highlight the role played by cinema as an alternative and innovative educational tool to teach history at school, especially from the 80s. A key point in his research consists in underlining the importance of a *multi- and interdisciplinary* approach to teach and learn history and, more generally, traditional subjects. Within this reflection, he attributes a relevant role to cinema by reckoning that, despite Godard's statement "*cinema is cinema*"[138], cinema is actually something more: "*surely,* [it is] *a phenomenon that hits or even influences our conception of the world and our private or public lives*"[139]. The peculiar ability of cinema – and more generally of arts and media – to come closer to students and serve as effective educational tools was recognised also by Marc Ferro:

> *"questions aroused by films, relating suggested answers, and films' essence itself set up a knowledge that is recorded better than the traditional knowledge because, in a sense, it corresponds to some needs and reactions; this knowledge has itself the nature of personal experiences"* [140].

During the 80s, more specifically in 1985, the first true attempts to insert cinema in schools emerged in Italy. In particular, as Cristina Morello reminds us in her master's thesis entitled *Cinema e didattica in una realtà urbana: l'esempio di*

---

[137]   Fabio MASALA, *Cinema e insegnamento della storia,* Cagliari, Editrice Dattena, 1986.

[138]   Jean-Luc GODARD, *Il cinema è cinema*, Milano, Garzanti, 1971.

[139]   Fabio MASALA, *Cinema e insegnamento della storia,* Cagliari, Editrice Dattena, 1986, p 21 (my translation).

[140]   Marc FERRO, *Analyse de film anlyse de sociétés. Une source nouvelle pour l'histoire*, Paris, Hachette, 1975, p. 57 (my translation).

Mestre (2002-2009)[141], a subject called *educazione all'immagine* (*image education*) was placed in Italian elementary schools. Cristina Morello quotes Michele Gottardi's book *Oltre il Giardino*[142] to explain that

> *"programmes refer to activities aimed to achieve expressive and communicative competences. It is acknowledged that the cinematographic subject has a value, but this value appears to be mainly localised to the ability to translate its own experience in a message, without making references to* [the need of] *basic literacy or image language's decoding"*[143].

The interest towards inserting cinema in schools continued to develop and it reached its peak in the late 90s, when a *National Plan on the Promotion of the Cinematographic and Audiovisual Language*[144] was set forth. Thanks to this plan, a more systematic approach to the placement of cinema in schools was made possible, both at national and local level. The plan opened a path for cinema in schools and allowed *media education* to settle in the institutional field. Anyway, the placement of cinema in the school syllabus was interpreted as a placement of a new subject to be studied. Cinema's both instrumental and autonomous application in schools gradually started to develop afterwards.

Having informed the reader about the fact that cinema has already been used in Italian schools, the reader him/herself could wonder now about the actual originality of the project I am presenting. The employment of cinema in the

---

[141] Cristina MORELLO, Master's Degree Thesis *Cinema e didattica in una realtà urbana: l'esempio di Mestre (2002-2009),* Università Ca' Foscari di Venezia, 2008/2009.

[142] Michele GOTTARDI, *Oltre il giardino: riflessioni tra il cinema e la realtà,* Venezia, Cafoscarina, 2007.

[143] Ivi, pp.45-6 (my translation).

[144] *Piano nazionale per la promozione della didattica del linguaggio cinematografico e audiovisivo nella scuola*, 1999. For further examination, see Michela COSTANTINO, *Educare al film. Il Piano nazionale per la promozione della didattica del linguaggio cinematografico e audiovisivo nella scuola*, Milano, FrancoAngeli, 2005.

school syllabus is no news: therefore, what can ultimately hold innovation within this practice is the way it is approached. The approach I am proposing is in fact different from the traditional one. Generally, teachers provide their students with a single screening or with a short series of films, but these activities are not based on a wider "strategic plan". Let's focus on the use of films within the teaching of history, which is the ultimate focus of this research. Unfortunately, in most cases, movies are neither perceived nor presented in all their complexity and they are often mistaken for entertainment, easy ways to get depictions of the historical issue they deal with. Due to the superficiality with which many trainers face the placement of cinema in class, students are not provided with sufficient theoretical and technical instructions to approach movies in an appropriate way. Consequently, both practical and critical approaches fail: students are mainly required to watch movies and to discuss after-screening impressions, but their remarks generally deal with personal thoughts or spontaneous opinions that show a lack of knowledge about the means they are dealing with. Within this scenario, the proposal of a cinema season providing educational activities, workshops, and laboratories − rather than a short series of screenings − becomes interesting and shows elements of innovation. This solution allows both teachers and students to connect with cinema in a profound way, to learn more about cinematographic techniques and language, and, finally yet importantly, to discover that cinema is not exactly a mirror of reality: therefore, the use of it as a vehicle for depicting actual historical events should be reconsidered.

My proposal is grounded in the strong belief that the diffusion of new types of communication means and technologies could be combined with a rediscovery of arts, and more specifically of the artistic yet technological products called films. As well as the approach to cinema's placement in schools ought to be reviewed, even the role of teachers should be reshaped: after having been the main leaders of the discussion and the main sources of information, teachers have become sorts of "*mediators*"[145], a role which they should further develop in order

---

[145] Nicholas PRONAY, "Televisione in classe per insegnare la storia", in: *Il nuovo spettatore*, 3, 1981, p. 15 (my translation).

to grant students greater autonomy and to feed their critical sense and interactive skills. The need for a new approach to these alternative educational sources and media also implies alternative ways of conducting lessons and eventually leads to the laboratorial dimension. Anyway,

> *"the expression 'laboratory' should remind us that there is a gap between the multimedia acquired at school and the variety of communication forms that coexist in our society. As a matter of fact, schools introduce media in a protected and embedded environment, thus putting them through the school's own rules. One of the main rules in this environment actually consists in the fact that every discourse or information proposed in schools places itself on a double level: on the one hand the informative content out-and-out, and on the other hand the reflection on the way this content is conveyed and learnt. In this sense, one can argue that 'multimedia' become effective in didactics as far as schools develop an own ability at running all media through this double regime"[146].*

Sure enough, the historical interpretation of movies goes through different cinematographic analysis levels: first of all, the "*physical reality*"[147] consisting in the pro-filmic; secondly, the complex "*system of expression rules*"[148] that actually corresponds to what Sorlin calls *visible*: "*what the image producers endeavour to capture from an era in order to convey it, and what spectators accept with no surprise*"[149]; and lastly, the "*semantic level*"[150], which ultimately allows one to

---

[146] Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991, p. 174 (my translation).

[147] Ivi, p. 125 (my translation).

[148] Ibidem (my translation).

[149] Pierre SORLIN, "Il Visibile" in Gianfranco Miro GORI, *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994, p. 277 (my translation).

[150] Ibidem (my translation).

talk about a "*cinematographic collective image*"[151] that consists in a wide range of symbols with an own coherence and a connection to the cultural environment.

To make cinema acquire an educational relevance in the school syllabus and to go beyond the mere discussion-after-screening modality, two main conditions must be met: firstly, schools must encourage the use of cinema and conceive it as a *language* with its own peculiarities; secondly, they should equip themselves technically to screen movies in an appropriate way, thus allowing students to rewind the film, select scenes, flip through the film and possibly reassemble its many parts; and ultimately allowing them to experience the viewing in the correct conditions and with the proper instruments. This way, teachers can stimulate students' attention and interest in reflecting not only on the movie as a final product, but also on the way it was conceived from inside. In addition, to approach students through media means approaching them through those communication forms which are generally part of their daily life. This allows teachers to hold their attention on the one hand, and it allows them to make students develop reflections in a more effective way on the other. As Tony Schwartz states,

> *"the information which young people benefit from are the top source a trainer can actually use; yet, he or she has to know how to use them properly (...) Teachers can make students aware of what they already know and of the meaning of the information they daily collect from their own environment; ultimately, they make them use this store of knowledge to enrich their own personal and social growth"[152].*

As far as cinema and audiovisuals find their place in schools, traditional didactical sources including books and oral explanations assume a different role. Similarly, also the sequential order in which historical matters are generally analysed and

---

[151]   Ibidem (my translation).

[152]   Tony SCHWARTZ, *The responding Chord*, New York, Anchor, 1974, p. 116 (my translation).

taught can be reviewed, thus becoming more flexible. The *leitmotiv* of this new approach is *interaction*: students have to deal with an appealing instrument they know well and which they approach willingly, so their role in class is no longer passive and they become active part of the discourse. Since these "*new sources are simultaneously more immediate and differently mediated with respect to written sources*"[153], students – as well as teachers – can go through films, rewind them, and then reassemble their many parts, and these operations make their approach to the historical contents more challenging and fresh. Moreover, audiovisuals provide students with images and sounds which enrich what they could just read in books. However, this could be misleading in a sense because students, as spectators, are influenced by what has been prepared for them and, as a consequence, their point of view on events, customs and historical environments may not be neutral. Nevertheless, it is indeed this peculiarity that allows students to develop and test their critical sense and define a personal point of view. Naturally, this process becomes concretely coherent when cinema, books and other historical sources are combined: the use of an only source could be biased in any case.

The way cinema and, more generally, audiovisuals are approached in the school curriculum is not unequivocal. Sure enough, a film can be proposed in class in many different ways: it could be brought to students' attention as a complementary source to combine with other sources, or it could be presented as a piece of entertainment to insert in school programmes in order to lighten the complexity of traditional teaching methods; on the other hand, films can be screened as a whole or just some parts of them can be chosen for specific purposes. Anyway, all things considered, all approaches can be gathered into a common research line dealing with *semiotics*[154]. When films are used in school to teach history, they cannot be simplistically seen as a *time machine*, but they should be translated through semiotics' own codes, whose knowledge is an unavoidable assumption to decode the film and to understand the information it

---

[153] Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991, p. 187 (my translation)

[154] For further details: Ivi, p. 180.

provides. In this sense, students must not be simply brought before a screening and then questioned about personal impressions, but they must be instructed about the peculiarities of the cinematographic language. Owing to this, the first stage in introducing cinema and audiovisual in schools is to train both teachers and students about this subject. This is an inescapable basis to allow a correct approach to be adopted. As a matter of fact, practical experiments can fail in the case of unawareness and/or inadequate preparation on the part of both teachers and students. This is an important issue to take into account: not only students, but also teachers should be trained and should become familiar with the cinematographic and audiovisual language in order to use cinema and audiovisuals as effective educational tools.

After having been introduced in schools in a very spontaneous and non-keynote way, films have established themselves as stimulating alternative educational tools. Be they witnesses of their time or be they historical reconstructions, they have been willingly introduced in a wider framework of historical sources with which teachers have provided their students. This has implied the overcoming of a naive vision of films as traces of the past and stimulated the resort to critical mediations that allow an appropriate comprehension of films as historical sources. As Ortoleva argues,

> *"the mise-en-scène of the past through the past itself and the*
> *evocative power of cinema can help spur curiosity rather than*
> *provide ready-made answers; in addition, it can help prompt us*
> *to the examination rather than show us the past as it was"[155].*

All things considered, multimedia didactics is simultaneously didactics *of* multimedia, didactics *through* multimedia means, and, in a sense, even didactics *against* the means of multimedia. This threefold approach eventually implies a critical interpretation of our relationship with audiovisuals, multimedia, and, more specifically, cinema. All in all, the ultimate objective of introducing cinema and

---

[155]   Ivi, p. 192 (my translation).

audiovisuals in the school syllabus is to turn young people's predisposition to these means into a skill based on which cinema can be developed as an effective and interactive educational tool.

Part II - *Beyond the Idea:*

The Choice of the Topic

A Controversial Issue: Berlin and the Cold War

II.1. REASONS FOR THE CHOICE OF TOPIC AND CONNECTIONS TO PREVIOUS RESEARCH

As was explained in the introduction to this dissertation, the work I am presenting derives from my bachelor's research dealing with *the role played by cinema in the promotion of the American cultural model in West Berlin between the 50s and the 60s*. This topic was at the heart of my bachelor's thesis and its investigation allowed me to understand that cinema, as well as other artistic means, can play a key role in shaping mentalities and spreading precise ideological models and beliefs. By analysing films including *12 Angry Men* (Sidney Lumet, 1957)*, The Road To The Wall* (Robert Saudek, 1962)*, One, Two, Three* (Billy Wilder, 1961), and *Torn Curtain* (Alfred Hitchcock, 1966), I tried to follow two parallel paths: firstly, I focused on the films' contents, historical references and ideological messages; secondly, yet no less importantly, I resorted to the instruments of cinematographic language in order to give some technical choices further meanings and explanations or, in other words, to connect contents with cinematographic specific codes. This way, I eventually managed to lead a challenging analysis of the four movies selected, thus singling out a wide range of elements that supported my thesis.

With this research as a starting point, my interest in cinema as an instrument later moved to another front: since cinema can be used as a vehicle for propaganda and as a means of promoting political and cultural models, can it also serve as an instrument to fulfil other purposes and achieve diverse objectives? Although its use as a means of propaganda generally implies the diffusion of non-neutral perspectives, within this application cinema has the ability to *instruct* its audience. This peculiarity is ultimately based on cinema's intrinsic properties of *communicating, describing, suggesting* and *involving*. So, why not take advantage

of these properties and channel them into an educational function? Basically, this is the question that led to the research which the work I am presenting is based on.

After having defined the field of research – that is, the analysis of the role played by cinema as an educational means – I attempted to maintain further continuity with previous research by focusing on cinema as a vehicle for *teaching history*. To tighten this bond, I selected a precise historical context to be the hinge of the cinema season I will ultimately plan. Naturally, to demonstrate a coherent development of previous research, the content I chose deals with the *Cold War* and, more specifically, with *Berlin* as a major *symbol* of this conflict. An overview of the protean relationship between cinema, history and education has already been provided, and a focus on the main project I am proposing will be at the heart of the next chapter. As far as this section is concerned, a basic historical background will be provided to the reader in order to make him or her aware of the main historical issues the project is concerned with. Also, this historical overview will serve as a bridge connecting the research I am presenting to the previous one; this is also the reason for quoting some passages of my bachelor's thesis entitled *The role played by cinema in the promotion of the American cultural model in West Berlin between the 50s and the 60s.*

Besides deriving from the aforementioned research, the topics I chose for this project are the result of a further range of purposes and beliefs. In fact, the issue of *divided Berlin as a symbol of the Cold War* is often examined in inappropriate ways at school. Due to time restrictions, teachers mainly focus on the World Wars and are left with too little time for post-war history. In particular, the Cold War often remains vague to students, partly due to the lack of an adequate examination of related historical issues, and partly owing to the actual complexity of the topic. Consequently, the choice of introducing these topics to students through cinema could represent an effective – and even strategic – solution to promote. Sure enough, cinema itself is not sufficient and it can lead to misleading interpretations of history. As has been largely explained, to approach history through cinema coherently and critically implies having familiarity with specific cinematographic codes and being able to connect them to historical and

social contents displayed on screen. Unfortunately, there is not so much time at school to work on this path properly. This is the reason for the proposal of a cinema season providing educational laboratories and workshops: outside school time and school ground, students are prompted to take part in a cultural event which does not seem an official didactical activity to them; they are actively involved into a dynamic event and they have the chance to learn more about cinema and audiovisuals, both theoretically and practically. At the same time they also learn; and, more interestingly, they learn without realising (or rather effortlessly). Furthermore, since the topic of the Cold War is controversial and quite detailed, the choice to let students further their knowledge through films can represent a more effective way to make them approach the relative issues: moving pictures help depict private stories and public history, and a guide overseeing the activities will help them approach these depictions critically, thus allowing students to develop a critical sense that other sources sometimes do not encourage.

Before entering into details concerning the project itself, I would like to provide the reader with an overview of the issue of *Berlin as a symbol of the Cold War*. Naturally, a further examination of the wider issue of the Cold War would be worth providing, but due to the vastness of the topic a choice was required. Consequently, I would suggest the reader should consult my dissertation entitled *The role played by cinema in the promotion of the American cultural model in West Berlin during the 50s and the 60s* to learn more about the wider topic. As far as this research is concerned, it should be sufficient to present focused historical information. After providing the reader with this background, historical contents will be connected to cinema by presenting a brief overview of the role played by cinema in the Cold War account and in the depiction of Berlin.

II.2. HISTORICAL BACKGROUND: *BERLIN AS A SYMBOL OF THE COLD WAR*[156]

> *"The Cold War begins. Two irreconcilable ideologies struggle for global power and influence. And one main arena of this Cold War is the divided Germany"[157].*

On May 8th, 1945, World War II came to an end and what remained of Nazi Germany was nothing but rubble. Its heart, Berlin, had been vastly destroyed, both physically and psychologically. After the end of the War, the winning Allies divided crushed Germany as well as suffering Berlin into four zones of occupation[158]. The United States, France, Great Britain and the Soviet Union determined the new political, economic and social order in their respective areas. In spite of the fact that they had their own particular interests and political principles, the Four Powers shared major objectives consisting in Germany's demilitarization, de-Nazification and democratization; yet, the Four Powers did not share a common conception of what those objectives were expected to mean: they actually attributed to them specific and not necessarily converging meanings and this ultimately implied controversy. The agreement achieved within the 1945 Potsdam Conference soon tottered and two main Blocs of power started to establish both on German ground and on the worldwide scenario. Berlin, in

---

[156] Please, note that in this chapter I will provide the reader with short sections quoted from my bachelor's dissertation entitled *The role played by cinema in the promotion of the American cultural model in West Berlin between the 50s and the 60s*.

[157] Hans-Herman HERTLE, *The Berlin Wall Story. Biography of a Monument,* Berlin, Christoph Links Verlag, 2012, p. 27.

[158] See image n. 1 at the very end of the chapter.

particular, became symbolic of contemporaneous historical changes and concerns[159].

Despite being divided into four sectors that were respectively controlled by the Four Powers, Berlin was located in East Germany territory, or, in other words, in the Soviet area. This development caused controversy and tensions, but access to West Berlin by Western Allies and, more generally, by western citizens was still guaranteed by post-World War II agreements. Between 1947 and 1949, however, the polarization between East and West increased and Berlin became a Cold War hot spot. In 1949, the city government was ultimately split in two with the foundation of the *German Democratic Republic* (GDR) and the *Federal Republic of Germany* (FRG). Germany was by then officially divided into two governments which both "*considered themselves to be the addressees of a reunification process*"[160] and which both based their "*constitution models on the old Weimar text*"[161].

> "*Ultimately, both parts claimed to represent the 'true' unified Germany. However, in Cold War Europe, the State of Bonn could count on the integration into the western market, whereas the Berlin State was subjected to COMECON[162] rules*"[163].

---

[159] For further details concerning post-war situation in Europe, please consult Tony JUDT, *Dopoguerra: com'è cambiata l'Europa dal 1945 a oggi*, Milano, Mondadori, 2007 [in particular, pp. 19-294] (English version: *Postwar: a history of Europe Since 1945*, London, Vintage Books, 2010).

[160] Fabio BERTINI and Antonio MISSIROLI, *La Germania divisa (1945-1990),* Firenze, Giunti Editore, 1994, p. 49 (my translation).

[161] Ibidem (my translation).

[162] The Council for Mutual Economic Assistance (1949–1991) was "*an economic organization under the leadership of the Soviet Union that comprised the countries of the Eastern Bloc along with a number of socialist states elsewhere in the world. The Comecon was the Eastern Bloc's reply to the formation of the Organization for European Economic Co-operation in non-communist Europe*" (source: http://en.wikipedia.org/wiki/Comecon).

Owing to the fact that the two republics shared the territory of Berlin, the city retained a special status as a territory under Allied supervision. After the foundation of the GDR and FRG, "*the West German government claimed to be the sole representative of all Germans; it did not recognise the GDR as a state, since the GDR government has not been chosen in free elections*"[164]. This was just one of the first signs of the increasing tensions between the two republics, tensions that escalated into a deep-seated opposition. Not only were the GDR and FRG politically and economically different, but there were also considerable social differences distinguishing them. Berlin particularly showed signs of this: as a matter of fact, after GDR's and FRG's foundation, both halves of the city became intricately linked with the social systems of their respective state government and every aspect of daily life in the two areas started to conform to the respective leading powers. On the western part, West Berlin was commonly perceived as being modern, free and open, whereas the East proved to be more restrictive and sluggish. On the eastern side, however, the situation was seen from a different perspective: West Berlin was viewed as the mere result of the assimilation of American capitalist stereotypes and role models, whereas the East was perceived as the place for a capitalist-emancipated proletarian society to develop. In spite of the fact that the western perspective depicted the GDR as a backward country, it was reckoned to be the tenth economic power at worldwide level by the World Bank during the 70s. It was the comparison between the FRG and GDR which emphasised the adversity of the situation for GDR citizens and this became one of the reasons for the emigration of many eastern residents to the West. Year by year the situation got worse and worse, and tensions increased greatly. In November 1958 the Soviet party issued an ultimatum to the Western Allies, demanding that they withdraw from Berlin: this was the first serious threat to West Berlin's survival since the Blockade.

---

[163]   Fabio BERTINI and Antonio MISSIROLI, *La Germania divisa (1945-1990),* Firenze, Giunti Editore, 1994, p. 49 (my translation).

[164]   Hans-Herman HERTLE, *The Berlin Wall Story. Biography of a Monument,* Berlin, Christoph Links Verlag, 2012, p. 30.

The crisis worsened in 1961 as the stream of refugees through Berlin swelled dramatically. An extreme solution to this issue was at once identified as *the Berlin Wall*. During the night between August 12th and 13th, 1961, Berlin was physically and symbolically split in two by a 165.7-kilometer barrier dividing not only the city, but also its people, and practically enclosing West Berlin[165]. The escape of eastern citizens to the West and western cultural, political and economic influence no longer represented a threat since the Wall physically detained the western people. The day in which the Wall was built is often defined as "*GDR's second birth*"[166]. As a matter of fact, Ulbricht was right: "*without the Wall, the State he had created with the Russians would not survive. Although it would damage the GDR image to public opinion, the Wall actually gave the GDR a chance*"[167]. The situation was dramatic: in September 1961 houses standing on the border to West Berlin were evacuated and people were forced to move somewhere else in the sector. It was no longer possible to reach the opposite part of the city and refugees who tried to escape were shot without warning while passing through the so-called "death area". However, tunnels were dug under the Wall in order to bypass the danger and about 150 East Berliners finally managed to escape unnoticed. Consequently, in the following years, the Wall was made more impassible and controls were enhanced.

Berlin had been turned into a stage for worldwide confrontation and the protagonists of local – and symbolically worldwide – vicissitudes were Berliners. As time passed, both the western and eastern sides of the city continued to develop by conforming to their respective leading economic, political, and cultural models. Both the U.S.A. and the U.S.S.R. respectively established themselves as reference models for West and East Germany and they both implemented political measures aiming to shape "their Germany" to their own principles and beliefs. This way, they also tried to establish their models in Europe, thus turning their opposition into a worldwide encounter between

---

[165] See image n. 2 at the very ending of the chapter.

[166] Frederick TAYLOR, *Il Muro di Berlino, 13 agosto 1961 – 9 novembre 1989*, Milano, Mondadori, 2009, p. 278 (my translation).

[167] Ibidem (my translation).

Superpowers. In fact, as Tony Judt reckons, *"in northern Europe both inner and international changes developed against a background of the lasting relationship between Superpowers and the opposition between East and West"*[168]. The US as well as the Soviet main representatives expressed their sympathy towards Berlin and its citizens, trying to gain consent from their sector's inhabitants. It was the case of US President John F. Kennedy, who delivered a meaningful speech in Berlin on June 26th, 1963:

> *"there are many people in the world who really don't understand, or say they don't, what is the great issue between the free world and the Communist world. Let them come to Berlin. There are some who say that communism is the wave of the future. Let them come to Berlin. And there are some who say in Europe and elsewhere we can work with the Communists. Let them come to Berlin. And there are even a few who say that it is true that communism is an evil system, but it permits us to make economic progress. Lass' sie nach Berlin kommen. Let them come to Berlin"*[169].

With his words, Kennedy expressed his concern for the situation in Berlin and empathised with West Berliners' wish for freedom and reunion under the western model. Meaningfully, and – in a sense – even strategically, he eventually proclaimed himself a Berlin citizen by saying: "*all free men, wherever they may live, are citizens of Berlin, and, therefore, as a free man, I take pride in the words 'Ich bin ein Berliner'*"[170]. This way, the identification with the inhabitants of Berlin became so explicit and heartfelt that it managed to endear West Berliners.

---

[168]   Tony JUDT, *Dopoguerra: com'è cambiata l'Europa dal 1945 a oggi*, Milano, Mondadori, 2007, p. 623 (my translation).

[169]   President John F. Kennedy, speech in Rudolph Wilde Square, Berlin, on June 26th, 1963 (source: http://www.historyplace.com/speeches/jfk-berliner.htm).

[170]   Ibidem.

As time passed, as well as West Berliners, eastern citizens likewise started to hope for freedom and reunion and they firmly wanted to overcome the barrier standing at the heart of the city. Towards the end of the 70s, the dialogue between the *two Germanies* was enhanced, especially thanks to Willy Brandt's *Ostpolitik*[171]. Brandt was the leader of the German Social Democratic Party of Germany from 1964 to 1987, and chancellor of the FRG from 1969 to 1974. He was awarded the Nobel Prize for Peace in 1971 for his efforts to achieve reconciliation between FRG and the Soviet Bloc's countries, within his peculiar policy known as *Ostpolitik*. In the same year of the Nobel Prize for Peace awarded to Brandt, on the other side of the curtain, Erich Honecker replaced Ulbricht as SED[172] Central Committee First Secretary and he became chairman of the National Defense Council. In a short time, the two German States agreed on a series of bilateral settlements, including the *Transitabkommen,* controlling traffic from and to Berlin, or the *Verkehrsverstrag,* granting exit visas for family reasons to East residents.

---

[171] Neue Ostpolitik, or Ostpolitik for short, refers to "*the normalization of relations between the Federal Republic of Germany and Eastern Europe, particularly the German Democratic Republic, beginning in 1969. Influenced by Egon Bahr, who proposed "change through rapprochement" in a 1963 speech, the policies were implemented beginning with Willy Brandt, fourth Chancellor of the FRG from 1969 to 1974. Ostpolitik was an effort to break with the policies of the Christian Democratic Union (CDU), which was the elected government of West Germany from 1949 until 1969. The Christian Democrats under Konrad Adenauer and his successors tried to combat the Communist regime of East Germany, while Brandt's Social Democrats tried to achieve a certain degree of cooperation with East Germany"* (source: http://en.wikipedia.org/wiki/Ostpolitik).

For further examination of this topic, please consult Tony JUDT, *Dopoguerra: com'è cambiata l'Europa dal 1945 a oggi*, Milano, Mondadori, 2007 [in particular, pp. 615-622].

[172] The Socialist Unity Party of Germany (German: *Sozialistische Einheitspartei Deutschlands, SED*) was "*the governing party of the German Democratic Republic from the formation of the Republic on October 7th, 1949 until the 1989 revolution, which culminated in the free elections of March 1990*" (source: http://en.wikipedia.org/wiki/Socialist_Unity_Party_of_Germany).

"The agreements with West Germany, the détente, and the image of a more industrialized country helped the GDR enter into the international community. This was proved by its official acknowledgment and 1973 admission into the UNO. The new course of the relationship between Berlin and Bonn along with the agreements on exchange, medical assistance, postal service, commercial trades, and communication represented a starting point for a brand-new phase"[173].

At the same time, less tension and more connections between the East and West made eastern residents get to know western models. Therefore, SED representatives started an ideological battle based on the motto "*two States, two nations*", which opposed Brandt's watchword "*two States, one nation*". This way, the GDR tried to present itself as the natural product of German and Prussian national history. Then, Honecker headed to provide the nation with its own identity which would be different from its brother countries and which would be characterised by the so-called "*Real Socialism*"[174].

The freeze in relations between the U.S.S.R. and the U.S.A. approached a formal end in 1985 when Mikhail Gorbachev came to power as the Secretary-General of the Communist Party of the Soviet Union.

"At first, the Reagan administration was sceptical about whether Gorbachev really differed from his predecessors in anything more than age. But after a short while, US-Soviet disarmament talks gathered momentum"[175].

---

[173] Fabio BERTINI and Antonio MISSIROLI, *La Germania divisa (1945-1990)*, Firenze, Giunti Editore, 1994, p. 94 (my translation).

[174] Ivi, p. 95 (my translation).

[175] Hans-Herman HERTLE, *The Berlin Wall Story. Biography of a Monument,* Berlin, Christoph Links Verlag, 2012, p. 166.

In 1987 a state visit by Honecker was scheduled in Bonn and Gorbachev visited the United States: this was a sign testifying that the dialogue between the two Blocs had been opened. Still, Honecker's visit to Bonn also represented the last act of a relatively short "*inter-German détente*"[176]: the GDR regime's evolution soon modified the terms of the relationship between the two States; contemporaneously, "*in Moscow and Washington, the path covered by the two Germanies during the second Cold War had led to doubts about the reliability of each respective German ally*"[177]. Interestingly, in the same year, US President Ronald Reagan delivered a famous speech at the Brandenburg Gate, before the 750th anniversary of Berlin's commemoration:

> "*we welcome change and openness; for we believe that freedom and security go together, that the advance of human liberty can only strengthen the cause of world peace. There is one sign the Soviets can make that would be unmistakable, that would advance dramatically the cause of freedom and peace. General Secretary Gorbachev, if you seek peace, if you seek prosperity for the Soviet Union and Eastern Europe, if you seek liberalization, come here to this gate. Mr. Gorbachev, open this gate. Mr. Gorbachev, tear down this wall!*"[178].

Between 1987 and 1989 things began to change in the Soviet Bloc: many refugees coming from Poland, Romania and the Baltic area reached East Germany and inner tensions greatly increased since the *iron curtain* dividing the Austrian and Hungarian borders was demolished. The end of the communist system had begun. Mass demonstrations against the government and the system in East

---

[176]   Fabio BERTINI and Antonio MISSIROLI, *La Germania divisa (1945-1990)*, Firenze, Giunti Editore, 1994, p. 99 (my translation).

[177]   Hans-Herman HERTLE, *The Berlin Wall Story. Biography of a Monument,* Berlin, Christoph Links Verlag, 2012, p. 166.

[178]   President Ronald Reagan, speech at the Brandenburg Gate, Berlin, 1987 (source: http://usgovinfo.about.com/od/historicdocuments/a/teardownwall.htm).

Germany started and lasted until the fall of the Wall. In this situation, Erich Honecker resigned and the new government worked on a law lifting travel restrictions for East German citizens. In particular, on November 9th, 1989, at the end of a press conference, the Central Committee member Günter Schabowski announced a new travel regulation for GDR citizens. He said that the regulation was to go into effect "*immediately*". The reports in the western media set off a rush to the border crossing and the Brandenburg Gate by East and West Berliners. That night, the peaceful revolution underway in the GDR and the political changes taking place in Eastern Europe had succeeded in opening the Berlin Wall. Interestingly, the fall of the Wall was the first event in world history to attain reality because of the announcement made by the media. In a very short while, all border crossings were opened and both East and West Berliners could finally celebrate their reunion as one country and as unified people. The day after Willy Brandt came to the Brandenburg Gate and meaningfully stated, "*what belongs together is now growing together*"[179]. After an almost 30-year inner physical and mental division, Germany was finally and formally reunified on October 3rd, 1991, thus experiencing a long craved yet controversial process that is known worldwide as *Deutsche Wiedervereinigung*[180].

---

[179] Willy Brandt at the Brandenburg Gate, November 10th, 1989 (source: Hans-Herman HERTLE, *The Berlin Wall Story. Biography of a Monument,* Berlin, Christoph Links Verlag, 2012, p. 205).

[180] For further examination of this topic, please consult Charles S. MAIER, *Il crollo. La crisi del comunismo e la fine della Germania Est*, Bologna, Il Mulino, 1999 [in particular, pp. 345-452].
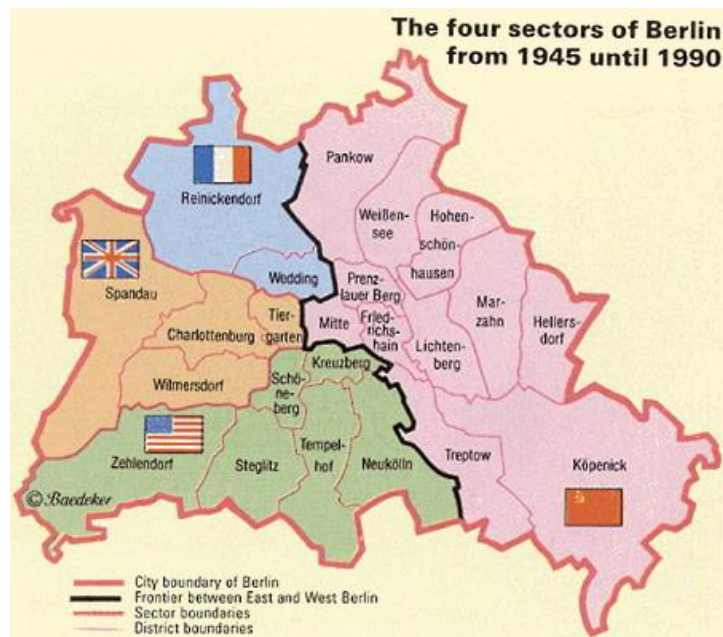
Image n. 1[181]

Image n. 2[182]

---

[181]   The four sectors of Berlin from 1945 until 1990 (http://www.planetware.com/map/the-four-sectors-of-berlin-from-1945-to-1990-map-d-berlsect.htm).

[182]   Berlin Wall (http://de.wikipedia.org/wiki/Berliner_Mauer).

Image n. 3[183]

Image n. 4[184]

Image n. 5[185]

---

183 The building of the Wall (http://www.rilaxati.it/tag/foto-costruzione-muro-di-berlino/).

184 Top: The Reichstag building and the Berlin Wall on November 10th, 1989. Bottom: the same view 20 years later. (http://www.stickboydaily.com/life/the-berlin-wall-then-and-now-gallery/).

Image n. 6[186]
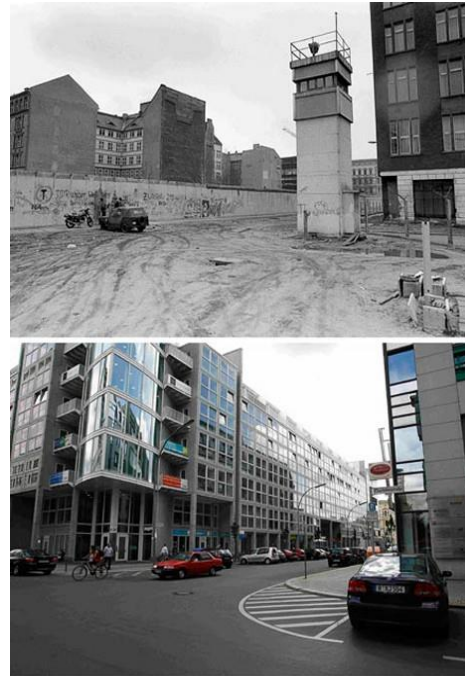
Image n. 7[187]

---

[185]   Top: Tourists posing in front of the Berlin Wall at the Brandenburg gate on June 6th, 1989. Bottom: The Brandenburg Gate now. (http://www.stickboydaily.com/life/the-berlin-wall-then-and-now-gallery/).

[186]   Top: The former Allied Checkpoint Charlie during the Cold War in 1961. Bottom: The reopening of a replica of the guardhouse on August 13th, 2000. (http://www.stickboydaily.com/life/the-berlin-wall-then-and-now-gallery/).

[187]   Top: East German border soldiers standing at the borderline at Zimmerstrasse/Charlottenstrasse, near the Allied checkpoint Charlie on March 10th, 1990. Bottom: the same scene today (http://www.stickboydaily.com/life/the-berlin-wall-then-and-now-gallery/).

Image n. 8[188]

Image n. 9[189]

---

[188] The fall of the Wall (http://www.viaggio-in-germania.de/muro-berlino.html).

[189] The fall of the Wall (http://www.apollodoro.it/articolo/caduta-del-muro-di-berlino-23-anni-fa-il-via-all-unificazione-della-germania-foto-video/11831).

II.3. *ACTION* ON BERLIN[190]

Interestingly, both the issue of Berlin as a symbol of the Cold War and the issue of the Berlin Wall have played a key role in visual arts, literature and cinema. Not only have the Wall and the Cold War-related concerns been at the heart of film productions dealing with Berlin, but the city itself has also represented a chosen location for many directors from time to time, thus becoming a stage to host both private stories and common concerns. One of the earliest films about Berlin is Walther Ruttmann's *Berlin: die Sinfonie einer Großstadt* (*Berlin: Symphony of a Great City,* Walther Ruttmann, 1927)*,* followed by a wide series of movies through which Berlin has shown itself in different ways and in diverse time settings: from the end of the Weimar Republic, like in the movie *Berlin Alexanderplatz* (Alfred Döblin, 1929), to Third Reich times, like in *Der Gasmann* (Carl Frőlich, 1941); during the painful years of the so-called *Teilung* (inner division of Germany), in films including Wilder's *One, Two, Three* (Billy Wilder, 1961), *Die Legende von Paul und Paula* (Heiner Carow, 1973), and world-known Wenders' *Der Himmel űber Berlin* (*Wings of Desire*, Wim Wenders, 1987); last but not least, Berlin has hosted film productions even in the post-Wall years: this is the case of *Lola Rennt* (*Run Lola Run*, Tom Tykwer, 1998) or *Sonnenallee* (*Sun Alley*, Leander Hauβman, 1999) and *Good Bye, Lenin!* (Wolfgang Becker, 2003), films made about the Wall and set in the time of the Berlin Wall. Sure enough, "*a perfect overall image of Berlin can actually result from a million movie pictures showing parts of it*"[191].

---

[190] Please, note that in this chapter I will provide the reader with short sections quoted from my bachelor's dissertation entitled *The role played by cinema in the promotion of the American cultural model in West Berlin between the 50s and the 60s.*

[191] Markus MŰNCH, *Drehort Berlin. Wo berühmte Filme entstanden*, Berlin-Brandenburg, Berlin Edition in der be.bra Verlag GmbH, 2007, p. 9 (my translation).

This chapter aims to provide the reader with an overview of the beguiling bond connecting the word pair *Berlin and cinema*. Firstly, the reader will be offered a wide overview of the way Berlin has been depicted in movies since its very appearance on screen as well as an overview of the role played by cinema in the city itself; secondly, the analysis will focus on the historical issue of the Cold War and on the way this has been furthered in films about Berlin. Within this latter section, some basic remarks concerning both eastern and western cinematographic productions during Cold War times will be advanced. Having no pretensions to providing an exhaustive analysis herein, and being aware of the complexity implied by this topic, I suggest the reader should consult some key sources I personally used to further my research, including Wolfgang Jacobsen's *Geschichte des deutschen Films*[192], Dorgeloh's, Kurhmann's and Liebermann's *Die Berliner Mauer in der Kunst: Bildende Kunst, Literatur und Film*[193], Műnch's *Drehort Berlin. Wo berühmte Filme entstanden*[194], Haase's *Zwischen uns die Mauer. DEFA-Filme auf der Berlinale*[195], and Mauro Ponzi's *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*[196]. In addition to these references, I would also suggest other important sources that the reader will find listed in the bibliography of this dissertation[197]. I ultimately hope to stimulate the reader's interest in the topic and to provide him or her with sufficient knowledge

---

[192] Wolfgang JACOBSEN, Anton KAES, Hans Helmut PRINZLER; in Zusammenarbeit der Stiftung Deutsche Kinamethek Berlin, *Geschichte des deutschen Films*, Stuttgart, Weimar, Metzler, 1993.

[193] Annette DORGELOH, Anke KUHRMANN, Doris LIEBERMANN (ed.), *Die Berliner Mauer in der Kunst: Bildende Kunst, Literatur und Film*, Berlin, Christoph Links Verlag GmbH, 2001.

[194] Markus MŰNCH, *Drehort Berlin. Wo berühmte Filme entstanden*, Berlin-Brandenburg, Berlin Edition in der be.bra Verlag GmbH, 2007.

[195] Jűrgen HAASE, *Zwischen uns die Mauer. DEFA-Filme auf der Berlinale*, Berlin-Brandenburg, Berlin Edition in der be.bra Verlag GmbH, 2010.

[196] Mauro PONZI, *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*, Milano – Udine, Mimesis, 2010.

[197] Please, see the bibliography at the very end of this dissertation for further details concerning bibliographical references.

to approach and understand the thematic *leitmotiv* being at the very heart of the educational cinema season I will propose at a next stage of this work.

II.3.1. Cinema in Berlin, Berlin in cinema

Berlin has played a key role in cinema since the late XIX century, when the Skladanowsky brothers presented the first moving pictures to a paying public on November 1st, 1895, in the city, exactly a couple of months before Auguste and Louis Lumière presented their *cinématographe* in Paris. As was mentioned, one of the earliest movies about Berlin is Walther Ruttmann's well-known *Berlin: die Sinfonie einer Großstadt* (*Berlin: Symphony of a Great City,* Walther Ruttmann, 1927)*.* This silent film was shot in 1927 and it portrays life in the great city of Berlin in a kind of documentary style. A later well-known film about Berlin is the 1938 *Olympia* (Leni Riefenstahl, 1938) documenting the Summer Olympics that took place in 1936 in Berlin. This film eventually turned out to be part of the Third Reich propaganda programme. The following decade, just after the end of World War II, a well-known Italian neorealist pointed his camera on post-war Berlin: it was naturally Roberto Rosselini with his *Germania Anno Zero* (*Germany Year Zero / Deutschland im Jahre Null*, Roberto Rossellini, 1948). The third of Rossellini's *Trilogia della Guerra* (*War Trilogy: Rome Open City, Paisà, Germany Year Zero*, Roberto Rossellini, 1945-48) aimed to convey the nearly totally destroyed post-war Germany by placing the filming in heavily bombed Berlin. Interestingly, the same year, the devastated city of Berlin, along with its division into four sectors, was at the heart of the film *A Foreign Affair* (Billy Wilder, 1948). As fate would have it, it was Billy Wilder who would be the first director to deal with the issue of the Wall: he actually shot his *One, Two, Three* (Billy Wilder, 1961) precisely in the year of the building of the Wall.

Interestingly and significantly, after the end of World War II, German cinema gradually started to take two parallel paths and this ultimately led to the development of two parallel cinematographic industries and productions, namely East German cinema and West German cinema. The separation between these

paths became definite as the Berlin Wall was raised. The building of the Wall caused controversy even in the artistic field and many artists made themselves interpreters of the emotional impact brought about by this momentous event in history. Throughout the GDR's and the FRG's lifetime, German cinema also lived a double life. This long period of time in German history could not but leave a mark on both inner and foreign cinematographic production and ultimately overlapped with Cold War concerns. Therefore, post-war German cinema is also cinema about the Cold War. Due to its complexity and owing to the fact that it actually represents the *leitmotiv* of the research I am presenting, this issue warrants a thorough exploration in a separate chapter that will follow.

Taking a leap forward and focusing now on post-GDR and post-FRG cinema, it is particularly interesting to note that the DEFA feature film *Coming Out* (Heiner Carow, 1989) premiered in Berlin on the very night in which the Berlin Wall actually fell. This was simultaneously the first and last East German feature film dealing with homosexuality. Three months later, the film gained the *Silbernen Bären* at the Berlinale, where some DEFA 60s forbidden films were also presented. DEFA continued to produce films until 1993, basically working with other companies or television. However, the company formally closed down in 1992, when it was sold to the French group CGE. All in all, in post-1989 Berlin cinematography the controversial past of the city represents an unavoidable key issue to deal with. As Paolo Capuzzo highlights,

> *"Berlin tries to dismantle what remains of its past by building new spaces and endeavouring to conform both parts of what has become a sole city; nonetheless, cinema reminds Berlin about its rapidly blotted out past and warns it about the fact that a sudden removal of it would awake the ghosts who fill in the city and its collective image"*[198].

---

[198] Paolo CAPUZZO, *Fili della memoria in un incerto presente: Berlino dopo l'89*, «Storicamente», 5 (2009), (my translation).

Basically, since the fall of the Berlin Wall, a number of films depicting life in the GDR have been critically acclaimed. The most notable examples are *Sonnenallee* (*Sun Alley*, Leander Hauβmann, 1999), the well-known Becker's *Good Bye, Lenin!* (Wolfgang Becker, 2003), and *Das Leben der Anderen* (*The Lives of Others*, Florian Henckel von Donnersmarck, 2006). These films deal with the so-called *Ostalgie,* which actually consists in nostalgia for aspects of life in the GDR. Actually, after the Wall fell and Germany was unified, many of the symbols of East Germany were swept away. This was, for example, the case of many eastern brands that completely disappeared from German shops, thus being replaced by western products. As time passed, some old East Germans began to feel nostalgia for aspects of regular daily life and culture in the former GDR: this phenomenon was at once defined as *Ostalgie* (*Ost* = East + *Nostalgie* = Nostalgia) and it was largely handled in cinema. As well as *Ostalgie,* many areas have been covered in post-war cinema dealing with Berlin: from the commemoration of eastern people escaping to the West, like in the movie *Der Tunnel* (Roland Suso Richter, 2001), to the issue of terrorism, like in the movie *Die Stille nach dem Schuss* (Völker Schlöndorff, 2000). Overall, post-Wall productions concerned with Berlin in Cold War times have mainly focused on the East rather than on the West. However, as well as in films dealing with the GRD, in those few films depicting the West a veil of nostalgia likewise "*seems to come along with the loss of a one-off condition*"[199]. Among the post-1989 films handling West Berlin, *Herr Lehmann* (Leander Hauβmann, 2003) is worth mentioning. Since the 90s, Berlin has become a crossroads connecting Eastern Europe and the West and cinema has kept on showing evidence of this. Beside films coping with the harsh past time of the Wall, especially since 2000, Berlin has turned itself into a "*construction site*"[200] and into a metaphor embodying past, present, and future, as well as both local and collective stories. Interestingly, towards the end of the 90s, Tykwer's *Lola Rennt* (*Run Lola Run*, Tom Tykwer, 1998) opened a new path to be covered for *Berlin in cinema*:

---

[199]   Ibidem (my translation).

[200]   Ibidem (my translation).

"*here, Berlin shows itself through a series of fragments that have been edited together in order to make up a virtual space where young Lola runs, and runs, towards and against her destiny. Fate and will ultimately meet in a urban videogame that dampens the historical dimension of places in Berlin, thus creating a neutral space that hosts the diverse paths covered by unmanageable possible worlds*"[201].

Before getting to a conclusion of this overview of *Berlin in cinema and cinema in Berlin*, a further remark is due. It should be in fact added that an important international film festival was established in Berlin in 1951: naturally, I am talking about the Berlin International Film Festival, more commonly known as the *Berlinale*. Interestingly, this Film Festival represented a suitable ground for political manoeuvres of that Cold War era in Berlin. In such a climate, the Film Festival and its international guests fulfilled the city's yearning for attention and recognition. At the same time, the festival was intended to make a political statement and serve as a "*showcase of the free world*"[202] in the divided city of Berlin. Actually, the festival also represented a way of coming out of the crisis and building a new identity, which implied a close bond with American culture – and more generally with western culture. Controversially, and in spite of the fact that it aimed to be a cinematographic hot spot,

"*since the Berlinale was established at the very heart of the Cold War, and more precisely indeed in the political centre of West Berlin, it was not possible for films produced in the socialist State to be shown within this festival for almost 20 years*"[203].

---

[201] Ibidem (my translation).

[202] Source: www.berlinale.de.

[203] Jűrgen HAASE, Zwischen uns die Mauer. DEFA-Filme auf der Berlinale, Berlin-Brandenburg, berlin edition in der be.bra Verlag GmbH, 2010, p. 11 (my translation).

This was mainly owing to the *Berlinale*'s aim to serve as a "showcase of the *free world*". Therefore, since the GRD was not perceived as free, its films were not supposed to be involved in the festival itself. However, DEFA films were finally allowed to take part in the Festival during the 70s. Naturally, after the fall of the Wall, the *Berlinale* ultimately turned itself into a greatest cultural event including both western and eastern attendances.

What eventually emerges from the above reflections is that Berlin has actually played a key role both in German cinema and in cinema abroad; what is more, cinema has also played a key role in Berlin in itself. Thus, the relationship which connects *Berlin and cinema* is actually mutual and productive. What is interesting is that facing the collocation of *Berlin and cinema* implies facing a discourse on *Berlin and history* on the one hand and on the connection between *cinema and history* on the other. In this sense, the aforementioned *From Caligari To Hitler: A Psychological History Of The German Film* [204] and *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania*[205] are just two example witnessing the lasting bond between cinema and history when referring specifically to the German scene.

---

[204]   Siegfried KRACAUER, From Caligari To Hitler: A Psychological History Of The German Film, Princeton, New Jersey, Princeton University Press, 1947.

[205]   Matteo GALLI (ed.), *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania,* Firenze, Le Lettere, 2004.

II.3.2. A focus on the Cold War told by movies about Berlin

As the authors of the book *Die Berliner Mauer in der Kunst: bildende Kunst, Literatur und Film*[206] point out, since the very building of the Wall, artists, writers and filmmakers have focused their attention on it throughout its existence, and even beyond. Naturally, compared to artists from all over the world, the Germans have proved to be the most sensitive to this topic. As a matter of fact, they experienced the momentous division of their own country and capital city in person and they perceived it not only as a physical division, but also as an emotional and psychological injury. Ultimately, this could not but leave a mark on their artistic sensitivity and production. Owing to differences in terms of personal reactions to the building of the Wall and due to the artists' sense of belonging to the West or to the East side of it, this controversial issue has been interpreted by them in many different ways and it has been observed by them from diverse perspectives. This is indeed what Anke Kuhrmann states:

> *"the Berlin Wall has represented a reference point for a number of artists, both in the West and in the East. They chose this topic during and after the duration time of the Wall and they have interpreted it in many different ways"*[207].

---

[206]   Annette DORGELOH, Anke KUHRMANN, Doris LIEBERMANN (ed.), *Die Berliner Mauer in der Kunst: Bildende Kunst, Literatur und Film*, Berlin, Christoph Links Verlag GmbH, 2001.

[207]   Anke KUHRMANN, "Zur kűnstlerischen Aneignung der Berliner Mauer – eine Einfűhrung", in Annette DORGELOH, Anke KUHRMANN, Doris LIEBERMANN (ed.), *Die Berliner Mauer in der Kunst: Bildende Kunst, Literatur und Film*, Berlin, Christoph Links Verlag GmbH, 2001, p. 16 (my translation).

The destiny of German cinema was actually at a crossroads in 1961. The country had already been divided into two republics since 1949 and each republic had already worked on the development of its own peculiar cinematographic productions. In this context, the building of the Wall represented a marked sign of opposition, which highly contributed to the ultimate splitting of two parallel paths. Interestingly, both East and West German productions focused their attention on the controversial issues of World War II and Nazism between the end of World War II and the building of the Wall. The need to reflect on a painful past actually emerged from cinema, which was at once used as a vehicle for collecting memories, challenging the past and facing the reconstruction in present times. It was precisely the building of the Wall that contributed to a further characterisation of the FRG's and GDR's cinematographic productions, both in terms of contents and specific technical approaches. Since this very turning point, West and East German cinema productions have followed two different still parallel paths, ultimately merging only towards the end of the century.

As has just been mentioned, the reflections on the condition of post-war Berlin were first advanced by director Billy Wilder. Wilder was actually an Austrian-born American, so he did not have connections to West Berlin as an insider, but he did have connections to it as a US resident. Since the United States were West Berlin's leading Superpower, Wilder's point of view of Berlin's historical issues was some way influenced by western perspective. Precisely during the building of the Wall, "*Wilder did what he usually succeeded in best: laugh where there would be nothing to laugh about, and use comedy where it would not be expected*"[208]. The movie is a great example of Wilder's irony and represented for him a chance to parody American capitalism, which was being exported to every corner of the West in those times. Because of this, the film cannot be classified as anti-communist: it is rather a parody of both sides of the Iron Curtain. In fact, throughout the film the spectator can see the depiction of both American and Russian cultures and role models. All in all, the Americans are

---

[208] Marco GROSOLI, *I film su Berlino. La città e il muro nell'immaginario cinematografico occidentale*, «Storicamente», 5 (2009), (my translation).

described as modern, efficient, well-organised, and clever people, whereas the Russians are described as old-fashioned, rude, stupid and pasty people. These are the images which American culture wanted to establish in people's minds. Billy Wilder actually plays with these stereotypes in a very effective way, which was not appreciated by contemporaries, but which was later applauded after the end of the Cold War. It's important to point out that owing to the problems caused by the building of Wall, the movie was not shot between East and West Berlin: director Wilder decided to use a fictional Branderburg Gate in the external space of the studios in Munich, where the movie was actually shot. However, some scenes were shot in open studios in West Berlin between June and September 1961, before the building of the Wall.

Interestingly, the year after *One, Two, Three* (Billy Wilder, 1961) was shot, the building of the Wall was at the heart of both Walter de Hoog's short propaganda film *The Wall* (Walter de Hoog, 1962) and Robert Saudek's *The Road to the Wall* (Robert Saudek, 1962). In particular, Robert Saudek's documentary (*or rather, and again, short propaganda film*) complied with the guidelines of the US Directorate of Armed Forces Information and Education. This meant that the film's content would deal with *educational* issues and that it was implied to be connected to an *educational-promotional* programme arranged by the American Government itself. This example highlights the widespread influence exerted by the U.S.A. on western perception of the West German situation. Naturally, a similar ideological influence was to be found also in the Eastern Bloc: just consider, for instance, the DEFA propaganda film *Schritt für Schritt* (Jànos Veiczi, 1960). As time passed, the Cold War imposed more controversial tones:

> *"international cinema assigned to Berlin both the role of a free*
> *port and that of international espionage's incandescent ground;*
> *and consequently, it also turned Berlin into a raw and*
> *symptomatic nerve of the ideological impasse of that era"*[209].

---

[209] Marco GROSOLI, *I film su Berlino. La città e il muro nell'immaginario cinematografico occidentale*, «Storicamente», 5 (2009), (my translation).

In reality, the word association *Berlin and espionage* appeared on screen even in the late 40s: *Berlin Express* (Jacques Tourneur, 1948) is an emblematic example worth mentioning. Nonetheless, the building of the Wall contributed to the achievement of this word collocation in films depicting Berlin. Not by chance, it was indeed Berlin to be the selected host place for the setting of *The Spy who came in from The Cold* (Martin Ritt, 1965), the greatest milestone for the espionage genre. Overall, throughout the Cold War, Berlin represented the beating heart of coeval worldwide historical and social concerns and evidence of it was to be found in films.

As far as West German cinema is concerned, it actually dealt with Berlin very seldom, or at least less than one would expect. On the one hand, this was due to the controversy implied by the obtrusive past which German filmmakers had to cope with, and on the other it was owing to the controversy implied by facing contemporary concerns. Interestingly, precisely at the dawn of the 60s, a new generation of young filmmakers emerged in West Germany. In 1962, they gathered and issued the *Oberhausen Manifesto*, which actually marked the birth of the so-called *Junger Deutscher Film.*

> *"The* [Oberhausen] *Manifesto hoped for the birth of a socially concerned cinema that would be free of any commercial bonds. It was not just a dream: the following year the Kuratorium Junger Deutscher Film was founded: it was a production committee that encouraged the shooting of debut films by resorting to public contributions"*[210].

The first film produced by the *Kuratorium Junger Deutscher Film* was Alexander Kluge's *Abschied von Gestern* (*Yesterday Girl*, Alexander Kluge, 1966). Based on Alexander Kluge's 1962 short story *Anita G.*, the film tells about a young East German migrant to West Germany. Interestingly, the film even won a *Leone*

---

[210]   Paolo BERTETTO*, Introduzione alla storia del cinema. Autori, film, correnti*, Torino, UTET Università, 2008, p. 261 (my translation).

d'Argento at the Venice International Film Festival. Overall, "*the first need was to face the past, or rather to mend what had been traumatically destroyed*"[211]. And this was indeed what Syberberg tried to do in his *Hitler, ein Film aus Deutschland* (Hans-Jűrgen Syberberg, 1977). Despite the deep interest in the painful and controversial past, the present did not go unnoticed. This was the case of director Margarethe Von Trotta and her *Die verlorene Ehre der Katharina Blum* (*The Lost Honour of Katharina Blum*, Margarethe Von Trotta, Vőlker Schlöndorff, 1975) or *Die bleierne Zeit* (*Marianne and Juliane*, Margarethe Von Trotta, 1981). With the latter film, Von Trotta won both the *Leone d'Oro* and the *FIPRESCI* awards. Even more affected was the keynote short film collection *Deutschland im Herbst* (*Germany in Autumn*, Alf Brustellin, Hans Peter Cloos, Rainer Werner Fassbinder, Alexander Kluge, Beate Mainka-Jellinghaus, Maximiliane Mainka, Edgar Reitz, Katja Rupé, Volker Schlöndorff, Peter Schubert, Bernhard Sinkel, 1978). As Marco Grosoli[212] points out, the best episode is Rainer Werner Fassbinder's. Not by chance, Fassbinder directed the most applauded films about terrorism, including *Die dritte Generation* (*The Third Generation*, Rainer Werner Fassbinder, 1979): not only was it a film about terrorism, but it was also a film about West Berlin, whose image appeared as being "*irreparably torn* [and hovered] *between old and new*"[213]. A very different image of Berlin was provided just two years later by *Christiane F. Wir Kinder vom Bahnhof Zoo* (Ulrich Edel, 1981), a raw depiction of social disease amongst young Berliners. Another, again different, image of the city was then shown by the well-known *Der Himmel űber Berlin* (*Wings of Desire,* Wim Wenders, 1987): just two years before the fall of the Wall, in this film, Berlin was ultimately turned into a mental place that "*is so deeply and painfully inside its history to be able even to beyond it*"[214].

As far as East German cinema is concerned, its history actually started in 1945, when *Sowjetische Militäradministration in Deutschland*'s educational

---

[211]   Marco GROSOLI, *I film su Berlino. La città e il muro nell'immaginario cinematografico occidentale*, «Storicamente», 5 (2009), (my translation).

[212]   Ibidem.

[213]   Ibidem.

[214]   Ibidem (my translation).

department appealed to directors, actors and cinema insiders to raise local cinematographic production. The following year, the first post-war cinematographic production company was founded in West Berlin: its name was DEFA (*Deutsche Film-Aktiengesellschaft*) and the headquarters were set in the world hot spot, Berlin. As long as the Soviet Bloc invested in cinema as a means for re-educating German people living in the Soviet sector, Western Allies glanced with suspicion at East German film industry's prompt development. DEFA was formally allowed to produce films on May 13th, 1946 through a permission granted by the Soviet Military Administration which was controlling the East sector. Despite the official opening of DEFA productions, Wolfgang Staudte had already started to work on *Die Mörder Sind Unter Uns (The Murderers Are Among Us*, Wolfgang Staudte, 1946), which can actually be considered the first DEFA film. On August 13th, 1946, DEFA was registered as a company and, some months later, it performed the production of two further feature films using both the former *Tobis Studio* facilities in Berlin and the *Althoff Atelier* in Babelsberg. Later on, the main official studio of DEFA was established in Potsdam, precisely where the UFA[215] had been previously set. Actually, "*DEFA managed to set forth UFA's great tradition and it ultimately established itself as the sole film production centre in the GDR until 1990*"[216]. DEFA produced a wide range of film genres: from literature adaptations, including for instance the emblematic *Der Geteilte Himmel* (*Divided Heaven,* Konrad Wolf, 1964), made out of Christa Wolf's homonymous 1963 novel, to antifascist historical films like *Ehe im Schatten* (*Marriage in the Shadow,* Kurt Maetzig,

---

[215]   Universum Film AG, better known as UFA or Ufa, is *"a film company that was the principal film studio in Germany, home of the German film industry during the Weimar Republic and through World War II, and a major force in world cinema from 1917 to 1945. After World War II, UFA continued producing movies and television programmes to the present day, making it the longest standing film company in Germany"*(source: http://en.wikipedia.org/wiki/Universum_Film_AG).

   For further details concerning this topic, please consult Giovanni SPAGNOLETTI (ed.), *Schermi germanici: Ufa 1917-1933*, Venezia, Marsilio, 1993 [in particular, pp. 1-29, 31-67, 69-74].

[216]   Christina SCHMIDT*, I film della DDR, 1946-1992*, «Storicamente», 5 (2009), (my translation).

1947); from fiction films depicting life in real socialism, including *Der Dritte* (*Her Third*, Egon Gűnther, 1972) or *Solo Sunny* (Konrad Wolf, 1980) to propaganda films, including the biographic work *Ernst Thälmann – Sohn seiner Klasse* (Kurt Maetzig, 1954). On the other hand, owing to censorship, some remarkable movies encountered obstacles before they saw the light of day and, in most cases, they managed to reissue only after 1990 *Wende*. For instance, this was the case of *Spur der Steine* (*Traces of Stone*, Frank Beyer, 1966), which was formally forbidden, or *Die Legende von Paul und Paula* (Heiner Carow, 1973), which was almost not released owing to its political overtones. Problems with such films were basically due to their lack of agreement with East German government principles. Mainly, not only were forbidden movies examples of high professional quality, but they also dealt with social concerns and critics, yet not aiming to convey any ideological or propagandistic message. Interestingly, cinemas in the GDR also used to show foreign films, mainly including Czechoslovak or Polish productions. In addition, even selected western movies were shown. After the end of the GDR, a historical review process got underway: in particular, an attempt to black out what could bear witness to some obscure pages of GDR history emerged. Nevertheless, cinema managed to bypass this attempt, ultimately providing post-Wall generations with interesting memories of GDR times.

The momentous historical concerns that the city experienced throughout the XX century could not but leave a mark on both coeval and later cinematographic production and, in this sense, cinema has acted as *a place of collective memory* and as *a means of recovering the psychological dimension of history*. Therefore, facing the history of Berlin, and consequently the history of an era, through films about Berlin or, more generally, about the Cold War means resorting to a rich repertoire of images, sounds, emotions, private stories and public concerns that help depict the collective image of one of the most controversial pages of human history. Naturally, one should approach the analysis properly and critically, but once he or she has done so, what one can finally achieve is a renewed awareness of momentous historical and social concerns, and

the impossibility to loosen the emotional bond to Berlin which the analysis unavoidably establishes.

Image n. 10[217]

Image n. 11[218]

---

[217] *Die Mőrder sind unter uns* (Wolfgang Staudte, 1947)

[218] *Die Spur fűhrt nach Berlin* (Franz Cap, 1952)

Image n. 12[219]

Image n. 13[220]

---

[219] *One, Two, Three* (Billy Wilder, 1961)

[220] *Der Geteilte Himmel* (Konrad Wolf, 1963)

Image n. 14[221]

Image n. 15[222]

---

[221] *Die Legende von Paul und Paula* (Heiner Carow, 1973)

[222] *Der Himmel űber Berlin* (Wim Wenders, 1987)

Image n. 16[223]

Image n. 17[224]

---

[223] *Sonnenallee* (Leander Hauβmann, 1999)

[224] *Good Bye, Lenin*! (Wolfgang Becker, 2003)

Part III   -   *The Basis for the Development of the Idea*

Project management: a theoretical framework

III.1. MANAGING CULTURAL PROJECTS: FROM THE IDEA TO THE FULFILMENT OF A PROJECT DEALING WITH CULTURAL ISSUES

III.1.1. An introduction to the overview

Before entering into details concerning the planning of the educational cinema season I am proposing, a theoretical framework dealing with project management is due. I will base this brief overview mainly on Enzo Baglieri's *Organizzare e gestire progetti. Compentenze per il project management*[225], on Clifford F. Gray's and Erik W. Larson's *Project management: the managerial process*[226], and, last but not least, on both Lucio Argano's *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione*[227] and *La gestione di progetti di spettacolo: elementi di project management culturale*[228]. On the one hand, the first works provide methodological reflections on project management's main

---

[225] Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management,* Milano, ETAS, 1999.

[226] Clifford F. GRAY, Erik W. LARSON*, Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000.

[227] Lucio ARGANO (ed.), *Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005.

[228] Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002.

concerns and represent key references to provide the reader with an effective introduction to the topic; on the other hand, Argano's works focus on the application of the principles and the rules of project management to both culture-based projects and entertainment projects. As the educational cinema season I will detail at a next stage of this work can be essentially classified both as a cultural and as an entertainment project, Argano's theoretical framework will be enhanced in the following chapter, namely the one which is devoted to the planning of the educational cinema season at the heart of this research. Although the aforementioned works are key references to provide the reader with an effective introduction to the topic, I have also consulted other useful sources[229] that the reader could take into account for further examination.

---

[229] For further details, see the last section of this dissertation (*Sources*).

III.1.2. Project management: a theoretical framework

A universal definition of project management is not easily traceable. Scholars dealing with this issue have generally been influenced by their own experiences in managing projects when trying to define project management. Therefore, each definition of project management emphasises some aspects rather than others, precisely depending on the specific context in which its promoter has gained his or her own store of knowledge concerning the topic. All in all, however, the definition provided by the Project Management Institute can actually serve as an effective reference to bear in mind in order to face the issue of project management properly. According to the PMI, project management consists in *"the application of knowledge, skills and techniques to execute projects effectively and efficiently"*[230]. Interestingly, the PMI considers project management to be "*a strategic competency for organizations, enabling them to tie project results to business goals — and thus, better compete in their markets*"[231]. Clearly, what is to be found at the very heart of project management is the project itself, which is in turn characterised by specific features distinguishing it. According to Alfredo Biffi, as well as to the PMI, a project is "*not a routine operation, but a specific set of operations designed to accomplish a singular goal*"[232]; furthermore "*it has a defined beginning and end in time, and therefore defined scope and resources*"[233]. As Biffi himself argues, "*a project generally starts from an innovative idea or*

---

[230] http://www.pmi.org/About-Us/About-Us-What-is-Project-Management.aspx.

[231] Ibidem.

[232] Alfredo BIFFI, "Organizzare e gestire progetti: aspetti introduttivi" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management* Milano, ETAS, 1999, p. 6 (my translation) and http://www.pmi.org/About-Us/About-Us-What-is-Project-Management.aspx.

[233] Ibidem.

from the acknowledgement of a product or service problem within the business"[234] and, since projects exist to "*bring about a product or a service that hasn't existed before*"[235], they are also unique. Once again, the PMI gave its contribution to the formalisation of project management's key concepts by providing a formal definition of the project in its *Guide to Project Management Body of Knowledge*[236]. According to what the PMI argues, a project is *"a temporary endeavour undertaken to create a unique product, service or result"*[237]. Interestingly,

> "*the temporary nature of projects indicates a definite beginning and end. The end is reached when the project's objectives have been achieved or when the project is terminated because its objectives will not or cannot be met, or when the need for the project no longer exists"*[238].

Nowadays almost every firm and every non-profit organisation work on projects. Despite sharing a common business language, projects are not all the same. As Biffi[239] argues, a firm or a non-profit organisation can handle both inner and external projects made at the specific request of clients as well as monothematic or multidisciplinary projects; they can also work on mono-firm or multi-firm projects as well as on projects within already existing business

---

[234] Alfredo BIFFI, "Organizzare e gestire progetti: aspetti introduttivi" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management*, Milano, ETAS, 1999, p. 3 (my translation).

[235] http://cnx.org/content/m31435/latest/.

[236] Project Management Institute, *PMBOK Guide*, Project Management Institute, 2010 (reference from Deasùn O CONCHUIR, *Overview of the PMBOK Guide: short cuts for PMP Certification*, Heidelberg, Springer, 2010, pp. 1-11).

[237] Ibidem.

[238] Ibidem.

[239] Alfredo BIFFI, "Organizzare e gestire progetti: aspetti introduttivi" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management*, Milano, ETAS, 1999, p. 9-10 (my translation).

processes. In all cases, to manage a project effectively and successfully, a good knowledge of project management's main concerns is essential. To apply project management's best practices to the implementation of a project, it is firstly necessary to define the project's objectives and the resources required to achieve them; secondly, it is important to plan how the objectives will be achieved and how they will be assessed; last but not least, both a monitoring phase and a corrective phase should be foreseen before getting to the final assessment of the ultimate deliverables. In particular, the evaluation of the obtained results ought to be based on precise criteria consisting in the intrinsic quality of the objective achieved, the compliance to time constraints, the reasonable implementation of economic and financial resources, and the acknowledgement of a high satisfaction level on the part of the stakeholders involved.

III.1.3. The project life cycle

As has already been pointed out, a project is a temporary activity and, as such, it has a beginning and an ending: between these two poles, a series of activities are exerted in order to achieve the proposed final result. This range of activities consists in nothing but the project life cycle. According to Biffi, the project life cycle is made of three macro-phases that he defines as the "*initiating phase*"[240], the "*intermediate phase*"[241] and the "*closing phase*"[242]. Naturally, the way these phases are structured can vary according to the project's nature and depending on the way the firm or the non-profit association actually decide to develop it. To tell the truth, all projects actually have a double life cycle, that is a "*technical life cycle*"[243] and an "*organisational life cycle*"[244]. These two life cycles do not trace two separate paths; yet, they merge and they ultimately are two sides of the same coin.

As far as the technical life cycle is concerned, its first phase consists in the definition of the project's strategic concept as well as in the definition of the project's purposes and objectives; furthermore, within this phase, a feasibility study should be carried out in order to get to reasoned and motivated decisions concerning the planning. The second phase of the project technical life cycle consists for its part of two sub-phases: the planning phase and the execution phase. As far as the planning phase is concerned, it mainly handles the definition

---

[240] Alfredo BIFFI, "Il ciclo di progetto e il piano di progetto" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management,* Milano, ETAS, 1999, p. 38 (my translation).

[241] Ibidem (my translation).

[242] Ibidem (my translation).

[243] Ivi, p. 39 (my translation).

[244] Ibidem (my translation).

of a well-structured concrete project plan and the definition of the project's execution modalities. Within this phase some useful technical documents, including the Statement of Work (SOW), the Work Breakdown Structure (WBS) and the Gantt chart, are required. In particular, the SOW is a formal document defining the project's main activities, constraints, requirements, and deliverables; the WBS is instead a deliverable oriented analysis and decomposition of the project itself into smaller components; lastly, the Gantt chart is a tab illustrating the project schedule visually. The planning phase also includes reflections and decisions concerning the project budget and the risk management plan. After having handled all these important issues, the execution phase actually gets the project underway: plans are implemented and converted into actions, expected results are achieved (or not achieved) and recurrent assessments are carried out. After the project has been practically fulfilled, the project technical life cycle ultimately gets to its final stage, namely the closing phase, within which the project is formally closed. Lastly, "*after the project has been closed, a Post Implementation Review is completed to determine the project's success and identify the lesson learned*"[245]. This operation also serves as a final assessment basing on which it would be possible to develop further reflections on whether the project should be repeated by scheduling a following edition.

As has been said above, beside the project technical life cycle, the project organisational life cycle is to be found. This specific life cycle consists of "*a series of phases and activities that apparently serve as a parallel to the project executive activities, but which actually act as their load-bearing axis*"[246]. Approaching the project life cycle from the organisational perspective implies taking the relational feature into account. Therefore, according to this specific point of view, during the initiating phase, key decisions should be made with regards to the project governance and the stakeholders involved; secondly, yet not less importantly, the project's main constraints should be acknowledged and

---

[245]   http://www.method123.com/project-closure-phase.php

[246]   Alfredo BIFFI, "Il ciclo di progetto e il piano di progetto" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management*, Milano, ETAS, 1999, p. 40 (my translation).

imparted to all subjects involved, the project team should be formed, and the required sources should be identified. Furthermore, a precise "*project culture*"[247] should be determined and promoted. As far as the planning phase is concerned, it includes reflections and decisions concerning roles, duties and responsibilities, it handles the communication and promotion of the projects and it arranges monitoring key features beforehand. After the project has been practically fulfilled, the project organisational life cycle ultimately gets to its final stage, namely the closing phase. Within this stage, the project is formally closed and reports concerning its overall fulfilment and success are edited and presented to the sponsors. The closing phase also involves handing over the final deliverables to the stakeholders involved and bringing all formalities to an end.

All in all, the need for considering both life cycles simultaneously, thus integrating them while approaching a project, ultimately emerges. Actually, there is not a complete correspondence between the project technical life cycle phases and those of the organisational life cycle. In fact, the technical life cycle deals with a sequence of activities that determine the achievement of the deliverables, whereas the organisational life cycle actually suggests rules and best practices to apply to the implementation of the aforementioned technical life cycle. Overall, a wise management of the double life cycle allows containing risks and unsought results. Since risk is generally high both within projects themselves and within culture-based productions, it is important to bear in mind that a clever and complemented approach to the double project life cycle can help reduce risk probability. As Biffi argues, the risk embodied by a project is due to *"the tensions and the uncertainty"*[248] implied by it: projects hold innovation, they are mostly multidisciplinary or inter-corporate and, last but not least, they can involve people who are taken away from their ordinary jobs and are brought into a planning environment in which they will learn and share new skills and knowledge. Clearly, these elements can cause uncertainty concerning the achievement of the

---

[247] Ivi, p. 42 (my translation).

[248] Alfredo BIFFI, "Il ciclo di progetto e il piano di progetto" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management*, Milano, ETAS, 1999, p. 44 (my translation).

supposed results, thus making the project a risky activity. With specific regard to cultural projects, then, risk is even higher: as David Hesmondhalgh argues, "*all business is risky, but the cultural industries constitute a particularly risky business because they are centred on the production of texts to be bought and sold*"[249]. This is the reason for the inclusion of the wording "*risky business*"[250] in Hesmondhalgh's summary of cultural industries' distinctive features. Unfortunately, this controversial and challenging issue cannot be advanced in detail herein; yet, it was no doubt worth mentioning and it could be taken into account by the reader as a path to be covered for further examination.

---

[249] David HESMONDHALGH, *The Cultural Industries*, London, Sage, 2002, p. 18.

[250] Ibidem.

III.1.4. The project's rational organisational dimension and the project's relational sphere

The key factors for a project to succeed actually belong partly to a rational organisational dimension and partly to a relational sphere: on the one hand, a good project planning and a rational approach to the managing are fundamental conditions allowing the project to be fulfilled successfully; on the other hand, a positive and proactive weaving of relationships should be encouraged and developed, which implies managing both internal team work relationships and external relationships retained with a wide range of stakeholders effectively. The ability to supervise both aforementioned levels is a key factor for a project as well as for a project manager to succeed. The most important rational and relational conditions playing a great role in allowing a project to achieve success include a well-defined sponsorship, a well-structured project plan, widespread communication, availability of required resources, an expert skilled project manager and an independent skilled project team and, last but not least, both intermediate and final assessments.

III.1.4.1. The project plan

As far as the rational organisational dimension is concerned, the drafting of an accurate project plan allows the project to achieve success. In fact, a coherent and effective project plan ultimately serves as a guide for the project to be translated into action. According to Biffi, the project plan is a *"formalised document that describes how the project's objectives will be achieved, basing on the acknowledgement of limited sources"*[251]. Biffi also reckons the project can be considered as

> *"a result of a planning process, or rather the result of the definition of the activities that should be carried out, the definition of their interaction and interdependence relationships, the identification and the placement of sources, and the definition of time and cost constraints"*[252].

All in all, the project plan represents an essential organisational condition for the project to succeed. Interestingly, not only is the plan a description of the project, but it is also an irreplaceable management instrument: it provides a wide range of useful information concerning the project itself, the way the work team should translate it into action, the way sources should be coordinated and complemented, and, last but not least, suggested assessments and critical activities to keep under observation in order to achieve the final result.

---

[251] Alfredo BIFFI, "Il ciclo di progetto e il piano di progetto" in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management,* Milano, ETAS, 1999, p. 44 (my translation).

[252] Ibidem (my translation).

To be an effective instrument, the project plan is expected to be shared by the project team's members as well as by all stakeholders involved. In fact, since it is not supposed to be the result of the experiences and of the knowledge of a single individual, the plan has to be drafted by the project manager along with his or her own team: the co-operation process guarantees the content sharing on the part of all individuals involved. Focusing now indeed on the content embodied by the project plan, it is important to remark that it can considerably vary depending on the project's type and ultimate goals. In all cases, however, key documents, technical instruments, procedures and techniques are used in the drafting of the project plan and all of them belong to a specific section of the project plan itself: for instance, both the feasibility study and the time-guideline belong to the description of deliverables, whereas the WBS belongs to the work planning and the Gantt chart belongs to the work scheduling. To simplify and formalise the complex planning process, Biffi provides a scheme illustrating the project plan's logic and showing a suggested combination of supporting instruments to be implemented within each phase of the plan:

PROJECT PLAN

SUPPORTING SYSTEMS AND TECHNIQUES

1. **Project objectives**

   (What should be done?)

2. **Activities to carry out**

   (How should it be done?)

3. **Required skills**

   (What knowledge is required?)

4. **Definition and assignment of tasks**

   (Who is doing it?)

5. **Project scheduling**

   (When should it be done?)

6. **Definition and placement of economic resources**

   (How much will it cost?)

7. **Evaluation system**

   (How will it be monitored?)

8. **Criticality and problem solving**

   (What risk factors are to be faced?)

WBS AND CORRELATED SYSTEMS

RESPONSABILITY MATRIX

GANTT CHART

PROJECT BUDGET

REPORTING SYSTEM

INFORMATION SYSTEM

Scheme n. II [253]

---

[253] Ivi, p. 48 (my translation).

The provided scheme is made of eight key sections that should be all kept in mind while managing the planning of a project, thus serving as a guide for an orderly translation of plans into concrete actions.

Before entering into details concerning the project plan's structure suggested by Biffi, some remarks concerning the project's strategic concept and the Statement of Work (SOW) are due. One the one hand, the project's strategic concept is part of a key phase of project management within which the conceptual view of the project is established: it is a fundamental statement for the whole project planning to start since it actually embodies the project's identity. The strategic concept of a project also implies reflections of the wider topic of project strategy, which actually consists in "*a direction in a project that contributes to success and survival of the project in its environment*"[254]. As Gray and Larson state in their *Project management: the managerial process,* "*strategy is implemented through projects*"[255], so "*every project should have a clear link to the organisation strategy*"[256]. Clearly, to make projects effective and coherent, it is important to ensure their integration within the extensive organisation strategic plan[257]. As far as the SOW in concerned, it is for its part a crucial document that is generally drafted during the initiating phase of the project life cycle and which serves as a basis for the project plan to be completed. Its importance is also due to the fact that it is expected to be shared with and approved by the stakeholders and this ultimately allows the start of the planning phase of the project. The SOW's first section consists in an executive summary providing an overview on the project's purposes, background and ultimate objectives. What is important is that

---

[254] Karlos ARTTO, *What is Project Strategy?,* Helsinki University of Technology, p. 4 (http://crgp.stanford.edu/events/presentations/Global_Proj2007/Day1_12.30-14.00_doc2_Prereading_Project%20Strategy.pdf).

[255] Clifford F. GRAY, Erik W. LARSON, *Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 23.

[256] Ibidem.

[257] For further details concerning the topic, please consult Clifford F. GRAY, Erik W. LARSON, *Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000 [in particular, pp. 23-58].

most literature dealing with this topic[258] recommends objectives should meet the so-called SMART criterion, which means that they should be "*Specific, Measurable, Achievable, Realistic and Timetable*"[259]. The SOW also includes remarks on project's objectives, deliverables, assumptions, risks and constrains and it ultimately lists all the stakeholders identified in the project. Clearly, developing the SOW allows providing direction to the project itself as well as to the project manager, the project team and the stakeholders involved: in other words, it is an effective tool for managing stakeholders and their expectations and it is an essential document to be completed before shifting on the formal project plan.

As far as the first stage of Biffi's scheme is concerned, since the project is conceived to pursue and achieve precise goals, its ultimate objectives and mission must be disclosed at the very beginning of the planning. Within this phase, a "*hierarchy of major and minor objectives*"[260] should be defined and this will help steer the project team towards achievable and sustainable objectives. As for the second step, which is the one dealing with the activities which should be carried out in order to achieve prearranged objectives, a list of activities and duties should be drafted. Actually, this is a controversial phase since each member of the project team has his or her own vision on the project and this could cause disagreement. Therefore, the whole team has to achieve a uniform vision on the project itself by eventually settling for compromises. An important point is that the definition of the activity to carry out partly springs from the definition of the objectives and can actually make use of the same instruments, including the WBS. Another important step in the project planning concerns the identification of specific skills: then, the project plan is expected to hold information about required skills in this section, even though they are not owned by the project

---

[258] See Lucio ARGANO (ed.), *Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione*, Milano, FrancoAngeli, 2005, p. 98-194 or Bruno S. FREY and Margit OSTERLOH, *Successful Management by Motivation*, Heidelberg, Springer, 2002, p. 234.

[259] Lucio ARGANO (ed.), *Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione*, Milano, FrancoAngeli, 2005, p. 102.

[260] Ibidem (my translation).

team's members as it is composed in the very moment of the drafting of the plan. In a proper planning process, the choice of the team should depend on a wise analysis of the context and on truly required skills and knowledge, and only at a next stage should its real availability be verified. After having defined the objectives, the activities to carry out and the needed competences, it is possible to identify both required human and physical resources, to assign human resources their relative tasks and responsibilities and to combine them with respective physical resources. The responsibility matrix is a key instrument to implement within this phase since it helps define roles, responsibilities and the balance of power. Having the aforementioned sections completed, the essential information concerning the project is available and this allows the evaluation of the project's time-guideline and the detailed scheduling of the project to be defined; the Gantt chart will help complete this step. As far as the sixth phase is concerned, the economic feature should be approached by calculating the money that is required for an optimal fulfilment of the project, by verifying the needed expenditure according to the available funds, by checking the project's sustainability and the possible need for external funding, and, last but not least, by taking into account all those non-material elements which affect the final expenditure (for instance, the so-called *opportunity-cost*, namely the cost of a foregone activity, or rather "*the benefits you lose by choosing one alternative over another one*"[261]). Sometimes this section is not formalised by the project team, but it is entrusted to the corporate administrative department. According to Biffi, the penultimate step in the planning is the assessment system: here monitoring and assessment criteria and modalities should be detailed and the project's key features to keep under observation should be singled out. Lastly, a closing section concerning the project's criticality and problem solving should be included. In fact, many risk factors are to be found in a project: they must be monitored and, in case they cause problems, a solution should be found in order to streamline the project and its effectiveness.

---

[261] http://bizfinance.about.com/od/glossaryo/g/opportunity-cost-definition.htm. For further examination, please consult Gregory N. MANKIW, *L'essenziale di economia*, Bologna, Zanichelli, 2007 [in particular, pp. 4, 44 and 193].

Overall, the drafting of the project plan is based on the interaction of actions and feedbacks and it ultimately turns itself into an operating instrument as planned data are replaced by final data: this allows checking estimates and verifying the development of the project, thus ultimately understanding if it works efficiently or if it needs some improvements to be implemented.

III.1.4.1.1. A focus on resource scheduling

Further details concerning technical documents and procedures implemented in each phase of the planning will be provided in this section. Since the formal planning of a project implies both human and financial allocations and efforts, it is important to use appropriate instruments in order to plan and supervise the way time and resources are managed. Having no pretensions to providing an exhaustive analysis herein, and being aware of the complexity implied by the topic at hand, a selection of contents will be proposed within this overview[262]. Among the wide range of the aforementioned instruments, the WBS as well as the responsibility matrix and Gantt chart are no doubt worth examining. Therefore, the provided overview of time and resources planning and monitoring instruments will focus precisely on these three topics.

As far as the WBS is concerned, PMBOK defines it as *"a deliverable-oriented hierarchical decomposition of the work to be executed by the project team to accomplish the project objectives and create the required deliverables"[263]*. An effective and easy way to think of the WBS is to imagine it as a tree structure illustrating the subdivision of the project's main components. The following chart will clarify what has just been said:

---

[262] For further examination of the topic, please consult the aforementioned sources.

[263] Project Management Institute, *PMBOK Guide*, Project Management Institute, 2010 (reference from Deasùn O CONCHUIR, *Overview of the PMBOK Guide: short cuts for PMP Certification*, Heidelberg, Springer, 2010, pp. 68-70).
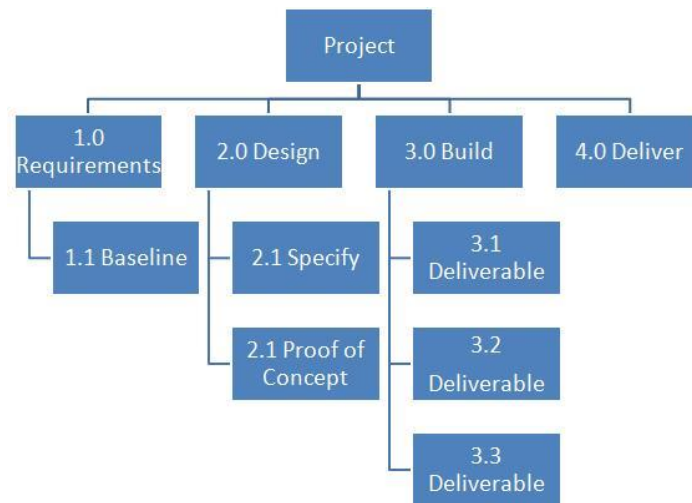
If the name of a specific member of the project team or that of a particular organisational department is matched to the WBS' boxes, the OBS (Organisational Breakdown Structure) is then drafted. Once completed, the WBS ultimately acts as a strategic basis for the next chapters of the plan to be edited.

To define the assignment of responsibilities and tasks to the project team's members, it is necessary to use the so-called responsibility matrix whose main aim it to associate things to do to the people who should handle them. The responsibility matrix aims to illustrate the contribution that various individuals are expected to make to the completion of the project's tasks and deliverables. Furthermore, it helps define and explain roles and responsibilities "*in cross-*

---

[264]   Example WBS (source: http://www.expertprogrammanagement.com/2010/03/_wbs-work-breakdown-structures-everything-you-need-to-know/).

functional/departmental projects and processes"[265]. The following example graph shows how this matrix visually looks:

Artifact	Project Owner / User	Project Manager	System Analyst	Software Architect	Use Case Specifier	Developer Roles	Test Roles	Administrator Roles	
Vision	A	C	C	W	C		C		C
Use Case Model	A	C	C	W					
Software Architecture Document	A				W		C		C
Use Case Specification	A	C			C	C	W		C
Use Case Realization						C	C	W	
Component							C		W	C

W = Write / responsible for   C = Contribute / review   A = Formally Accept

Graph n. IV [266]

The matrix generally identifies key roles including the person responsible for the task, the approver (the one ultimately answerable for the completion of deliverables and tasks), the counsel (the person whose opinion are sought), and, last but not least, the person informed (the person who is kept informed about the project's fulfilment in progress).

Lastly, the Gantt chart is a useful tool to implement within the project scheduling. It is in fact "*a graphical representation of the duration of tasks against the permission of time*"[267]. It actually helps monitor the development of

---

[265] Kevin BRENNAN, *A Guide to the Business Analysis Body of Knowledge (BABOK Guide)*, International Institute of Business Analysis, Toronto, Ontario, Canada, 2009, p. 29.

[266] Example responsibility matrix (source: http://www.ibm.com/developerworks/ rational/library/sep06/collaris_dekker_warmer/).

[267] http://www.ganttchart.com/.

the project while illustrating its schedule. Here is a visual example of the Gantt chart:

Task	Duration (days)	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Agree job and person specification	1						
Personnel manager to define job grade	5						
Prepare advertisement	2						
Publish advertisement on web site	1						
Receive enquiries and send further information	10						
Closing date for applications	1						
Agree composition of interview panel	2						
Book interview room	1						
Evaluate applications and prepare shortlist	3						
Invite shortlisted applicants for interview	1						
Conduct interviews	1						
Confirm selection decision	1						
Send offer letter to successful candidate	1						

Scheme n. V [268]

Naturally, the analysis of these instruments could be expanded in further detail. Owing to the fact this overview should serve as a functional framework to gain familiarity with the main concerns of project management and to allow the reader to understand the proposed planning of the educational cinema season that will be described at a next stage of this dissertation, a former analysis of the present topic cannot be advanced herein. Therefore, I suggest the reader should go through the sources listed in the bibliography of this work for more details concerning the topic in this section.

---

[268] Example Gantt chart showing key dependencies in a recruitment process (source: http://graph.com/chart/1380).

III.1.4.1.2. A focus on cost estimation and performance control[269]

As has already been mentioned, the resource placement plays a strategic role in the definition and in the implementation of the project plan. This phase peaks in the drafting of the project budget, which is a pivotal tool holding predictions on expenditure and on the needed resources assigned to each phase of the project. It is essential to bear in mind that, in spite of the fact that it should be grounded in concrete data and thorough assessments, the project budget actually consists in an estimate: more importantly, it is precisely this estimate that represents "*the lifeline for control*"[270]. As Gray and Larson argue,

> "*accurate costs and budgets (...) serve as the standard for comparison of actual and plan throughout the life of the project. Project rollup and project status reports depend on reliable cost estimates and budgets as the major input for measuring variances and taking corrective action*"[271].

---

[269] Please, note that this brief chapter will serve just as an essential overview of the topic. For further examination, please consult Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management, Milano,* ETAS, 1999 [in particular, Nicoletta PECCHIARI, "La programmazione e il controllo economico di progetti" (pp. 137-165) and Alfredo BIFFI, "Il sistema informativo di progetto" (pp. 166-182) and/or Clifford F. GRAY, Erik W. LARSON*, Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000 [in particular, pp. 359-410].

[270] Clifford F. GRAY, Erik W. LARSON*, Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 77.

[271] Ibidem.

As is clear, a wise estimating and programming activity actually represents an essential step in project planning. Having direct costs[272], project overhead costs[273] and general and administrative overhead costs[274] estimated, a reasoned budget can be developed. Besides costs, time and resource estimates "*should be accurate if project planning, scheduling, and controlling are to be effective*"[275]. All these estimates will later serve as a reference for monitoring the overall performance of the project and determining its success. Since both project evaluation and control require a suitable information system to measure project progress and performance against a project plan supporting delivery of a product or service on time, on budget and in the form requested by the customer, precise performance measurements are expected to be outlined and their acknowledgement on the part of the selected information system is necessary: this ultimately allows the effective implementing of specific control systems and economic reporting. Basically, the measurement and evaluation process to which the performance of a project is subjected implies the use of a four-phased control process: these phases consist in "*setting a baseline plan, measuring progress and performance,*

---

[272] "*These costs are clearly chargeable to a work package. Direct costs can be influenced by the project manager, project team, and individuals implementing the work package. These costs represent real cash outflows and must be paid as the project progresses; therefore, direct costs are usually separated from overhead costs. Lower-level project rollups frequently include only direct costs*" (source: Clifford F. GRAY, Erik W. LARSON, *Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 77).

[273] "*Project overhead represents project costs that cannot be tied to a specific deliverable but serve the entire project. Examples of project overhead are consultants, the project manager, training, and travel*" (source: Clifford F. GRAY, Erik W. LARSON, *Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 77).

[274] "*These represent organisational costs that are not directly linked to a specific project and are also called fixed costs. Although overhead is not an immediate out-of-pocket expense, it is real and must be covered in the long run if the firm is to remain viable. These costs are carried for the duration of the project. Allocation of G&A costs varies from organisation to organisation. G&A costs are usually allocated as a percentage of total direct cost*" (source: Clifford F. GRAY, Erik W. LARSON, *Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 77).

[275] Ivi, p. 81.

comparing plan against actual, and taking action"[276]. An accurate reporting activity and a painstaking project evaluation eventually would reveal any negative variances from the plan, thus making it possible to implement the required corrective actions and allowing the project to achieve its goals successfully.

---

[276] Clifford F. GRAY, Erik W. LARSON*, Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 360.

III.1.4.2. The project's relational sphere: the project manager, the project team and the stakeholders involved

As for the aforementioned relational conditions allowing the project to achieve success, the balance of power and the relationships between the project manager, the project team and the stakeholders involved are key issues. According to Gray and Larson,

> *"one of the keys to being an effective project manager is building cooperative relationships among different groups of people to complete projects. Project success does not just depend on the performance of the project team. Success or failure often depends on the contributions of top management, functional management, customers, supplies, contractors, and others"*[277].

Clearly, the project manager has a key role both in managing the project and in leading and motivating the project team. He or she also plays a strategic role towards the stakeholders involved by embodying the project's own identity, values and reliability.

> *"Project managers do more than put out fires and keep the project on track. They also innovate and adapt to ever-changing circumstances* [and they] *are responsible for integrating*

---

[277] Clifford F. GRAY, Erik W. LARSON*, Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, c 2000, p. 261

assigned resources to complete the project according to plan"[278].

The project team, on the other hand, "*is responsible for managing and completing project work[279]*". Since it is formed by a group of people, the team should be motivated to co-operation and knowledge sharing in order to achieve successful objectives. As Massimo Pilati argues "*motivating the team is essential to improve team performances*"[280]. What the project manager should appeal to in order to motivate the team and stimulate the co-operative interaction between its members is to analyse and understand the team's needs and to act precisely on them; furthermore, shared team objectives should be fixed and conveyed and the value of these objectives should be promoted within the team itself; last but not least, the project manager should act according to equity and should develop the so-called "*empowerment*"[281] , that is a motivational process through which the project manager shares power with the team by resorting to mandates, devolution or team involvement in key decisional processes.

What ultimately emerges is that power can be seen as a "*relational construct*"[282] within the project environment. Herein individual performances depend on collective ones or even on the performances of other subjects; and the balance of power also depends on the mutual interdependence existing between the team members themselves. Overall, a wise and structured approach to the relational management eventually contributes to the achievement of deliverables and to a successful development of the project as a whole.

---

[278]   Ivi, p. 262.

[279]   Ivi, p.264.

[280]   Massimo PILATI, "Motivare il team di progetto", in Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management,* Milano, ETAS, 1999, p. 184 (my translation).

[281]   Ivi, p 193.

[282]   Ibidem (my translation).

III.1.5. Closing remarks concerning cultural projects

Owing to the fact that the educational cinema season I will detail in the next chapter deals with cultural issues and implies the fulfilment of an entertainment event, the focus of this closing section will precisely lie in the main distinguishing features of those projects which handle culture and entertainment. As is well known, the translation of cultural projects into action ultimately leads to the so-called cultural events, which are ultimately nothing but "*the rendezvous between human relations and social communication*"[283]. More precisely, since the event is to be conceived as an "*occurrence happening at a determinable time and place*"[284] and as a "*social gathering or activity*"[285], cultural events consist in occurrence happenings implying the specific need for cultural enhancement on the part of the individuals involved.

As has just been said, the educational cinema season I am proposing deals with cultural issues: as a matter of fact, its ultimate objective is to teach historical topics through films while bringing students closer to cinema itself. In this sense, the cultural event that eventually arises from the project at hand has cultural significance. Apart from this cultural vocation, the educational cinema season in question holds entertainment features that are typical of cinematographic, video and multimedia fields: according to Argano, "*the word entertainment refers both to artistic and to recreational events that derive from a*

---

[283] Paolo DALLA SEGA, *"*Ideazione degli eventi culturali" in Lucio ARGANO (ed.), *Eventi culturali: ideazione, progettazione, marketing, comunicazione*, Milano, FrancoAngeli, 2005, p. 21 (my translation).

[284] http://www.businessdictionary.com/definition/event.html.

[285] http://www.thefreedictionary.com/event.

creative process and that are ultimately presented to the audience"[286]. With this statement as a starting point, Argano has gone on to reflect on the inclusion of cinema seasons within his classification of entertainment projects and resulting entertainment events[287]. Having these theoretical remarks pointed out, the collocation of my own project between cultural and entertainment fields is given a reason; furthermore, the acknowledgement of the cultural and the entertainment nature of the cinema season at hand allows the aforementioned double artistic and media function of cinema and correlated activities to be remarked.

Generally speaking, cultural events present themselves as innovative phenomena conveying valuable contents and objectives. Since they are the result of a project, cultural events also entail the implementation of project management to allow ideas to become reality. With particular reference to the rational organisational dimension of cultural projects, Biffi's suggested project life cycle model is detailed by Argano into six main phases: the conception, the activation, the planning, the execution, the closure and the evaluation. The following graph shows the logical relationships connecting these phases, thus describing the whole life cycle of a cultural project:

---

[286]   Ivi, p. 25 (my translation).

[287]   Lucio ARGANO (ed.), *Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione*, Milano, FrancoAngeli, 2005, p. 22.

Graph n. VI [288]

---

[288] Lucio ARGANO (ed.), *Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione*,

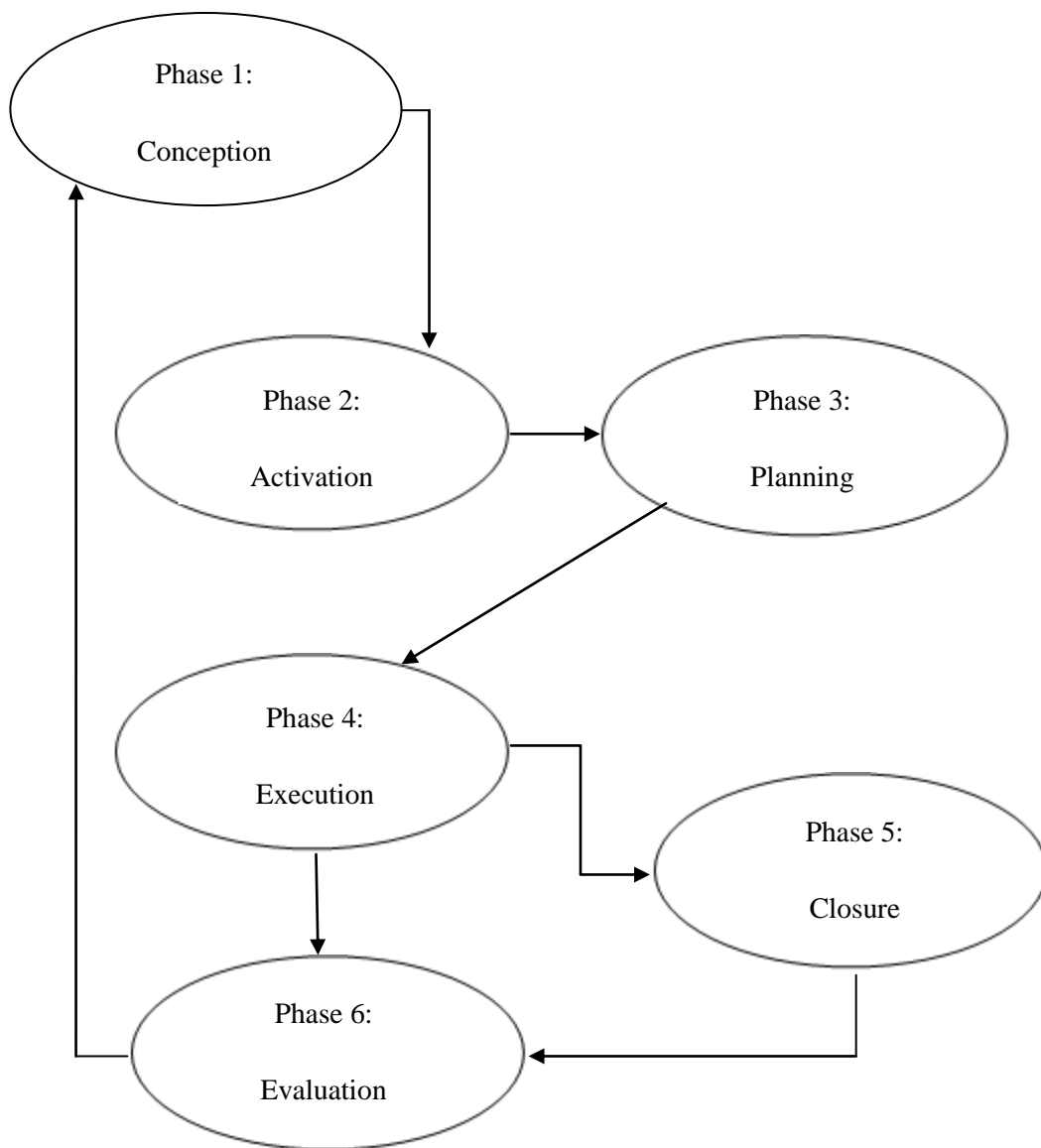Milano, FrancoAngeli, 2005, p. 95 (my translation).

According to Argano, within the first phase, namely the conception of cultural projects, events' contents, guidelines, main characteristics and goals are defined and developed; in the activation phase instead the project feasibility is estimated and key decisions concerning the location, time constraints and resources are formalised; the third phase is for its part very complex since the actual planning of the whole event is developed, thus identifying the actions to carry out, the resources and the constraints to take into account and, lastly, the evaluation and control systems to apply to the project performance. Finally, at this point, the project is ready for its fulfilment. After the cultural project has become a concrete cultural event, two further key steps are left: the project closure and the final evaluation and assessments. The latter phase plays an important role in checking the achievement of planned objectives and determining the value of final deliverables; furthermore, it serves as a closing review of the whole project and as a basis to develop reflections on whether the experience should be repeated in the future. As the reader him/herself will note, the cultural project life cycle actually takes shape from the general model that was described in the previous chapter and this highlights the fact that project management's general rules and instruments serve as frameworks for specific projects to be developed.

Cultural and entertainment projects present a number of distinguishing features. One of the most important features to consider is the fact that cultural projects develop within a precise geographical and socio-political context. In this perspective, the territory plays a crucial role within the fulfilment of cultural events: it can in fact determine the need for a specific event to take place, it can allow the event to be fulfilled thanks to the activation of territorial stakeholder networks and it is ultimately the place where the event physically develops and eventually sows its seeds for further implementations. As the territory should be carefully taken into account during the planning, its stakeholders likewise should be considered as keys for the project to succeed: the choice of sponsors, the definition of agreements with local authorities, the involvement of private or public individuals into the project, and, last but not least, a wise communication and marketing strategy are fundamental issues to address while managing cultural events. As Argano interestingly points out in his *Gli Eventi culturali: ideazione,*

progettazione, marketing, comunicazione[289], an accurate analysis of the territorial, cultural, social, and economic context in which the project is to be developed is an essential presupposition for its success; furthermore, the analysis of the competitive arena considerably helps plan a penetrating, challenging and innovative proposal that will beat the competition. What is interesting is that cultural and entertainment events require specific formalities to be completed during their planning: this is the case of formal documents and authorisations or that of patronage requests, but it is also the case of copyright compliances, including the *SIAE*[290] permissions, the Creative Commons Public Licenses and the Copyleft Licenses[291]. Apart from these general formalities, a number of specific technical and practical concerns can emerge according to the single project to be converted into event.

As the reader would realise, the analysis of this topic could be discussed further. Unfortunately, due to the vastness of the topic and due to the fact that this section should serve just as a brief overview, a former examination cannot be expanded herein. More details regarding the main distinguishing features of cultural projects will be however provided in the next chapter, thus combining theoretical remarks with the concrete planning of the educational cinema season I am backing. As far as this section is concerned, I hope to have stimulated the reader's interest in the topic and to have provided him or her with sufficient knowledge to approach the next chapter properly.

---

[289] Lucio ARGANO (ed.)*, Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione*, Milano, FrancoAngeli, 2005.

[290] SIAE is "*a point of reference for authors and publishers, as well as for those who operate in the entertainment industry. SIAE is a society (in the language adopted by author's societies it is often referred to as a "multi-purpose society") that issues thousands and thousands of licenses for the uses of each work, thus facilitating the payment of royalties by the users and protecting the authors' works. Authors, publishers, and other rightholders adhere to SIAE voluntarily in order to economically protect their works. SIAE's Headquarters and registered office is located in Rome and it is represented in Italy with 9 regional offices, 13 local offices, 34 branch offices and nearly 600 agents*" (source: http://www.siae.it/index.asp).

[291] For further examination, please consult http://www.siae.it/index.asp).

Part IV - *Turning the Idea into a Project*

Implementing the use of cinema and history in education:

the planning of a cinema season for educational purposes

IV.1.   THEMATIC PATHS IN CINEMA: THE CONCEPTION OF AN EDUCATIONAL CINEMA SEASON

IV.1.1. A cinema season as a non-formal educational activity

Before looking into the details of a cinema season with educational goals and its potential to serve as a non-formal educational activity, some remarks concerning the reasons for using cinema to teach history should be recalled. As was mentioned in the first part of this dissertation, cinema first entered Italian schools during the 60s, initially acting as an experimental and innovative tool to support teaching. In this context, the most usual form in which cinema was used in schools was the discussion after screening. It is important to note that this activity often took place outside the school schedule and it was not conceived as being part of the official learning curriculum. However, towards the end of the century the use of cinema in schools has developed and undergone a process of formalisation. Essentially, the achievement of cinema as a supporting tool to teaching was made possible through a flexible attitude towards a wider range of media within schools, the acknowledgement of the role played by cinema as an educational tool, and widespread interest in a lively debate on new methods and objectives pursued by history teachers. These three key factors have contributed to the development of multimedia teaching, which has eventually implied the need for the so-called media education. Multimedia teaching and media education are

actually two sides of the same coin: on the one hand, multimedia teaching is educating through the use of multimedia sources; on the other hand, media education makes use of the same methods, but to teach students how they should approach the media. The integration of diverse media sources within school curriculums entails what Peppino Ortoleva calls "*communicative pluralism*"[292]. This is when

> *"teachers' words are not completely replaced by moving images, but they are actually joined by them; therefore, a lesson, or even a course, can become a complex sensorial experience made of both oral and written segments, sounds, and both still and moving pictures"* [293].

To avoid confusion, this pluralism needs to be coordinated and to gain acknowledgement in the educational field. In addition, it should be considered that, by combining traditional school sources with the media, traditional topics can be approached in a new, somehow interactive way. This is the reason for the need to use a laboratory environment and it is exactly this interactive approach that provides students with the opportunity to become researchers themselves: this way, in fact, students can experience learning actively and gain an awareness of challenging issues, including the plurality of interpretations and the reliability of sources.

As a consequence, it is my belief that a cinema season providing educational laboratories and workshops can work as an effective way to bring cinema closer to students. As is well-known, there is not enough time to work on films properly within school schedules and it is indeed due to this time restriction that cinema is often used in inappropriate ways in schools. Nevertheless, since the media is so important in our daily lives, media sources in general should be

---

[292] Peppino ORTOLEVA*, Scene dal passato: cinema e storia*, Torino, Loescher, 1991, p. 172 (my translation).

[293] Ibidem (my translation).

inserted in school curriculums; thus, making multimedia teaching and media education become serious issues to address to students. In addition, not only is cinema a multimedia tool, but it is also a form of art. Therefore, allowing young people to study in this way will enable the trainers to achieve three main objectives: encourage students to learn in an alternative and more stimulating way, teach them a critical approach to multimedia, and last but not least, bring them closer to the arts, in the form of cinema.

How could this challenging objective be put into practice without contravening school time and content ties? A cinema season providing educational laboratories and workshops could be the answer. Owing to the fact this is a cultural event taking place outside school time and school ground, it does not interfere with school schedules, yet integrating them. In fact, teachers could take advantage of such an activity in order to provide their students with an overview of those topics which often remain on the fringes of official school schedules as well as to provide them with a non-traditional examination of traditional school topics. In all cases, a cinema season has the merit to provide students with a series of films rather than with a single screening, thus allowing films themselves to act as effective sources. In addition, owing to its educational vocation and its laboratory dimension, an educational cinema also completes screenings with theoretical sections and interactive educational activities, ultimately serving as a complex, inclusive and engaging non-formal learning experience.

One could suggest that an extra-curricular activity, like the one at hand, would not be effective since students could have difficulties in learning about something which is not strictly part of their school duties. Nonetheless, a cinema season as a cultural event can attract students and involve them more than an ordinary school activity. In fact, the most effective learning is the learning that becomes an active part of the spontaneous will of knowledge. Therefore, if students feel they are a part of a dynamic event, both as students and possibly as assistants to the official organising staff, they will ultimately learn effortlessly and without realising. Most importantly, they will have the opportunity to learn

historical contents (or other selected school topics) whilst having fun and sharing knowledge and personal opinions with other students. In addition, in case they are involved in the cinema season also as assistants to the official board, they will experience the planning and the fulfilment of a cultural event themselves. What finally emerges is that such a cinema season actually turns itself into an accomplished training activity.

IV.1.2. Reflections on the thematic planning of a cinema season for educational purposes

As has just been mentioned, an educational cinema season allows teachers to provide their students with an overview of topics which they have no time to focus on within the ordinary school schedule. Alternatively, teachers can also benefit from an educational cinema season by helping their students gain a different perspective on issues that they have already faced theoretically. In addition to these challenging objectives, an educational cinema season could also encourage a multidisciplinary approach to the topic at hand by connecting diverse subjects and disciplines. To achieve all these goals, a wise and reasoned thematic plan is required. In fact, before starting the actual planning of this type of event, and handling the associated organisational and relational managing matters, key decisions concerning the cinema season's *leitmotiv* and its thematic structure should be made.

Generally speaking, after the main topic of a cinema season has been defined, an accurate selection of movies should be made. However, since the cinema season I am presenting is precisely concerned with educational purposes and goals, theoretical sections as well as educational activities and workshops should be likewise planned from the outset. As a matter of fact, the selection of films and all collateral sections and activities should be mutually integrated and they should finally merge into a common coherent thematic path. Basically, what is to be constantly kept in mind while structuring the thematic profile of an educational cinema season is indeed its educational purpose. In this perspective, one of the first issues to be considered is the audience: what kind of student is the educational cinema season addressed to? Which type of school are they from? What is their knowledge of the topic at hand? What about their familiarity with

cinema and the cinematographic language? Secondly, having these key questions answered, some introductory theoretical sections should be structured in order to provide the participating students with basic preliminary knowledge and instructions concerning the cinema season at hand and its thematic core. Thirdly, a shortlist of films should be determined: what is important here is that the previous steps should be taken into account within this phase in order to get to a reasoned and coherent choice of movies. Lastly, the educational activities and the workshops distinguishing this particular kind of cinema season should be singled out and detailed. This latter phase actually represents the vibrant core of the whole educational cinema season and it holds both its innovation and its touch of originality; therefore, it is a key feature to develop and invest in.

As for the educational cinema season I am proposing within my research, the *leitmotiv* selected is *Berlin as a symbol of the Cold War* and the focus is to show movies that share the controversial issues of Berlin during the Cold War and the Berlin Wall. For example, films shot during the years of the Wall, set in those times or concerned with this topic in further different ways: all movies selected must deal with the Berlin Wall or with Berlin during the years of the Wall, thus acting as allegories of the Cold War era. Apart from the aforementioned reasons for the choice of topic and its connections to previous research, it is my belief that a cinema season on Berlin as a symbol of the Cold War represents an interesting proposal in itself. The very topic on which the whole cinema season takes shape is in fact traceable in a wide range of films. Furthermore, the reflections on the way cinema has advanced the examination and the discussion of historical concerns have particularly marked the Cold War era and its related issues. Also, as Berlin is conceived as being symbolic of the worldwide ideological opposition that covered the second half of the XX century, its allegorical value becomes even more evident as images provide the viewer with visual inputs and suggestions that help give concrete features to this symbol.

As has already been remarked, the thematic core of my own educational cinema season proposal derives both from my own personal interest in the topic and from my previous research. Having the main topic defined this way, I have

gone on then to address the aforementioned questions concerning the composition of the audience, the need for theoretical sections to be combined in the selected screenings and, last but not least, the planning of educational laboratory activities and workshops. All these themes will be detailed in the next stage of this dissertation; however, it should be pointed out here that the educational feature distinguishing the cinema season I am proposing is an essential tool to be taken into account. It is indeed this feature that actually gives the whole project a precise tone and that implies a specific thematic structure to be developed.

IV.1.3. Reflections on the need for educational framing activities and laboratories

One of the most interesting aspects distinguishing the educational cinema season I am suggesting is its laboratory vocation. The use of cinema in schools is an established concept; yet, the idea of bringing students together outside of school and involving them in a cinema season that will provide them with the opportunity to learn non-formally holds original detail. More interestingly, the laboratory activities and the workshops planned within this kind of cinema season will encourage the interaction and the sharing between students and teachers from different schools and backgrounds, thus turning the cinema season itself into a *rendezvous* of knowledge, experiences and expectations. All in all, educational framing activities and laboratories are intrinsically connected to the specific type of cinema season I am suggesting.

After having been provided with introductory sections and materials and with the screenings on the schedule, students are expected to be actively involved in the educational activities, which consist both of workshops and laboratories. As the two words themselves suggest, workshops are supposed to have theoretical character and to provide the participants with a structured approach to the core topic, whereas educational laboratories explicitly imply interaction and practical activities. In my opinion, both workshops and laboratories should be included within an educational cinema season; more precisely, they should be combined and balanced and possibly conceived as being complementary. What I personally suggest is following up workshops with laboratories; as a matter of fact, students with no specific background concerning cinema or the cinema season's main topic would not be able to carry out practical activities without preliminary theoretical

reflections on both fronts. Basically, this is the alternative I implemented within the activity held at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*, Treviso[294]. I personally verified the effectiveness of this solution, but unfortunately it was not possible to test the opposing approach, which could consequently be considered as a path to be taken for further implementation of the research I am presenting (in this case, students could be involved in practical activities first and they could be encouraged to reflect on the whole activity and on the main topics faced through it in the closing stage of the experience).

Overall, both workshops and laboratory activities – and more generally all educational activities planned within an educational cinema season – allow students to gain direct familiarity with cinema as well as to further the analysis of the core topic handled by the cinema season itself. In fact, the screenings in themselves are not sufficient to start up an innovative learning process and they would just serve as access to an unexplored territory. It is indeed here that framing activities help to achieve educational goals: within these activities students are given theoretical and practical instruments to implement to their own learning process and they are encouraged to face this process in a non-formal and non-traditional way. Students are aware of the fact there are learning, but they actually do so outside of school and effortlessly. More interestingly, while approaching school topics, they also develop knowledge and skills concerning cinema. In particular, they are introduced to the way cinema has helped to further the analysis of the topic selected as well as to the cinematographic language as a separate subject with a double artistic and media function. Furthermore, students could also be introduced to the organisational and relational dimension implied by an event such as the one at hand; depending on their own store of knowledge, their training, their maturity and their motivation, students can also be involved in the educational cinema season as assistants to the main staff. This could also be a part of the educational sphere: besides handling a specific topic through films and learning more about cinema, a selected group of students could also glance at the

---

[294] I will provide the reader with a detailed report of the results collected within the activity I carried in *Part IV*.

way a cultural educational event should be planned and fulfilled. This latter option is actually quite complex and opens further perspectives for the project I am developing; however, it could be taken into account as a way of implementing the range of educational goals to achieve through an educational cinema season.

IV.2.   AN OVERVIEW OF SUGGESTED CINEMA SEASONS ON BERLIN AND THE COLD WAR

Both the Cold War and the issue of Berlin as a hot spot for the ideological conflict that crossed the worldwide scene during the second half of the XX century have largely been handled in cinema. Therefore, after the Berlin Wall fell down, a number of retrospectives and cinema seasons on this topic were planned and promoted. In fact, the collocation of *Berlin and the Cold War* at the very heart of cinematographic events is well established and this is due to aforementioned osmosis between cinema and Cold War history. Also, Berlin itself has always shared close ties with cinema, so its collective image, its history and its character have all been conveyed in this powerful means. I will provide the reader with remarks concerning some suggested cinema seasons on Berlin and the Cold War or on German cinema between 1945 and 1989 in this section; this will help place my own proposal within a wider context as well as make the reader realise that the thematic core of this proposal is actually grounded on a strengthened background. The novelty embodied by the cinema season I am proposing is in fact not represented by the furthering of the issue of Berlin as a symbol of the Cold War through cinema; instead, it is represented by the educational purpose of the season and by pursuing the aim of bringing students closer to cinema as well as to recent historical topics that they would otherwise not have the opportunity to examine in depth within their ordinary school schedule.

Among the cinema seasons handling the topics of Berlin, Cold War times and German cinema between 1945 and 1989, the one planned by the *Haus der Kulturen der Welt* within the exhibition entitled *Doppeltes Berlin* is worth mentioning. Situated precisely in Berlin, the *Haus der Kulturen der Welt* is "*a*

place for international contemporary arts and a forum for current developments and discourse"[295]. The *HKW* encourages and exhibits artistic productions from all around the world, yet focusing especially on non-European cultures and societies. What is particularly interesting is that the *HKW* strives to open up new perspectives in the educational field. For instance, it offers a programme of cultural education called "*learn and experience*", within which "*participants can discover art, make music and investigate current issues*"[296]. *HKW*'s initiative *Doppeltes Berlin* (*Double Berlin*) took place between September and November 2012 and aimed to investigate once divided Berlin's doubled architectures and to put "*Double Berlin*" on the UNESCO world heritage list. At the heart of the initiative was the role played by architecture as a "*projection screen for ideological messages*"[297] in East and West Berlin between 1945 and 1989: "*in both parts of the city highly symbolic state, residential, and cultural buildings were erected and existing buildings were brought into line with ideology*"[298] . In the framework of this initiative, an exhibition and a cinema season were organised. As for the cinema season proposed,

> "*filmmakers and media artists from the Institut für Zeitbasierte Medien und der Experimentellen Filmgestaltung der UdK Berlin (Institute for Time-Based Media and Experimental Film at the University of Arts in Berlin) presented their own cinematic positions (...) Based on the terms 'East' and 'West', they explored, staged and reconstructed the architecture of the dual Berlin and its ways of relating. The results were observations on the contemporary and the historic, interior and exterior, words and gestures, pairings, ruptures and gaps*"[299].

---

[295] http://www.hkw.de/en/hkw/selbstdarstellung/Ueber_uns.php.

[296] Ibidem.

[297] Ibidem.

[298] Ibidem.

[299] http://www.hkw.de/_en/programm/2012/between_walls_and_windows/veranstaltungen_6 9363/werke_between_walls_and_windows/doppeltes_berlin_udk_filme.php.

The cinema season at hand included films by Laslo Antal, Nike Arnold, Juana Awad, Anne Behrndt, Julian Brinkmann, Emily Keslar, Antonia Kilian, Kornelia Kugler und Lena Siebertz and Alicja Sowiar[300] .

Another interesting cinema season dealing with Berlin during the Cold War is the one organised by *Istituto Storico Italo-Germanico[301]* featuring the University of Trento, the *Goethe Institute[302]* of Rome, *Cineforum Trento[303]* and *Nuovo Cineforum Rovereto[304]*. The cinema season *Il cinema della DDR* (*GDR's cinema*) took place between April and May 2009, interestingly in the year of the XX anniversary of the fall of the Berlin Wall. Significantly, that year many cinema seasons dealing with Cold War Berlin and the issue of the Berlin Wall were proposed all over Europe. As for the cinema season at hand, it particularly focused on East German cinema, thus investigating DEFA productions. The suggested travel though GDR's cinema started with the film *Spur der Steine* (*Traces of Stone*, Frank Beyer, 1966), one of those so-called *"Kaninchenfilme"* that were censured after SED's XI Plenum, and then went on with the films *Der Dritte* (*Her Third*, Egon Gűnther, 1972), *Die Legende von Paul und Paula* (Heiner Carow, 1973), *Solo Sunny* (Konrad Wolf, 1980) and *Die Architekten* (Peter Kahane, 1990)[305].

Overall, many events and retrospectives on Cold War Berlin and the Berlin Wall have been proposed in recent years. The University of Trento was not

---

[300] For further details, please consult http://www.hkw.de/en/programm/2012/between_walls_and_windows/veranstaltungen_69363/werke_between_walls_and_windows/doppeltes_berlin_udk_filme.php.

[301] For further details, please consult http://isig.fbk.eu/.

[302] For further details, please consult http://www.goethe.de/ins/it/lp/itindex.htm?wt_sc=italia.

[303] For further details, please consult http://www.trentocultura.it/?lang=it&s=3&mod=cultura&task=events&cId=1172.

[304] For further details, please consult http://www.cineforumrovereto.it/.

[305] For further details, please watch the related video at http://www.youtube.com/watch?v=FVcq4M8CnWs.

the only university to promote seminars, exhibitions, and cinema seasons on these topics: this was also the case, for instance, at the University of Macerata and the University of East Anglia. On the one hand, the Italian University of Macerata organised the seminar/cinema season *Il Muro di Berlino fra cinema, storia e letteratura* (*The Berlin Wall between cinema, history and literature*) in April 2012 by co-operating with La Sapienza Univesity of Rome, the Humboldt Universität Berlin and *Gedenkstätte Berliner Mauer*[306]; on the other hand, the University of East Anglia inserted a section devoted to the fall of the Berlin Wall in its 2010 cinema season *Reels of History*[307]. Besides universities, which interestingly promoted the use of cinema within a high educational field, other institutions have also planned and are still planning events dealing with the issue of Berlin: this is the case, for example, of *Gedenkstätte Berliner Mauer*, *Alpe Adria Cinema*[308], *Fondazione Stensen Firenze*[309], and the Italian Region of Piemonte. As far as *Gedenkstätte Berliner Mauer* is concerned, it systematically organises a wide range of events on the topic at hand, including the brand-new events scheduled between January and February 2013 *Berlin-Geschichte bauen und erzählen - Das doppelte Stadtjubiläum 1987 und die Rückkehr zur historischen Stadtmitte*[310] and *Politische Kunst? - Kunst und Denkmalsetzungen im öffentlichen Raum*[311]. As for the Italian *Alpe Adria Cinema*, in 2009 it proposed a cinema season on the issue of the Berlin Wall entitled *Tracce di Muro_Berlino 1961-1989* (*Wall Traces_Berlin 1961-1989*). Planned in co-operation with the *Goethe Institute* of Trieste, this

---

[306] Further details at http://www2.unimc.it/ricerca/dipartimenti/dipartimento-di-lingue-e-letterature- moderne/iniziative-eventi/del-dipartimento/scheda_illustrativa_del_seminario_rassegna_muro.pdf and http://www.nuovocinema.it/it/contatti-eventi-speciali/.

[307] Further details at
http://www.uea.ac.uk/mac/comm/media/press/2010/ june/berlinwallfilm.

[308] Further information at http://www.alpeadriacinema.it/.

[309] Further information at http://www.stensen.org/.

[310] For further details, please see
http://www.berliner-mauer-gedenkstaette.de /de/veranstaltungen-14,337,5.html.

[311] For further details, please see
http://www.berliner-mauer-gedenkstaette.de/ de/veranstaltungen-14,339,5.html.

cinema season provided the viewers with a selection of ten screenings including the documentary *Die Maurer* (Jurgen Böttcher, 1990), *Der Himmel űber Berlin* (*Wings of Desire*, Wim Wenders, 1987), *Berlin: die Sinfonie einer Großstadt* (*Berlin: Symphony of a Great City*, Walther Ruttmann, 1927), *Coming Out* (Heiner Carow, 1989) and *Totò e Peppino divisi a Berlino* (Giorgio Bianchi, 1962)[312]. As for the 2009 cinema season *Berlino – prima o poi tutti i muri cadono* (*Berlin – sooner or later all walls fall down*) proposed by *Fondazione Stensen*, it included films like *Himmel ohne Sterne* (Helmut Käutner, 1955), *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1963), *Das Kaninchen bin ich* (Kurt Maetzing, 1965), *Ich war neunzehn* (Konrad Wolf, 1968), *Die Flucht* (Roland Gräf, 1977), and *Das Versprechen* (*The Promise*, Margarethe von Trotta, 1994)[313] . Last but not least, the cinema season *Berlino: la libertà oltre il Muro* (*Berlin: freedom beyond the Wall*) promoted by the Italian region of Piemonte and organised by Uliano Lucas took place again in 2009, within the celebration of the XX anniversary of the fall of the Berlin Wall, and included screenings, discussions, seminars and exhibitions[314] .

What eventually emerges from this brief overview of some suggested cinema seasons or cultural events on Berlin during the Cold War era is that this topic has actually attracted many scholars and insiders who have developed projects and retrospectives on it. It is no coincidence that *Berlin and the Cold War* and the correlated issue of the Berlin Wall have been at the heart of such memorials for a long time: the history of this special city and its identity are ultimately the symbols of the fate of XX century Europe and they both show signs of a controversial past from which Berlin has been reborn.

---

[312] For further details, please see http://www.retecivica.trieste.it/ alpeadriax_copia(1)/pdf/comunicato_Tracce%20di%20Muro.pdf.

[313] For further details, please see http://www.stensen.org/?p=2725.

[314] For futher details, please see http://www.emanuelabernascone.com/it/in-corso/item/47-berlino-la-libert%C3%A0-oltre-il-muro.html.

IV.3. BEYOND THE WALL:

CINEMA, HISTORY

AND NON-FORMAL LEARNING

THE PROPOSAL OF A CINEMA SEASON

THAT PROVIDES STUDENTS WITH

AN INNOVATIVE WAY

OF LEARNING HISTORY

IV.3.1. The proposed project

IV.3.1.1. Thematic profile

IV.3.1.1.1. *Beyond the Wall: Cinema, History and Non-formal Learning*

The cinema season's thematic core and film schedule

> *"When the Wall was standing in Berlin the city did show its own story through it clearly and totally. The city showed its injuries without concealing them; it showed all no-man's lands and all ruins. The Wall itself then stood as a scar"*[315].

As has already been explained, a good and reasoned thematic plan is a key factor for an educational cinema season to succeed. Therefore, before moving to the actual planning of this event, its thematic programme should be defined and

---

[315] Wim Wenders (source: Mauro PONZI, *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*, Milano – Udine, Mimesis, 2010, p. 7, my translation).

detailed. The thematic *leitmotiv* of the educational cinema season I am suggesting consists in the issue of *Berlin as a symbol of the Cold War.* With this core topic as a starting point, I went on then to select the most suitable movies that would form the proposed schedule of screenings. Along with the film selection, I also started to consider how I would plan the educational activities and workshops implied by the cinema season at hand. In fact, as has already been said, the selection of films and all other sections and activities should be mutually integrated and they should finally merge into a common coherent thematic path. In order to get to a proper and reasoned film selection, I flew to Berlin for a field trip in October 2012. Before making this field research, I had already had a good knowledge of films dealing with the issue of Berlin and with the Cold War. This was partly due to the researches I had made for the drafting of my bachelor's thesis and this was partly owing to my personal interest in the topic. However, the field trip to Berlin allowed to me to widen my knowledge of the topic and to assume a closer perspective on it. During my stay in Berlin I managed to collect a wide range of materials, including books and films. More interestingly, I also had the opportunity to collect viewpoints and suggestions from the people I met there: this was the case, for example, of Mr Thomas Klaas[316], museum moderator at *Gedenkstätte Berliner Mauer,* with whom I spoke about my project and who gave some useful suggestions and hints to me.

With this background as a starting point, I went on then to structure the educational cinema season I am suggesting and to single out the shortlist of movies I would like to include in it. Significantly, the distinguishing educational vocation of the cinema season I am suggesting was carefully taken into account while choosing the films to be included in it: both the cinema season's *leitmotiv* and its educational purposes and goals were in fact constantly borne in mind during the thematic planning. As was explained in sections *II.3.Action on Berlin, II.3.1.Cinema in Berlin, Berlin in cinema,* and *II.3.2.A focus on the Cold War told by movies about Berlin,* many films about Berlin have been shot. The issue of the Cold War in Berlin has been likewise largely handled in cinema and this caused

---

[316] More information at http://radaris.de/p/Thomas/Klaas/.

controversy in the selection of the most suitable films to propose within my own educational cinema season. To avoid confusion, I ultimately had to delimit the proposed film's temporal range and to define some limitations and key points that would connect all films selected. As a consequence, I finally decided to concentrate on post-1961 productions set in the city of Berlin by starting from a movie which was shot precisely over this limit of time: *One, Two, Three* (Billy Wilder, 1961). The time range selected is due to the building of the Wall, which actually represented a key reference point for artists, both in the West and in the East, and which represented a marked sign of opposition contributing to the ultimate splitting of two parallel paths. It should be pointed out that I had actually first come up with the idea of suggesting a wider range of films, but I later had to review and shorten the initial selection to the films I could materially get and watch[317]. In addition, I also realised that an educational cinema season could not provide the students with more than a dozen films, which themselves already form a large selection. Thus, I ultimately decided to select eight fiction films, a short propaganda film and some archive documentaries[318]. Since it could be demanding to make students take part in so many screenings as well as in all correlated educational activities, I thought to take advantage of the fact that my cinema season is composed by three sections in order to allow some classes to take part just in one or two sections rather than in the whole educational cinema season.

---

[317] Please, note that further implications concerning film selection are to be taken into account during the planning of a cinema season. The above reasons actually represent personal criteria for the choice rather than official selection guidelines. Further details concerning legal compliances and real availability and reproducibility of films within cinema seasons will be provided in section *IV.3.1.2. Project management profile*.

[318] Please, note that I would have liked to include especially *Berlin – Ecke Schőnhauser* (Gerard Klein, 1957), the documentary *Gigant Berlin. Die erregendste Stadt der Welt* (*Gigant Berlin. The most thrilling city in the world*, Leo de Laforgue, 1961) *Spur der Steine* (*Traces of Stone,* Frank Beyer, 1966), *Die Flucht* (Roland Gräf, 1977), *Berlin unter den Alliierten 1945-49* (Irmgard von zur Műhlen, 1989), *Das Leben der Anderen* (*The Lives of Others,* Florian Henckel von Donnersmarck, 2006), and, most interestingly, further archive documentaries which I personally watched at *Gedenkstätte Berliner Mauer* in October 2012.

All things considered, then, I ultimately decided to divide the cinema season I am proposing into three sections:

- *post-war Berlin: the genesis of the division and the building of the Wall;*

- *divided Berlin: one city, two parallel paths;*

- *reunified Germany looks back at its past.*

The proposed structure should serve as a guideline for the development of the whole cinema season; furthermore, it should act as a consistent path gathering and connecting the screenings on the schedule. As far as the first topic is concerned, that is *post-war Berlin: the genesis of the division and the building of the Wall,* two fiction films, a short propaganda film and some archive documentaries are called into question:

- *One, Two, Three* (Billy Wilder, 1961, running time 108');

- a selection of short films, including the short propaganda films *The Road to the Wall* (Robert Saudek, 1962, running time 33'11'') and some archive documentaries on exhibition at *Gedenkstätte Berliner Mauer,* like *Sektoren vor dem Mauer* (Dokumentarfilm des RBB, 1958, running time 1'30''), *Der Bau der Mauer* (Dokumentarfilm des RBB, 1961, running time 2'18'') and *Erneuerung der Grenzmauer* (Dokumentarfilm des RBB, 1963, running time 1'33'');

- *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1964, running time 114').

As for the section devoted to the issue of *divided Berlin: one city, two parallel paths*, it includes the following films:

- *Die Legende von Paul und Paula* (Heiner Carow, 1973, running time 106');

- *Solo Sunny* (Konrad Wolf, 1980, running time 100');

- *Der Himmel űber Berlin* (*Wings of Desire*, Wim Wenders, 1987, running time 130').

The last section entitled *reunified Germany looks back at its past* ultimately includes three films, which were shot after the fall of the Wall, yet dealing with it retrospectively:

- *Sonnenallee* (*Sun Alley*, Leander Hauβman, 1999, running time 101');

- *Herr Lehmann* (Leander Hauβmann, 2003, running time 105');

- *Good Bye, Lenin!* (Wolfgang Becker, 2003, running time 120').

As was mentioned above, all films on the schedule are set in Berlin and this was one of the most important conditions for their selection. As a matter of fact, an educational cinema season that deals with the issue of *Berlin as a symbol of the Cold War* could not but present films on this city.

Once the films have been selected, a reasoned schedule should be defined. As I mentioned before, the idea of proposing eight fiction films, a short propaganda film and some archive documentaries is quite ambitious; yet, it is necessary to provide the participating students with a pretty expansive selection of films in order to achieve the goal of making them compare and contrast sources and learn critically. In addition, it should also be pointed out that the film selection will allow the students to approach different forms of the cinematographic language, including fiction films and short documentaries. Furthermore, the students will be provided with the opportunity to compare films

from different production times, genres and tones, thus exploring Classical Cinema as well as New German Cinema and even contemporary cinema.

The proposed schedule of screenings will be developed throughout an entire school year, thus allowing the students to take part in the whole programme and to spend the required time on all activities. However, the possibility to take part in just one or two proposed sections and in the related educational activities could be considered. This latter proposal could serve as an alternative choice to be taken by those groups who cannot invest a lot of time in extra-curricular activities, but who are still interested in them. As far as the screening schedule is concerned, it will be based on the three key sections listed above. As for the educational activities, they will instead be implemented within each section and their structure will be based on the model I resorted to during the controlled experiment I led at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*, Treviso.

IV.3.1.1.2. *Beyond the Wall: Cinema, History and Non-formal Learning*

Workshops, film analysis and educational laboratories for students

Having listed the films selected and having scheduled them, the next step consists then in planning the correlated educational activities. This phase actually represents the beating heart of the whole educational cinema season I am proposing: in fact, it embodies its innovation, thus representing a key feature to work on. As the reader will learn by going through section *IV.3.1.3. Practical profile,* the educational approach that will be adopted within the cinema season I am backing essentially consists of three phases: *the discussion after screening, the guided analysis of selected topics and of selected film sequences,* and, last but not least, *the educational laboratory*. All three activities can be gathered under the common tag "*workshop*". However, to tell the truth, I find this definition more suitable for the first two activities mentioned rather than for the third. Both the discussion after screening and the guided analysis share in fact an active and widespread monitoring on the part of the trainer, who constantly guides the whole activity in a structured and systematic way. On the other hand, instead, the educational laboratory allows the students to put what they have learned during the previous educational activities into practice and to experience an independent and joint group work. Within this phase, in fact, the trainer is just expected to give fundamental instructions on the activities that will be implemented and then oversees the groups while they autonomously fulfil the assigned tasks. In this perspective, the first two phases actually belong to the concept of workshop,

whereas the last one is to be assimilated to a distinguishing proactive laboratory environment.

The reader will find a detailed description of the practical implementation of the proposed educational activities within the aforementioned section *IV.3.1.3. Practical profile*. The section provides a thorough report of the controlled experiment I led at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti".* During this experiment I provided the test students with a similar schedule of educational activities as the one I will suggest within the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning.* I suggest the reader should consult this section carefully to get a sense of the effectiveness of the proposal at hand. As far as the current section is concerned, the reader will be provided with a theoretical overview of the way in which I would like to develop each educational activity on the schedule. The first activity I will propose is the traditional *discussion after screening*. This is a long experienced and already established activity, but it should be however included in the wider range of activities I would like to suggest. In my opinion, the discussion after screening should serve as an ice-breaking phase in which the students start to reflect on the movies they watched and begin to express personal points of view and ideas. The second phase will then consist in a *guided analysis*, which implies a deeper reflection on historical topics and cinematographic techniques. This phase is more innovative than the discussion after screening and it implies controversy as the students are not cinema experts and they possibly do not have good knowledge of the historical issues in question. The greatest challenge here is then to make the students learn well and effectively in quite a short time and by basing the whole learning process on the educational activities themselves. However, to complete the knowledge and skills developed within the educational activities, I would suggest the teachers should structure a correlated school schedule of lessons and activities. The sole cinema season, in fact, is a stimulating initiative to activate a non-formal critical learning process on the part of the students involved, but it should be reasonably combined with official school activities in order to produce relevant school advancements. Not by chance, the educational cinema season I am proposing is to be conceived as a non-formal

educational activity to back up school curriculums. Finally, the third phase would consist in the aforementioned educational laboratory: this is a key topic on which I would like to focus more extensively.

The educational laboratory I proposed within the controlled experiment held at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"* was mainly based on group analyses of selected film sequences. Actually, this is not the only activity I would like to suggest within the educational cinema season I am proposing. The choice of making the test students experience just this kind of activity within the controlled experiment derived from the fact of having time restrictions. Considering that the cinema season will instead cover a wider time lapse, I will suggest the students should also experience some concrete practical activities to have a better contact with cinema. As I explained in section *I.2.2.2.Concrete examples: Gulliver ASDC, Treviso, Gruppo Alcuni, Treviso, Settimo Binario, Mestre, Centro Culturale Candiani, Mestre, and Cineteca di Bologna,* different kinds of educational activities are generally implemented within cultural events or projects with educational goals. What *Settimo Binario*'s main representative pointed out during our interview was that young people usually manage to understand more about cinema by experiencing it in person. Then, apart from providing the students with group tasks and film analyses, they should be provided also with the chance of having some practical (not just analytical) activities, including the drafting of a brief storyboard or the shooting of a short film. Ultimately, this would really help them understand and learn more about the instruments of the cinematographic language, which instead can remain vague to them if they are just provided with theoretical approaches to the subject. Basically, the two paths mentioned consist precisely in the *critical* and in the *practical approach* that were mentioned in section *I.2.2. The arts and the media as vehicles for non-formal learning.* Due to time and equipment restrictions, I decided to implement just the so-called critical approach within the controlled experiment I conducted. Nonetheless, I would like to develop both laboratory paths within the educational cinema season I am suggesting. The chance of developing the whole season in a longer time will allow me to structure the practical laboratories in a proper and functional way; furthermore, this will help

combine both the critical and the practical approach in the frame of the same laboratory environment, thus lending the whole laboratory a solid structure. Since the activities to be implemented within the educational laboratory require good field knowledge on the part of the trainer, I will involve specialised staff in it and this will ultimately confer the whole activity professionalism and further reliability.

IV.3.1.1.3. *Beyond the Wall: Cinema, History and Non-formal Learning*

An overview of the proposed film selection

In this section I would like to look into each film on the schedule. Actually, I would have enjoyed providing the reader with a thorough technical analysis of all films proposed; nonetheless, due to the vastness of the topic, I finally had to delimit the provided information to an overview of the films' plots and more interesting features. Please, note that a detailed analysis of selected sequences of both *One, Two, Three* (Billy Wilder, 1961) and *Good Bye, Lenin!* (Wolfgang Becker, 2003) will be provided within the report on the controlled experiment I led at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*[319]. Significantly, these analyses should serve as models to be used with each guided film analysis to be proposed within the educational cinema season I am suggesting.

The first film proposed is *One, Two, Three* (Billy Wilder, 1961)[320], which has already been mentioned in this dissertation. Based on the Hungarian play *Egy, kettö, három* (Ferenc Molnàr, 1929), the movie was shot in 1961, precisely when the Wall was built, and it is set in pre-Wall times. The story tells about Mr MacNamara, high-ranking executive in the Coca-Cola Company, and about his attempt to play up to his Atlanta-based boss Mr Hazeltine in order to get the post of Coca-Cola's head of European operations in London. The story is actually just an expedient to face the issue of Berlin as a symbol of political, ideological, and

---

[319] Please, consult *IV.3.1.3. Practical profile.*

[320] Please, note that some extracts of the analysis of *One, Two, Three* (Billy Wilder, 1961) which I proposed in my bachelor's dissertation will be provided in this section.

economic polarization. Therefore, both the characters and the wide series of symbols which crowd the screen are ultimately used to suggest further meanings. The fact that MacNamara is an executive in the Coca-Cola Company is not a coincidence: the Coca-Cola Company was at those times one of the biggest American brands spreading across the globe and it used to be perceived as a symbol of growing American capitalism and consumerism. To achieve his objective to move to London, MacNamara tries hard, even working on an arrangement to introduce Coke into the Soviet Union. Unexpectedly, though, Mr MacNamara is informed about the arrival of Mr Hazeltine's 17-year-old daughter Scarlett in West Berlin, whom he should take care of. One day the girl disappears and MacNamara immediately panics, afraid that this could put an end to his career. Fortunately, the girl reappears, but carrying shocking news: she has met an East German communist named Otto Piffl[321] and she has married him. The unexpected arrival of Mr Hazeltine and his wife in Berlin obviously represents a huge problem for Mr MacNamara, who faces the situation as any good capitalist would: he frames the young Communist firebrand and has him picked up by the Stasi, who later force Otto to sign a confession that he is an American spy. Nevertheless, having learnt that Scarlett is pregnant, Mr MacNamara sets out to bring Otto back with the help of his new Russian business associates, who are shown as gullible and rude people. Having managed to bring Otto back to West Berlin, Mr MacNamara finally decides to turn him into a fake aristocratic son-in-law. Unfortunately, despite all the efforts made by MacNamara, he ultimately does not get the promotion, which is instead obtained by Otto himself. Disappointed, MacNamara finally gets a different role back in Atlanta. An interesting point in the whole film is the stereotyped representation of both East and West Berlin. Overall, the movie is a great example of Wilder's irony and represented for him a chance to parody both eastern and western stereotypes and role models through a story set in Berlin[322].

---

[321] Interestingly, the English word "*piffle*", which actually sounds like the surname Piffl, means "*nonsense*".

[322] Further details concerning the analysis of this film are to be found in section *IV.3.1.3.1.3.4.2. The guided film analysis.*

The second film is the short propaganda film entitled *The Road to the Wall* (Robert Saudek, 1962)[323]. As in the previous film, this short film was likewise at the heart of my bachelor's thesis. As a matter of fact, the choice of these two films derives also from the desire of maintaining continuity between the two dissertations. Produced by Robert Saudek just one year after the building of the Wall, and complying with the guidelines of the Directorate of Armed Forces Information and Education, *The Road to the Wall* (Robert Saudek, 1962) is an American *documentary* dealing with the issues of the Berlin Wall and the communist scare. From the very outset of the short propaganda movie, the viewer is informed of the fact that "*this program has been declared obsolete for use within the sponsoring agency, but may have content value for educational use*"[324]. Significantly, these words lead the spectator to understand that the content of the short film will deal with educational issues. This means that the contents are implied to be connected to an educational-promotional programme arranged by the American Government. Although this short film is to be classified as a propaganda document and it should therefore be handled very carefully within the correlated educational activity foreseen by the educational cinema season I am proposing, the fact that it was declared to have educational value ultimately contributed to its selection as a film to include in the season. A further reason for its selection consists in the fact that it is an effective example of an ideologically marked short film passed off as a *documentary*. The whole short movie has strong propaganda tones: this has even led to the presence of some historical mistakes, which are arguably deliberate and based precisely on a systematic propagandistic programme. Director Saudek ultimately used archive images as a base for his *documentary* and edited them in order to get a more functional representation: the most important aspects, which affect the main meaning of the *documentary* itself, are in fact the editing and the text written by Don Makiewicz[325]. One of the most

---

[323] Please, note that some extracts of the analysis of *The Road to the Wall* (Robert Saudek, 1962) which I proposed in my bachelor's dissertation will be provided in this section.

[324] From *The Road to the Wall* (Robert Saudek, 1962).

[325] Born in Berlin, Germany, Don Mankiewicz is "*the son of Herman J. Mankiewicz. He was nominated for the 1958 Academy Award for Writing Adapted Screenplay for I Wanto to live!.*

interesting points in this short film is the way it depicts the city of Berlin (29'25'' – 30' 52''). The narrator's voice works according to a contrastive process: curiously, the images shown and the words used by the narrator are opposing. Furthermore, the city of Berlin is shown as the centre of the dispute between East and West and the blame of the building of the Wall is put totally on the Russians, who are shown in a completely negative light. Contrary to the depiction of the Russians, the Americans are shown as their actions having positive implications. The way historical events are told, the way images are shown and the content of the documentary were specifically chosen in order to strengthen the following stereotypical images: the U.S.A. as a saviour country and the U.S.S.R. as a danger, leading to death. All in all, then, the *documentary* is a great example of the way in which cinema and history can be strictly and controversially connected. Also, it is a good document to work on in order to stimulate the students' critical approach to sources.

After providing the students with the above short propaganda film, I will propose a selection of archive documentaries produced by *Rundkunf Berlin Brandenburg*[326] and hypothetically supplied by *Gedenkstätte Berliner Mauer*[327]. I had the chance to watch some of these short documentaries during my visit to *Gedenkstätte Berliner Mauer* and I found them particularly interesting and suitable for educational use. Basically, they all consist in archive images commented by a German speaking voice-over and subtitled in English. Differently from the short propaganda film *The Road to the Wall* (Robert Saudek, 1962), *Gedenkstätte Berliner Mauer'*s short documentaries have no ideological or propagandistic tones and are exhibited at the *Memorial and Documentation Centre* as accounts of historical events and sociological conditions of Berlin Wall times. Since *Gedenkstätte Berliner Mauer* takes particular care of educational activities for all ages, including "*tours, lectures, conversations with contemporary*

Among his many television credits are Ironside, for which he wrote the pilot, the original Star Trek (episode Court-Martial) and the mini-series adaptation of President John F. Kennedy's book, Profiles in Courage" (source: http://en.wikipedia.org/wiki/Don_Mankiewicz).

[326]   Further details at http://www.rbb-online.de/.

[327]   Further details at http://www.berliner-mauer-gedenkstaette.de/de/.

witnesses who participated in the historical events, workshops, project days and weeks, and bike tours along the former border strip"[328], its involvement in the educational cinema season I am suggesting is plausible and motivated. In the same perspective, these short documentaries can actually act as good sources for the examination of historical issues. Among the wide range of visual documents available, the short documentaries *Sektoren vor dem Mauer* (Dokumentarfilm des RBB, 1958), *Der Bau der Mauer* (Dokumentarfilm des RBB, 1961) and *Erneuerung der Grenzmauer* (Dokumentarfilm des RBB, 1963) are worth mentioning. *Sektoren vor dem Mauer* (Dokumentarfilm des RBB, 1958) describes life in Berlin before the building of the Wall in quite a light tone. Curiously, images of pedestrians walking with their dogs along a promenade in East Berlin are shown and great emphasis is unexpectedly put on dogs themselves while the voice-over says "*this is East Berlin, but it doesn't matter in this case because in Berlin dogs are dogs*" (08'' – 10''). Afterwards, the camera pauses on some children playing together on the very border line between East Berlin and the French sector. *Der Bau der Mauer* (Dokumentarfilm des RBB, 1961), for its part, assembles archive images, including a speech by Willy Brandt, to testify the building of the Wall. Finally, *Erneuerung der Grenzmauer* (Dokumentarfilm des RBB, 1963) shows, again though archive images, the replacement of the very first Wall with "*a barrier of 1.2-metre-thick concrete slabs*" (18''). The choice of proposing such visual documents derives from the wish to provide the students with different kinds of documentaries to compare to the previous propaganda short.

The last movie I would like to include within the first section of the educational cinema season I am proposing is *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1964). The film is based on 1963 Christa Wolf's homonymous novel, which was mainly concerned with the lack of a defined

---

[328] http://www.berliner-mauer-gedenkstaette.de/en/programs-for-youths-and-adults-674.html

belonging place, or rather the lack of a *Heimat,* on the part of German people. As Paolo Scotini[329] states,

> *"the historical gap caused by the nazist heredity along with the political and geographical separation imposed by the building of the Wall contributed to the definition of a complex bond that has considerably influenced both German cultural expression and German intellectual reflection during the last fifty years"[330].*

Then, Christa Wolf's novel has embodied one of the key concepts of this widespread reflection. A similar importance, at a cinematographic level, has been assumed by Konrad Wolf's movie: in a sense, the novel and the film can be considered as two sides of the same coin; at the base of the film, in fact, a close co-operation between the author and the director was to be found. As Christa Wolf states in her novel and as the voice-over then repeats both at the beginning and at the end of the film, *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1964) is a "*simple story*"[331] in which the controversial love affair between the two main characters, Rita and Manfred, is told by the young woman as a pretext to tell about factory work, the condition of women and the expectations of early 60s young people in Germany. Like the novel, the film also complies with the party's guidelines and censorship, thus "*demonizing dissent as a personal ambition and capitalist welfare as work exploitation*"[332]. Not only does the film tell about a private story in the socialist society, but it also depicts GDR's working environment and conditions. Therefore, behind that "simple" love affair, coarse reflections on GDR's society are to be found. The story takes place just some months before the building of the Wall, when "*it was still normal for GDR's*

---

[329]   Paolo SCOTINI, "Ottica totale fra utopia e conflitto" in Matteo GALLI (ed.) *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania,* Firenze, Le Lettere, 2004, pp. 267-92.

[330]   Ivi, p. 267 (my translation).

[331]   Mauro PONZI, *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*, Milano – Udine, Mimesis, 2010, p. 90 (my translation).

[332]   Ivi, p. 91 (my translation).

citizens to move to the West in order to achieve the freedom and welfare that seemed unattainable on the east side"[333]. Significantly, the film was produced during one of the most controversial periods in German history, namely in the first years after the building of the Wall. Focusing on the most interesting technical features of the film, the aesthetic relevance assumed by the contrast between lights and shadows is worth mentioning: it was actually quite a common feature in DEFA's films and it also recalls both Soviet and German expressionist cinema. Another interesting aspect to be noticed is the narrative structure, which is based on the intersection between different narrative levels that are ultimately linked by recurring flash-backs and flash-forwards. The complexity of the narrative is then strengthened by the implementation of unusual camera angles and "*framings with marked associative value*"[334]. More interestingly, particular detail is reserved to the composition, both in terms of narrative and in terms of framing: the narrative is in fact circular and most frames are composed in a detailed way. What particularly distinguishes *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1964) from other movies on the Wall is the choice of bringing the split between the two Germanies at the very heart of the film itself, even without showing the Wall at all. The issue is in fact handled from an inner perspective that emphasises on the GDR's socio-political situation. In spite of the fact that most of the plot is set in Halle, the closing sequence in set in West Berlin, whose "*alienated*"[335] depiction finds its counterpart in a coarse depiction of eastern miserable reality.

The fourth film I would like to suggest is *Die Legende von Paul und Paula* (Heiner Carow, 1973). Interestingly, this film opens the second section of the educational cinema season I am proposing. Apart from being set in Berlin, the film was selected thanks to the fact that it represented a turning point in DEFA's productions, both for its plot and for the specific cinematographic language used. As a matter of fact, this film opened a new season in German cinema consisting in

---

[333]   Ivi, p. 92 (my translation).

[334]   Paolo SCOTINI, "Ottica totale fra utopia e conflitto" in Matteo GALLI (ed.), *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania*, Firenze, Le Lettere, 2004, pp. 271 (my translation).

[335]   Ivi, p. 273 (my translation).

the so-called *Neuer Deutscher Film* (New German Cinema)[336]. The film tells the story of Paula, a grocery store cashier and single mother of two children, and Paul, a married, conformist minor bureaucrat. The two protagonists meet at a nightclub in East Berlin and soon fall in love. When Paul finally overcomes his dread of putting his own career, social position and marriage in danger, the story ends sadly with Paula dying during labour of their child. The film is structured on a series of images that tell the story as a legend and this assimilates it more to the dimension of dreams and of subjective visions rather than to the harsh daily life. Significantly, the film ends with Paula's doctor stating

> "*du kannst nicht alles haben. Wenn du was von Philosophie verständest, wűrde ich sagen: Ideal und Wirklichkeit gehen nie űbereinander. Ein Rest bleibt immer*"

> "*you can't have everything. If you knew any philosophy, I'd say: ideals and reality never coincide. There is always a gap*"

> (1h 38'45'' – 1h 38'56'')

Not only does this sentence embody the film's moral, but it is also "*an allegory of the GDR*"[337]. Not by chance, the doctor actually stares towards the camera, symbolically addressing his own words to the spectator him/herself. Another interesting feature should be pointed out: besides acting as a background for the opening credits (0'' – 1' 32'') and recurring towards the end of the film (1h

---

[336] As was said in section *II.3.2. A focus on the Cold War told by movies about Berlin,* at the dawn of the 60s, a new generation of young filmmakers emerged in West Germany. In 1962, they gathered and issued the Oberhausen Manifesto, which actually marked the birth of the so-called Junger Deutscher Film. According to Bertetto, the new generation "*hoped for the birth of a socially concerned cinema that would be free of any commercial bonds*" [source: Paolo BERTETTO, Introduzione alla storia del cinema. Autori, film, correnti, Torino, UTET Università, 2008, p. 261 (my translation)].

[337] Ibidem (my translation).

39'47'' – 1h 40'20''), the image of old buildings in Berlin being blown up in order to be replaced with cemented new structures serves as an allegory of the film's main message:

> "*not only traditions, but even individual needs and passions are*
> *wiped out by the society and by that 'public utility' which hangs*
> *on the individual's ambition to achieve happiness*"[338].

Despite being a *cult* film, *Die Legende von Paul und Paula* (Heiner Carow, 1973) was withdrawn by the GDR in 1977 due to the fact that the two actors who played the roles of Paul and Paula moved to the West. The film was ultimately re-launched in 1993, after the fall of the Wall and after German re-unification, and it contributed much to the diffusion of the so-called *Ostalgie*. Curiously, and not by chance, the promenade on the *Rummelsburger See*, where the key illusory sequence of the film was shot (the one in which the two lovers sail on a boat in wedding clothes, 58'07'' – 1h 2'28''), was then renamed after the two protagonists in 1998, thus becoming *Paul und Paula Ufer*. It is again no coincidence that the film *Sonnenallee* (*Sun Alley*, Leander Hauβman, 1999) presents two references to this film: the sign "*Paul und Paula*" on a doorbell and Winfried Glatzeder (the actor who played the role of Paul) himself making his appearance in a short sequence.

The fifth film proposed and second to be included in the section *divided Berlin: one city, two parallel paths* is *Solo Sunny* (Konrad Wolf, 1980). The film was directed by Konrad Wolf, who has already been mentioned within this section for the direction of the film *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1964). At the heart of the movie is the story of the personal achievement of a female character, Sunny. As *Die Legende von Paul und Paula* (Heiner Carow, 1973) emphasised the desperate research for individual happiness, *Solo Sunny* (Konrad Wolf, 1980) shows the endeavour of the female character to achieve her personal, professional and sentimental fulfilment. The movie is set in Berlin,

---

[338] Ibidem (my translation).

precisely in *Prenzlauerberg*. What captures the viewer's attention is not just the resolute will of the young woman not to be subjected to social conditionings, but mostly the challenges she has to face: it is in fact a story of genre discrimination within the working environment, a story of social prejudices towards artists, a story of wage extortions, and a story of sentimental disappointments and betrayals. What is interesting is that the film won the critics award at 1980 *Berlinale* and, in the frame of the same festival edition, the actress Renate Kräβner won the *Silbernen Bären* for the best female protagonist nominee.

The third film I would like to suggest within the second section is *Der Himmel űber Berlin* (*Wings of Desire*, Wim Wenders, 1987). The movie tells the story of two angels, Damiel and Cassiel, protecting Berlin and embodying the very memory of its places. Both Damiel and Cassiel have existed as angels in Berlin even before this was a city. In the frame of their continuous wanderings, they meet some key characters, including the old man Homer, the circus trapeze artist Marion, with whom Damiel finally falls in love, and Peter Falk, who has arrived in Berlin to shoot a film on Berlin during Nazism and who used to be an angel, too. After having longed for physicality, Damiel ultimately becomes human and experiences mortal life for the very first time. As Eva Banchielli[339] argues, what pushed Wim Wender to shoot this film was "*the need to capture the indistinctiveness of a city which was the symbol of German divisions and coeval worldwide lacerations*"[340]. The film's *leitmotiv* is represented by the symbolic figure of the angel and by his allegoric look on the world and on history. One of the most interesting features of the film is the use of the same kaleidoscopic perspective on the metropolis and of the same omniscient narrative as the ones that were at the heart of *Berlin Alexanderplatz* (Alfred Döblin, 1929). Furthermore, the film presents connections to Fritz Lang's, Walter Ruttman's and Friedrich Murnau's editing. The film is fraught with metaphors and it ultimately deals with the re-discovery and approval of the city's own topography, of vulnerable life and of feelings, which imply the fall from heaven and the

---

[339] Eva BANCHIELLI, "Il cielo di Atlantide" in Matteo GALLI (ed.), *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania*, Firenze, Le Lettere, 2004, pp. 487-501.

[340] Ivi, p. 487 (my translation).

detachment from the American dream: it is no coincidence that the two angels speak English, whereas common people speak German. Significantly, although the Wall is presented both as a place in the urban landscape and as a symbol of the socio-political situation in Berlin, the issues of *"further on from"*[341] and *"beyond"*[342] the Wall are not called into question. Wenders actually tried to set the film both in West and East Berlin, but he did not manage to get permission to shoot it in the East. Therefore, his Berlin is ultimately just West Berlin and the Wall, in this perspective, plays the role of "*a wing*"[343]. All in all, in his research for the most representative images of Berlin, Wenders manages to single out some key allegorical places, including the *Siegessäule, Kreuzberg* and a desolate area against the Wall where nowadays *Potsdamerplatz* is to be found. Although Wenders does not handle the issue of *divided Berlin* explicitly, he actually sets his story precisely in that no-man's land, which is indeed his film's protagonist. As Mauro Ponzi acknowledges, Wenders' approach to Berlin eventually recalls Benjamin:

> *"the image of a city serving as an attempt to save memories of the past from the oblivion through obsolete objects and abandoned places* [as well as] *the figure of the angel and the Victory Column would suggest the inspiration to the Berlin philosopher"*[344].

The film ends by warning the viewer about the fact that it is "to be continued". The story, in fact, has a sequel entitled *In weiter Ferne, so nah!* (*Faraway, So Close!*, Wim Wenders, 1993).

I would like to open the third and last section of the screening schedule of the cinema season I am proposing with the film *Sonnenallee* (*Sun Alley*,

---

[341] Mauro PONZI, *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*, Milano – Udine, Mimesis, 2010, p. 125 (my translation).

[342] Ibidem (my translation).

[343] Ibidem (my translation).

[344] Ivi, p. 127 (my translation).

Leander Hauβman, 1999), based on which Thomas Brussing later drafted the novel *Am kürzeren Ende der Sonnenallee*. What is interesting to note is that *Sonnenallee* is a real street in Berlin that was intersected by the border between the eastern and the western side during the time of the Wall. The film tells the story of a group of teenagers living over the border between East and West, actually on the eastern side. Through the story of Micha, Mario, Miriam and their friends experiencing the passions and the transgressions of their age, director Hauβmann finally manages to emphasise the contradictions of the socialist society, yet with ironic overtones. The whole story is told by the protagonist's voice-over and it then is filtered through his own specific perspective. The plot is all centred on the young friends' addiction to rock music and on the weird figure of a policeman who keeps on chasing them to confiscate their illegal music. The episode of Wunschel surreptitiously escaping to the West to get Rolling Stones' LP *Exile on Main Street*, whose title is meaningful itself, is particularly worth mentioning: he is finally unmasked by the border police and shot down; nevertheless, the shot does not hit him, but his LP, which he treasures more than his own life (1h 04'49'' – 1h 06'40''). The episode is quite paradoxical, but it actually represents the atmosphere, the mentality, and the dreams of 70s young GDR's residents. All in all, the film is projected to the past as well as to the future: *"it is a serious and concerned homage to a community in which the perception of the way in which friendship and solidarity can help overcome dramatic situations is tarnishing"*[345].

The second film I will schedule within the last section is *Herr Lehmann* (Leander Hauβmann, 2003). The film is based on the homonymous novel by Sven Regener, who curiously argued that "*the Wall is shown just at the end of the film since the protagonist is so engaged in his own personal concerns that he does not even see it*"[346]; this symbolically highlights that "*private events are generally*

---

[345] Elena AGAZZI, "Un posto al sole all'ombra del muro" in Matteo GALLI (ed.), *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania,* Firenze, Le Lettere, 2004, p. 534 (my translation).

[346] Mauro PONZI, *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*, Milano – Udine, Mimesis, 2010, p. 181 (my translation).

more important than political concerns in the life of individuals"[347]. It is no coincidence that director Hauβmann directed the aforementioned film *Sonnenallee* (*Sun Alley*, Leander Hauβman, 1999) before shooting this movie: ultimately, 1999 film provides the viewer with the eastern perspective on the issue of the Wall, whereas *Herr Lehmann* (Leander Hauβmann, 2003) offers the western vision to the audience. Despite assuming two diverse points of views, both films emphasise the prominence of the private sphere over the public one. Nevertheless, the choice of focusing on private stories to further subtle and allusive reflections on historical public concerns has represented a key path for many directors dealing with the issue of Berlin in Cold War times. In the background then is 1989 Berlin and at the heart of the film is Herr Lehmann, whose profile should be symbolic of the state of mind of the coeval 30-year-old generation living in West Berlin. Herr Lehmann's daily life is mainly based on three guidelines: his relationship with Katrin, his friendship with Karl and his parents' arrival in Berlin. All in all, the protagonist's existence is lacking perspectives and this emerges from the controversial epilogues of the three guidelines mentioned above. Nonetheless the end of the movie is opened and quite positive: the protagonist happens to be nearby the Wall, whose fall symbolically represents the openness to change and new perspectives for him – and for all Germans. All in all, then, *Herr Lehmann* (Leander Hauβmann, 2003) represents *"the end of a world, both in a cultural and in a topographical sense*"[348].

The last suggested film foreseen by the education cinema season *Beyond the Wall: Cinema, History and Non-formal Learning* is *Good Bye, Lenin!* (Wolfgang Becker, 2003). After her husband and father of two children has moved to the West, Christiane Kerner falls into a deep depression and is then hospitalised. After recovering, the woman becomes a committed supporter of the Socialist Party and dedicates her own life to her ideals. Eleven years later, on October 7th, 1989, Christiane is invited to join the official ceremony of the XL anniversary of the GRD at *Palast der Republik*. Unexpectedly, on her way to the

---

[347]   Ibidem (my translation).

[348]   Ivi, p. 183 (my translation).

ceremony, Christiane sees her son Alex parading against the SED, which is a great shock for her and makes her suddenly collapse. Alex and his sister Ariane later learn that their mother had a heart attack and fell into a coma. Christiane finally awakes after eight months, having no idea of the momentous changes which have occurred in Berlin within the time lapse: the Wall fell, the first free elections took place in the East and the re-unification process was started. To avoid repercussion on his mother's frail health, Alex decides to preserve the GDR's environment within their own flat by recreating a detailed fake *DDR*. Alex is not the only one to keep a secret: one day, Christiane surprisingly confesses to her children that their father did not abandon them. Both parents had in fact agreed on moving to the West, but she finally did not find the courage to join her husband there. As Christiane's health worsens, Alex ultimately decides to reveal the truth to her, but again according to his fake historical reconstruction: he gives victory to Socialism and he motivates the fall of the Wall with western residents' wish to join the East and conform to it. This is ultimately a homage to her mother's ideals and a way of accompanying her during the last days of life. Behind this story, the controversial issue of truth against manipulation in history is underlined. Further topics to be traced are the reliability of media and the regimes' misinformation. What is more, the film celebrates the so-called *Ostalgie*, yet even going beyond it: not only is it a film on the so-called *Vergangenheitsbewältingung* (which means "coming to terms with the past"), but it also encourages a critical debate on the present as well as on the future. One of the most interesting aspects to be noticed is the theme of the heart attack, which can be symbolically interpreted on a double level: on the one hand, Christiane's physical heart attack; one the other hand, a social and generational heart attack which affects the GDR during its last months. Importantly, East Berlin's topography invades the screen, thus serving as a place of memory. Most sequences are in fact set in *Karl-Marx-Alle* and between *Plattenbauten* and *Alexanderplatz.* Actually, the wide series of symbols and key places presented throughout the film are subjected to different interpretations between eastern and western viewers: *"the reason for this difference consists in the fact that the symbolic value of those 'objects of memory' is ultimately perceived in a different*

way by the Ossis [people who used to live in the East side]*, even in their secondary meanings"*[349]. From a cinematographic point of view, the film provides a wide series of references: this is the case, for instance, of the evocative and meaningful scene depicting the Lenin bust taken away by helicopter (1h 19'09'' – 1h 20'19'') which recalls *La Dolce Vita* (Federico Fellini, 1960)'s opening sequence presenting the statue of Christ transported by helicopter above the city of Rome. The *meta-filmic* discourse actually pervades the whole film and eventually helps the protagonists re-write the past as they would have liked it to be.

---

[349] Ivi, p. 187 (my translation).

Image n. 18[350]

Images n. 19 and 20[351]

---

[350] *One, Two, Three* (Billy Wilder, 1961)

Images 21, 22 and 23[352]

---

[351] *The Road to the Wall* (Robert Saudek, 1962)

[352] *Sektoren vor dem Mauer* (Dokumentarfilm des RBB, 1958), *Der Bau der Mauer* (Dokumentarfilm des RBB, 1961) and *Erneuerung der Grenzmauer* (Dokumentarfilm des RBB, 1963)

Image n. 24[353]

Image n. 25[354]

---

[353]   *Der geteilte Himmel* (*Divided Heaven*, Konrad Wolf, 1964)

[354]   *Die Legende von Paul und Paula* (Heiner Carow, 1973)

---

[355]   *Solo Sunny* (Konrad Wolf, 1980)

[356]   *Der Himmel űber Berlin* (*Wings of Desire*, Wim Wenders, 1987)

Image n. 28[357]

Image n. 29[358]

Images n. 30, 31 and 32[359]

---

[359] *Good Bye, Lenin!* (Wolfgang Becker, 2003)

IV.3.1.2. Project management profile

Before looking into the details of the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning*'s management profile, I would like to inform the reader about the choices I had to make with respect to the contents dealt with and the way they would be structured within the following sections. As a matter of fact, being a student and having no access to reserved information on the non-profit associations and institutions I will refer to in the following sections, it was not possible for me to draft a complete and precise project plan presenting accurate estimates. This does not mean that the reflections I will provide are not based on reasonable evaluations, but this implies a more theoretical and hypothetical approach to the planning. I endeavored to provide the reader with the most plausible analysis of all those key features that were mentioned in *Part III*. Nevertheless, due to the complexity of the issue and due to my personal status, I can ultimately provide the reader with a reasoned and grounded proposal of the way the cinema season at hand should be planned, rather than with an actual and systematic planning. I found it appropriate and due to inform the reader about it and I frankly think that this alert also helps legitimise the approach I will propose within the following sections. I hope to stimulate the reader's interest in the issues addressed and I would suggest that all the topics discussed should be considered as paths to be taken for further examination and implementation of the overall project I am presenting.

IV.3.1.2.1. The conception phase: reflections on the project's strategic concept

The conception phase, along with the definition of contents, implies key strategic and organisational decisions that will guide the whole development of the project. As Lucio Argano argues in his book *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione*[360]*,* the strategic profile of a cultural event consists in the definition of *"the preconditions which have led to the fulfilment of the event, the mission, the objectives, the deliverables, the stakeholders, the target audience, and the reference context"*[361]. As for the educational cinema season I am proposing, its conception actually took shape from my aforementioned interest in non-formal education, cinema and the issue of Berlin as a symbol of the Cold War. I tried to gather these three main paths into a common project which is ultimately represented by the educational cinema season at hand. The project's distinguishing mission consists in bringing students closer to cinema while making them learn historical topics through films. Generally speaking, both the event's mission and the wider mission of the organisation implementing it are strictly connected to the concepts of vision, identity and image which ultimately characterise the profile of the event's organiser.

As for my own project, I will suppose that the non-profit association *Settimo Binario* featuring the non-profit association *Gulliver* and *Gruppo Alcuni* will fulfil it. As I explained in section *I.2.2.2.Concrete examples: Gulliver ASDC, Treviso, Gruppo Alcuni, Treviso, Settimo Binario, Mestre, Centro Culturale*

---

[360] Lucio ARGANO (ed.), *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005.

[361] Ivi, see tab at pag. 98 (my translation).

Candiani, Mestre, and Cineteca di Bologna, Settimo Binario's mission is to promote and produce audiovisuals, *Gulliver'*s is to teach foreign languages through non-formal methods, including the performing arts and *Gruppo Alcuni*'s is to provide the local citizenry with a high quality cultural proposal within the area. Then, the encounter between these three associations could reasonably consist in the planning and fulfilment of the educational cinema season I am putting forward. Actually, the main responsible for the project is expected to be *Settimo Binario; Gulliver* and *Gruppo Alcuni* will instead give their contribution by helping organise the event in the city of Treviso and by making their experience in the field of non-formal education, audiovisuals and culture available. In this perspective, the season itself would play a strategic role for all the actors involved in its planning and fulfilment. Along with the definition of the event's mission, the event's objectives should be also defined from the outset. Significantly, all proposed objectives should be consistent with the mission itself. To avoid repetition, the project's goals, deliverables, stakeholders, target audience and reference context will be detailed within the following project plan's proposal.

IV.3.1.2.2. Activation phase

IV.3.1.2.2.1. Governance, partnerships and sponsors

As was said before, I will presume that the project I am suggesting will be fulfilled by the non-profit association *Settimo Binario*, in collaboration with *Gulliver* and *Gruppo Alcuni*. It is my belief that the educational cinema season I am backing could represent an ideal *rendezvous* between these three associations, which can all benefit from it. Despite being based in Mestre, *Settimo Binario* sometimes works outside the town; the opportunity to co-operate with *Gulliver* and *Gruppo Alcuni* for the planning and the fulfilment of the proposed educational cinema season could be a chance for this association to expand its activities on a wider territorial range. A key point in the selection of the partners consists precisely in the fact that they are both based in Treviso. I will suppose that *Gruppo Alcuni*'s contribution to the project consists in hosting the educational laboratories in the seats of *Parco degli Alberi Parlanti* (*Villa Margherita*) and *Teatro Sant'Anna,* making human and technical resources available and sharing experiences and the best practical activities. *Gulliver*, for its part, will be assigned the role of educational partner, which means that the association will share its contacts and knowledge in the field of non-formal education.

It is important to bear in mind that both the associations *Settimo Binario* and *Gulliver* are non-profit: this distinguishing feature will play a key role in the budgeting. More interestingly, *Gruppo Alcuni* has a double legal status. On the one hand, an association called *Gli Alcuni* is incorporated; this embodies both the

so-called *Parco degli Alberi Parlanti* (*Villa Margherita*) and the so-called *Teatro Stabile di Innovazione per l'Infanzia e la Gioventù.* Please, note that the status *Teatro Stabile di Innovazione per l'Infanzia e la Gioventù* was granted by *Ministero per i Beni e le Attività Culturali* (Ministry of Cultural Heritage and Activities) in 2005. On the other hand, instead, the company *Gruppo Alcuni Srl* is included; this particular branch of the group deals with the production of cartoons and short films. As for the planning and the fulfilment of the cinema season I am proposing, the *association Gli Alcuni* will be called into question. Significantly, the legal status of the project's executors is a fundamental feature to take into account throughout the planning.

Besides *Settimo Binario*, *Gulliver* and *Gruppo Alcuni, Deutsche Kinemathek*[362], *Gedenkstätte Berliner Mauer*[363]*, Goethe Institut Triest*[364]and *Cinema Edera*[365], Treviso, will be assigned the hypothetical role of partners. As for *Deutsche Kinemathek*, *Gedenkstätte Berliner Mauer* and *Goethe Institut Triest,* a partnership will be proposed in order to gain favourable film rent conditions. In this case, the choice of partners derives from the fact that they hold 16/35mm formats or digital copies of the films on the schedule and from the fact that they have already been involved in cinema seasons on Berlin, including those which were mentioned in section *IV.2. An overview of suggested cinema seasons dealing with the issue of Berlin and the Cold War.* In particular, *Deutsche Kinemathek* owns a huge film archive that is available for on-site consulting or external loans for non-commercial purposes. It is important to bear in mind that

> *"Deutsche Kinemathek has only tracked down the film rights and drawn up agreements for the films in the Film Distribution department. For all other titles, permission must be secured by the borrower. Films from the Film Distribution department can be borrowed in 16mm or 35mm formats or looked at by*

---

[362] Further details at http://www.deutsche-kinemathek.de.

[363] Further details at http://www.berliner-mauer-gedenkstaette.de/de/.

[364] Further details at http://www.goethe.de/ins/it/tri/itindex.htm.

[365] Further information at http://www.cinemaedera.it/.

appointment at the viewing table. Viewings for dissertations about film are free of charge; otherwise 15 euros is charged per hour. Borrowing film prints of normal length costs between 50 and 150 euros. If you want footage from our prints, you have to pay 2 euros per meter and a fee of 20 euros per hour"[366].

As far as *Cinema Edera* is concerned, instead, it will serve as a seat for screenings, especially for those screenings which will be provided in the film format. Importantly, *Cinema Edera* has been co-operating for years with the schools of the local area by hosting screenings in original language or selected screenings for focused teaching goals.

The Town Council of Treviso will also be hypothetically implied in the planning and fulfilment of the educational cinema season at hand. In particular, it will be asked to support the initiative both by granting its patronage. Basically, the patronage consists in the symbolic subscription and interest in the initiative supported. Many municipal offices in Italy use the patronage to back all those initiatives, whose cultural, social, artistic or scientific goals are worth supporting. The patronage can be asked of City Council by institutions or non-profit organisations operating in the local area or developing their own initiatives within the municipal territory. Moreover, the patronage can be required even in case the initiative is expected to take place outside the local area, but only on the condition that it has relevance for the Council involved, or at least if it promotes its image, prestige and traditions. What is important is that the patronage is granted by the city mayor and its conferment allows the applicant to quote the City Council in the event's adverts as well as in all the official communications by inserting the Council's logo and the caption "*with the patronage of the City Council of Treviso*". It is important to point out that the grant of the patronage does not imply the undertaking of any commitment or the reward of any economic contribution or service on the part of the Council. The only benefit allowed according to D. Lgs.

---

[366] http://www.deutsche-kinemathek.de/en/film-distribution/general-information.

507/93[367] is a reduction of 50% on the payment on the right on public billposting. In spite of this, the symbolic benefit of getting the Council to express its interest and approval towards the project is implied. To get the patronage it is necessary to apply in advance by completing a specific form[368]. An important point to be considered is the fact that the provincial authority also plays an important role: it has in fact direct jurisdiction on high schools in Treviso. As I learned by interviewing Mr Stefano Masiero, representative of the Education Department of the City Council of Treviso, high schools' activities are not subjected to the supervision of the municipal offices, yet to the one of the *Provincia di Treviso.* Therefore, the patronage of the Council to the cinema season at hand is as an educational and cultural event taking place in the city; yet, the other needed formalities and authorizations should be instead addressed to the provincial authority.

As is well-known, most cultural events benefit from both public contributions and private sponsorships. I would then suggest that the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning* would be implemented by making use of public contributions, including European funds for associations exerting activities in the field of non-formal learning and/or local and national contributions for cultural and educational activities. In particular, thanks to its involvement in European projects and its field experience in non-formal education[369], the association *Gulliver* could take part in the project actively and it could share benefits and commitments concretely, thus managing to get grants at a European level. In addition, *Settimo Binario* could appeal to local authorities, including for instance the City Council of Treviso, for public contributions according to the specific procedure ruling the granting of public contributions (see for example: *Concessione Contributi. Regolamento per la valorizzazione dell'associazionismo e per la concessione di contributi e altri*

---

[367] See http://www.normattiva.it/uri-res/N2Ls?urn:nir:stato:decreto.legislativo:1993;507.

[368] Please, find it attached to the closing appendix.

[369] Please, consult http://www.gullivertv.org/id13.html for further details.

benefici economici[370]). Clearly, the topic is very complex and would require extensive research and further tests in the case of the cinema season is put into practice. In addition to the public sphere, private sponsorships could also be considered. For instance, owing to the fact that it favours schools and education and due to its relevance on the local scene, *Fondazione Benetton Studi Ricerche*[371] could be assigned the role of sponsor. Further individuals could be involved as sponsors, but it should be kept in mind that to invest in such an initiative implies a considerable expenditure which may not be afforded by small local operators. This is the reason for suggesting *Fondazione Benetton Studi Ricerche,* which probably has wider resources available thanks to the fact of being one of the most important local agents.

To conclude, it is important to underline that having a good network of partners and sponsors is a key point for the whole project to succeed. Not only would this confer the event further feasibility and reliability, but it would also allow the project's executors to decide on lower admission fees for schools. Since schools do not have great availability and flexibility of funds, it is important to provide them with the most suitable ticket offer to encourage them to take part in the event. Schools can in fact invest some money on such an initiative depending on their own budgets and they can ask students to pay out a limited percentage of the overall amount. Therefore, if the project's promoters do not have contributions granted by sponsors and public authorities, economic hurdles could obstruct the fulfilment of the season.

---

[370] See   http://www.comune.treviso.it/index.php?option=com_content&task=view&id=2801&Itemid=516#_Toc167161300

[371] Please, consult http://www.fbsr.it/ for further details.

IV.3.1.2.2.2. The target audience

Due to the topic handled, the ideal target audience of the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning* should be represented by students attending the last year of high school, or at least by students enrolled in the fourth year. In fact, younger students might not be mature enough to face the core contents and the proposed activities properly. As for students' territorial origin, since the educational cinema season I am suggesting will take place in Treviso, the participating students should reasonably come from the surrounding area or at least from the Region of Veneto.

There will be no fixed limitations concerning the origin of the students involved in the project: they are supposed to come from different schools and to have diverse school educations and interests. The films planned will be screened in the original language with subtitles in Italian, so that linguistic skills would not necessarily be foreseen as a prerequisite. Nevertheless, owing to the fact that some of the films are available only with German or English subtitles, it would be more advisable for the participating students to have sufficient linguistic skills to cope with the screenings in the original. As a matter of fact, to get Italian subtitles specifically for this series of screenings would imply considerable expenditure on the part of the association or of the cinema, depending on which part will ultimately take charge of the films' rental. Therefore, the final choice of getting these films to be screened with additional Italian subtitles would be evaluated according to budget. In case of impossibility to provide the students with Italian subtitles, their involvement in the season could be re-structered according to their knowledge of English and German. This way, students not having any language competence would be involved in the subtitled screenings, whereas students who are masters of an intermediate level of English and/or German would be offered the chance to watch also the other movies on the agenda. This limit could

ultimately be translated into an opportunity by possibly developing investigation into language learning though films; basically, this is the path which will be suggested in section *V.2.1. Investigation into language learning.*

IV.3.1.2.2.3. The choice of location and correlated implications such

as film formats and ticket distribution

Significantly, definitive decisions on the location should be made within the implementation phase. Actually, as for the education cinema season I am proposing, four locations can be reasonably identified: *Parco degli Alberi Parlanti* (*Villa Margherita), Teatro Sant'Anna*, *Cinema Edera*, and *Auditorium Luigi Stefanini*, all situated in Treviso. Before looking into the details of my own proposal, I would like to spend some time presenting the four above locations as follows:

- under *Gruppo Alcuni*'s control, *Parco degli Alberi Parlanti (Villa Margherita)* is a pleasant, broad, open space in Treviso. The park also offers some closed spaces, including S*ala Cinema* and *Teatrino,* where the screenings scheduled during the international TV project *Ciak Junior* and other activities promoted by *Gruppo Alcuni* usually take place. A very interesting feature of this location consists in the fact that, in spring and summer, open-air events can be hosted, which means that open-air screenings could be foreseen for my educational cinema season;

- *Teatro Sant'Anna,* a further location managed by *Gruppo Alcuni*, is a very large space, able to host 320 spectators. Despite being the home of theatre performances, it is also equipped with the necessary technical resources to screen films;

-   situated in the same area of *Parco degli Alberi Parlanti* (*Villa Margherita)* and *Teatro Sant'Anna*, *Cinema Edera* is a three-theatre cinema that usually co-operates with schools for educational purposes connected to cinema. Thanks to the fact of being a cinema, this location offers a key advantage: 16mm and 35mm formats as well as digital supports can be screened here;

-   *Auditorium Luigi Stefani* can host 230 people and can be used after school hours for cultural, social, recreational or sport initiatives promoted by non-profit organisations or territorial operators. Since it is situated in the homonymous school, the chance to complete the screenings with the educational laboratories in the school's classrooms could be considered in the frame of the specific educational cinema season I am proposing. Another key point is represented by its position; it is located in the centre of Treviso, so it could be easy to reach for students of any district.

With this introduction as a starting point, two alternatives can be then identified: placing the educational cinema season partly in *Gruppo Alcuni*'s locations and partly at *Cinema Edera* or situating it at *Auditorium Luigi Stefanini*. In the first case, thanks to being equipped to support all screening formats, *Cinema Edera* could guarantee the best quality screenings in the most suitable environment. *Gruppo Alcuni*, for its part, would make its locations available for the educational laboratories. The fact of all being closely located would then ease the co-operation between the two operators as well as the management of logistic aspects. On the other hand, the chance of placing the season at *Auditorium Luigi Stefanini* would allow the whole cinema season to take place within the one location, where both the screenings and the educational activities on the schedule could be developed. Since the grant of this location is subjected to the jurisdiction of the local Council and owing to the fact that the City Council is involved in the

project just in terms of patronage, it would be necessary to enquire[372] with the Council of Treviso to get the availability of the selected location and this should be done no later than 30 days before the educational cinema season starts. The overall cost of rent is about 50,00 €/hour and it includes correlated expenditures (supervision, cleaning, equipment, light, heating…). All in all, however, since this educational cinema season represents the effort of developing a collective non-formal educational event outside the school environment, the latter location should be set aside. The most convenient and coherent choice seems then to be represented by both *Gruppo Alcuni* and *Cinema Edera.*

Supposing that the chosen locations will then be identified as *Cinema Edera, Parco degli Alberi Parlanti* and *Teatro Sant'Anna*, the screenings will be expected to take place at *Cinema Edera*, whereas the workshops and the educational laboratories will be developed in *Gruppo Alcuni*'s locations. As for the screenings, the fact that they could take place in a cinema is not unimportant. As the reader will learn at a next stage of this dissertation, *Settimo Binario* seldom makes use of the film format since this generally implies high rental and insurance costs and the availability of a well-equipped cinema theatre. Then, the opportunity to establish a partnership with *Cinema Edera* would help overcome technical barriers, thus allowing both film and digital formats to be screened according to rental availability. In order to gain a sense of the way this partnership should be handled, I interviewed *Cinema Edera*'s owners and managers Sandro and Lilli. What emerged then was that two directions could be considered. On the one hand, *Cinema Edera* could be actively involved in the cinema season's conception, activation and planning phases and then be asked to take charge of managing the films' rental, copyright and screening-related technical aspects. By getting the cinema to do so, the association which promotes the project (in this case *Settimo Binario*) would not have to handle all these delicate issues. In this case, the cinema would propose a price for the ticket to be paid by each student taking part in the initiative; this price would include shares on films' rental and copyright as well as other out-of-pocket costs supported by the cinema and a profit percentage.

---

[372] Please, find the specific form attached to the closing appendix.

In addition, a prearranged share would be extracted and then paid to the main project promoter as a reward for its contribution to the fulfilment of the cinema season. On the other hand, *Cinema Edera* could be otherwise called into question just as a location renter. In this case, the main project promoter would have to tackle both legal compliances on films and ticket obligations and it would also have to pay the cinema a sum for the rental of one or more rooms. As for the educational activities, since *Gruppo Alcuni* is expected to be assigned the role of active collaborator, there would not be rent costs to support for the granting of *Parco degli Alberi Parlanti* (*Villa Margherita*) and *Teatro Sant'Anna*. Nevertheless, the correlated out-of-pocket costs would have to be estimated and ascribed to *Gruppo Alcuni* itself. Owing to the fact that the educational activities are to be developed within *Gruppo Alcuni*'s locations and they are expected to involve *Gulliver* while leaving *Cinema Edera* aside, it could be reasonably hypothesised that a separate ticket should be issued.

Before concluding, further remarks on the topic should be pointed out. As was said before, it would be nice to take advantage of the open space available at *Villa Margherita* in order to plan open-air screenings in spring or summer. This would however imply variances in the management of the films' rental and in the emission of tickets. Also, the diverse equipment of locations should be carefully considered before choosing to place a selected number of screenings in *Villa Margherita* rather than having them all scheduled at *Cinema Edera*. To conclude, it should also be said that the idea of basing the cinema season in more than one location also turns out to be a possible solution in case of last-minute hitches and guarantee that all the screenings and the activities take place according to the schedule.

Image n. 33[373]

Image n. 34[374]

---

[373] The plan of *Parco degli Alberi Parlanti* (*Villa Margherita*), Treviso.

[374] *La Cedraia, Parco degli Alberi Parlanti* (*Villa Margherita*), Treviso.

Image n. 35[375]

Image n. 36[376]

---

[375] *Teatro Sant'Anna*, Treviso.

[376] *Cinema Edera*, Treviso.
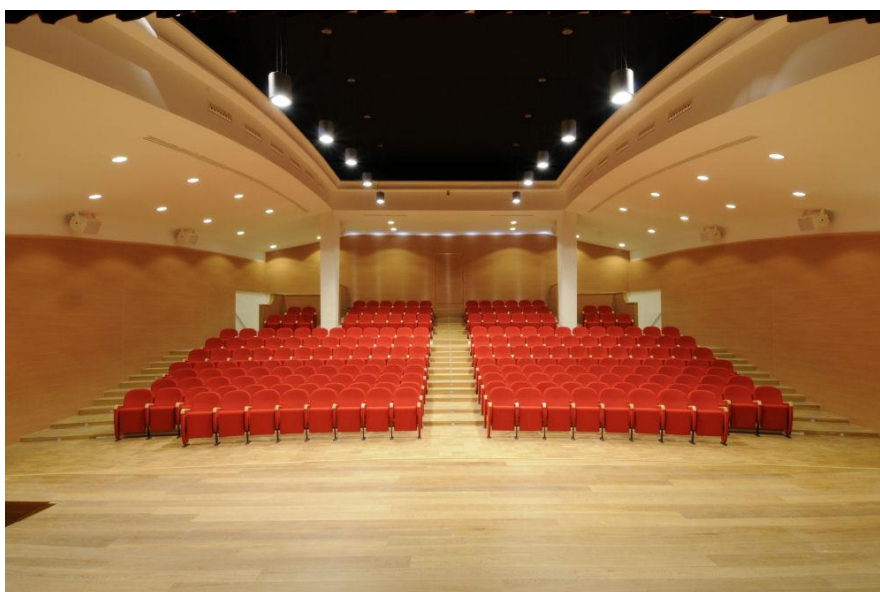
Image n. 37[377]

―――――――――
[377] *Auditorium Luigi Stefanini*, Treviso.

IV.3.1.2.2.4. Movie copyright

IV.3.1.2.2.4.1. *Settimo Binario*'s usual policy and a general overview of legal compliances

I would like to start this section by pointing out that the topic at issue implies considerable complexity and intrinsic controversy. As the reader would understand, an extensive analysis cannot be provided here. Nevertheless, it is still important to draw the reader's attention to the fact that the planning of a cinema season also implies tackling these delicate legal issues. Since I will presume that the non-profit association *Settimo Binario* will take charge of the fulfilment of the educational cinema season, I will provide the reader with basic information concerning the way this association handles all legal compliances within cinema seasons. In addition, I will later provide a shortened overview of main legal compliances which must be generally taken into account during the planning of cinema seasons.

In order to look into *Settimo Binario*'s experiences and usual policy in the field of legal compliances, I interviewed President Cecilia Irene Massaggia. One of the main points of interest emerged during the interview was the fact that the association is affiliated to *CINIT Cineforum Italiano*[378], whose main purpose is to promote film screenings and film discussions in order to encourage the understanding of cinematographic language and the interest in cinematographic

---

[378] Further details at http://www.cinit.it/.

culture. Significantly, *CINIT* plays also a key role as an organiser of cinema seasons, round tables, debates, conferences, seminars, educational activities and many other initiatives in the field, and it helps its affiliates to organise similar activities. Thanks to its affiliation to *CINIT, Settimo Binario* actually manages to plan and fulfil a number of cinema seasons, both for schools and for its members. In particular, by paying a recurring subscription to *CINIT, Settimo Binario* can include a good number of productions in its cinema seasons without incurring further payments on distribution and exhibition copyright. In fact, *CINIT* guarantees the payment of the copyright by serving as a mediator and including its own part in the subscription amount required to *Settimo Binario* and to any other affiliated association. However, some production companies are ruled out of this agreement; this is the case of *Universal*, *Warner* and *Medusa*. If *Settimo Binario* needs to include films, which were produced by one of these production companies, in its cinema seasons, the board should contact the production companies themselves and question them on how they should sort out legal issues. An essential point to underline is that the above procedures are in reference to the possession of private digital copies of the movies selected on the part of *Settimo Binario*. Interestingly, *Settimo Binario* is allowed to use private original DVDs for its cinema seasons precisely thanks to the fact of being affiliated to *CINIT*. As Cecilia explained to me, *CINIT* is not the only association to provide such a service and to grant such guarantees; *ARCI Associazione di Promozione Sociale*[379] (in particular, its section *UCCA Unione Circoli Cinematografici Arci*[380]) and *AVI Associazione Videoteche Mediatche Italiane*[381] are just two further examples worth mentioning. The choice of association usually depends on the specific interest of the applicant in the association's agreements with film distributors and in its affiliation conditions. Since *Settimo Binario* often works with schools, both by organising focused cinema seasons and by organising activities that imply selected film screenings, the association is currently considering the affiliation to *AVI Associazione Videoteche Mediateche Italiane*. As Cecilia explained to me,

---

[379]   Further details at http://www.arci.it/.

[380]   Further details at http://www.ucca.it/.

[381]   Further details at http://www.avimediateche.it/.

AVI offers solid coverage thanks to a specific protocol signed together with *SIAE* (*Protocollo AVI SIAE*)[382]; also, it takes particular care of the promotion of audiovisuals within the school environment and, more generally, for educational purposes.

A further compliance that *Settimo Binario* has to deal with is the payment of a lump sum on the copyright on the films' soundtracks. Generally speaking, *Settimo Binario*'s representatives personally present themselves to the local *SIAE*[383] helpdesk and submit the request for the planned cinema season to take place in a specific location on the local territory. Mostly, the locations where similar events are expected to take place are part of *SIAE*'s registers; if the location selected by the association has not previously been signed up, *Settimo Binario* also takes charge of its enrolment in *SIAE*'s registers. Depending on the location selected and on the fact that the admission to the cinema season is free or paid, *SIAE* calculates the lump sum which is due by the association in order to comply with soundtracks' copyright. An important aspect which Cecilia emphasised during our interview was that distribution companies increasingly used *SIAE* as a mediator to cash in their share on films' rental. This way, any association which addresses *SIAE* in order to comply with legal duties on soundtracks' copyright is then asked to pay a variable percentage on the films' rental, which will then be returned to the distributors by *SIAE* itself.

Please, note that the above procedure counts for films which have been distributed in Italy. In fact, in the case that a film on a cinema season's schedule has not been distributed on the national territory, *Settimo Binario* has to get through to the film producer or distributor and ask them about permission for the film's screening and about detailed information on the original copy's availability and the required legal compliances. In this case the situation gets pretty complex since the delicate question of *movie ratings* is likewise called into question. According to the 1962 Italian law on Films' and Theatre Pieces' Review

---

[382] Please, see

http://www.avimediateche.it/index.php?option=com_content&task=category&sectionid=9&id=25&Itemid=74.

[383] Further details at http://www.siae.it/Index.asp.

(*Revisione dei film e dei lavori teatrali*[384]*),* a dedicated commission has to judge the adequacy of films and their possible classification into the following categories: *T* (suitable for all), *visione in presenza di pubblico adulto* (in presence of adults), *VM14* (forbidden under 14) and *VM18* (forbidden under 18). Basing on this, the *Ministero per i Beni e le Attività Culturali* (Ministry of Cultural Heritage and Activities) is then expected to give the go-ahead. As the reader would understand, if a film has not been distributed in Italy and has not been validated on national territory, its screening becomes controversial and raises ethical questions. As a matter of fact, rating criteria can vary from a country to another and this ultimately causes complications.

As was mentioned above, *Settimo Binario* generally makes use of original DVDs for its screenings. According to *SIAE*, the public exhibition of DVDs or VHS for private use is not allowed. However, those who intend to use these supports in the frame of public screenings can do so on the conditions that they obtain the permission of the exhibition rights' holder and they comply with the correlated rental share on the original copy possessed (the so-called *equo compenso*)[385]. Consequently, through the mediation of *CINIT* or *AVI* or by getting directly through to film distributors, the association *Settimo Binario* can actually make use of private digital sources. As one could argue, the choice of screening the *film* format rather than resorting to *digital* supports would confer a unique touch to the screening itself and it should then be preferred. Nonetheless, according to Cecilia, this would imply high rental and insurance costs, the need of establishing a dense partnership network with national and foreign video archives and, last but not least, the availability of well-equipped cinema theatres. In addition, due to the recent film and cinema theatre digitizing processes, many video archives and libraries generally tend to grant the rental of digital formats as

---

[384] Legge 21 aprile 1962, n. 161, see http://www.normattiva.it/uri-res/N2Ls?urn:nir:stato:legge:1962;161~art9.

[385] Further details at
http://www.siae.it/UtilizzaOpere.asp?click_level=0600.0300.0200.0270&link_page=cinema_utilizzatori_faq.htm&level=0600.0300.0200.0270
and http://www.dirittodautore.it/page.asp?mode=Page&idpagina=210.

a preference, thus making digital supports easier to get and to screen. All in all, then, the most convenient choice for *Settimo Binario* mostly consists in opting for digital copies.

Settimo Binario's experiences and regular policy actually reflect the procedures that the non-profit associations operating in the field of cinematographic events generally have to deal with. In particular, as for Italian procedure, key legal instructions have to be taken into account by all those operators or institutions who work on cinema seasons; this is mainly the case of the Italian law *art. 2575 C.C.*[386], the Italian copyright law *Protezione del diritto d'autore e di altri diritti connessi al suo esercizio*[387] and correlated *Attuazione della direttiva 2001/29/CE sull'armonizzazione di taluni aspetti del diritto d'autore e dei diritti connessi nella società dell'informazione*[388]. Interestingly, cinematographic works are the results of a considerable number of creative features, including the script, the soundtrack, the scene design, the costumes, the photography, and the dubbing. All these creative contributions imply legal compliances and protection, both on the part of the producers and on the part of the users. In spite of the fact that it would be very interesting and useful to tackle this topic extensively, the aim of introducing this challenging issue here was to sensitise the reader and inform him or her about the real complexity of the subject. Then, without enlarging on the topic, I would suggest the reader should enhance the examination by consulting the law texts suggested in this section and Lucio Argano's *La gestione dei progetti di spettacolo: elementi di project management culturale*[389], thus considering this avenue as a direction for further enlargement of the dissertation I am presenting.

---

[386] http://www.dirittodautore.it/page.asp?mode=Page&idpagina=63.

[387] Legge 22 Aprile 1941, n. 633, see http://it.wikisource.org/wiki/L._22_aprile_1941,_n._633._Protezione_del_diritto_d%27autore_e_di_altri_diritti_connessi_al_suo_esercizio

[388] D. Lgs. 9 Aprile 2003, n. 68, see http://www.parlamento.it/parlam/leggi/deleghe/03068dl.htm.

[389] Lucio ARGANO, La gestione dei progetti di spettacolo: elementi di project management culturale, Milano, FrancoAngeli, 2002 [in particular, pp. 196-201].

IV.3.1.2.2.4.2. Hypotheses on legal compliances to be tackled within the proposed educational cinema season

As for the films I would like to propose within the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning,* my hypothesis consists in the fact that they will be granted by *Deutsche Kinemathek, Gedenkstätte Berliner Mauer* and *Goethe Institut Triest.* Since they are all foreign film, mostly German productions, a number of specific questions should be considered and verified: have they been distributed in Italy? Is there an original subtitled version available? What format will be granted by the partners? As *Cinema Edera*'s owners and managers Sandro and Lilli explained to me, the fact of getting film libraries to supply film copies actually eases bureaucratic paperwork. Also, the choice of proposing the films in the original with original subtitles exempts the cinema or the non-profit association, which promotes and manages the event, from additional payments on subtitle translation and dialogue dubbing. Significantly, the specific compliances to complete can vary according to fact that the management of films' acquisition is taken charge of by the cinema or by the main project promoter, namely the non-profit association *Settimo Binario*. In both cases, anyway, direct contacts with partners should be established and maintained. Also, depending on the rental conditions granted by the partners themselves, it could be necessary to contact the films' producers and distributors, or at least the holder of film copyrights.

With this foreword as a starting point, I would like to linger over the short propaganda film *The Road to the Wall* (Robert Saudek, 1962) and the short documentaries lent by *Gedenkstätte Berliner Mauer.* In fact, these shorts should be handled differently from the other fiction films on the schedule. According to the licence released by Creative Commons[390], the first short film is classified as

---

[390] Further details at http://creativecommons.org/licenses/publicdomain/.

being part of the public domain. Such a licence has recently been retracted and replaced by the CCO "No Rights Reserved" and Public Domain Mark "No Known Rights" licences. Despite this withdrawal, "*the URLs for these licenses remain, so any existing work licensed under these licenses will continue to maintain the same license*"[391] ; therefore, the short film is still to be considered as a part of the public domain, thus having no rights reserved and being freely reproducible. In this case, the digital *MPEG2, Ogg Video* and *512Kb MPEG4* formats will be available for download[392]. However, futher research could be made in order to verify the availability of the short in the analogue format. As for the short documentaries lent by *Gedenkstätte Berliner Mauer,* the situation does not really differ. These documentaries are part of a permanent exhibition in the open space area around the Berlin Wall Memorial and Documentation Centre and they are easily and freely accessible. Furthermore, they are all granted by *Rundkunft Berlin Brandenburg,* whose website also offers a good selection of freely downloadable short videos on Berlin history in a dedicated section called *Archiv Mauerjahre*[393].

As the reader him/herself would understand, there are many technical and legal issues to be considered before managing to put plans into actions. Since my work is based on a proposal, all these challenging matters have been just pointed out and drawn to the reader's attention in order to stimulate his or her interest and to make him or her aware of the real complexity of the subject. What emerges, then, is that to assure the actual fulfilment of the overall proposal, extensive researches and further field investigations should be made.

---

[391]   http://creativecommons.org/retiredlicense.

[392]   See http://archive.org/details/gov.ntis.ava07848vnb1.

[393]   See http://www.rbb-online.de/mauer/mauer/mauerjahre/archiv_mauerjahre.html.

IV.3.1.2.2.5. Analysis of the competitive context

As Lucio Argano argues "*the definition of the dimension of the cultural event and the definition of its territorial relevance are essential requirements for the analysis of the competitive context*"[394]. More interestingly, "*the analysis of the context in which the event is to be fulfilled is a binding condition for the drafting of a proper marketing plan*"[395]; in addition, the context analysis "*is useful also at an organisational level and for a better implementation of the activation and the planning phase*"[396]. What emerges, then, is that the analysis of the competitive context ultimately allows the organiser to get a sense of the environment in which he or she will work, thus helping him or her plan the event in the most effective way possible. As the project manager faces the issue of the competitive context, he or she should carefully analyse the socio-economic-demographic area, the planning environment (which implies the issues of location, infrastructures, logistics, services, etc.), the political-institutional area, and, last but not least, the cultural- artistic environment. The ways in which the project manager can lead the analysis of the competitive context can include, for instance, data retrieval from official sources or focused researches addressed to selected stakeholders, organisations or institutions. In particular, according to Maurizio Rispoli, seven categories of actors should be generally considered when approaching the analysis of the competitive context: direct competitors, competitors providing a similar offer, complementors, suppliers, clients/buyers, regulators, and potential incomers:

---

[394] Lucio ARGANO, *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005, p. 104 (my translation).

[395] Ibidem (my translation).

[396] Ibidem (my translation).

```
                    ┌──────────────────────────────────────────────────────┐
                    │  Dynamic evolution factors of the competitive conditions  │
                    └──────────────────────────────────────────────────────┘

                                      Suppliers

              Regulators                              Complementors

                                    Direct
                                   competitors

        Competitors providing                        Potential incomers
        similar/substitute products

                                      Clients

                    ┌──────────────────────────────────────────┐
                    │      Sectorial structural elements        │
                    └──────────────────────────────────────────┘
```
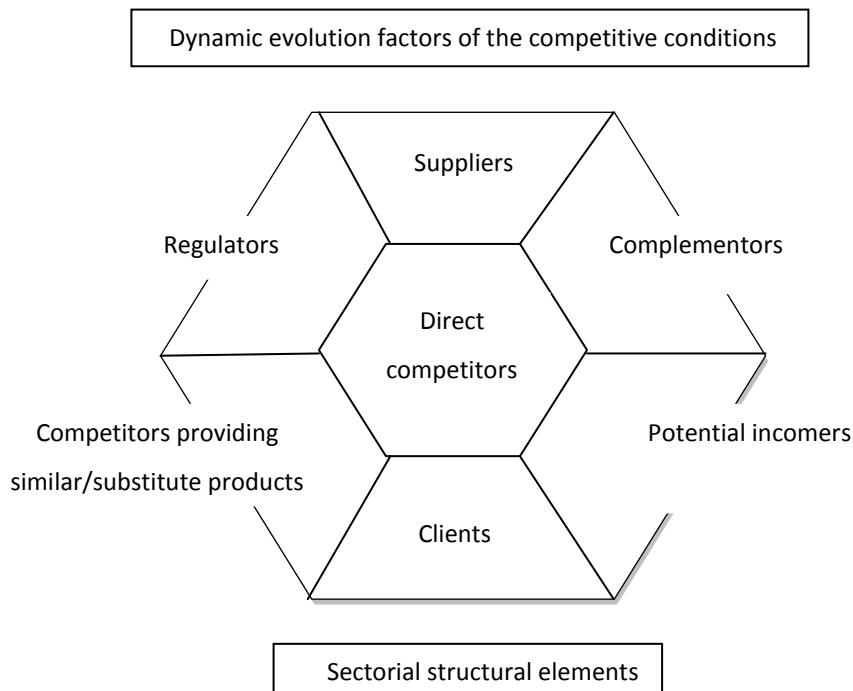
<div align="right">Graph n. VII [397]</div>

With this foreword as a starting point, I can now go on to consider the context in which my own project is expected to be developed, that is the city of Treviso and its surroundings. Interesting cultural and artistic initiatives are constantly proposed in the city by the field operators: for instance, this is the case of *Fondazione Cassamarca*[398]'s cultural initiatives at *Casa dei Carraresi*[399] or

---

[397] Maurizio RISPOLI, *Sviluppo dell'impresa e analisi strategica*, Il Mulino, Bologna, 2002, p. 138 (my translation).

[398] Further information at http://www.fondazionecassamarca.it/wps/wcm/connect/fondazione+cassamarca/Italiano/Fondazione/La+Fondazione/.

[399] Further information at http://www.fondazionecassamarca.it/wps/wcm/connect/fondazione+cassamarca/Italiano/Fondazione/Patrimonio+immobiliare/Immobili+di+proprieta/Ca+Carraresi-Ca+Brittoni.

Fondazione Benetton[400]'s cultural activities at *Palazzo Bomben*[401]. The educational area is likewise covered by challenging projects including the ones of *Gulliver* or *Gruppo Alcuni*. In such a context, the initiative I am proposing places itself within a well-established stimulating cultural and educational offer; yet, it is still able to hold originality. In fact, according to the results emerged from the researches I made, a similar initiative has not been proposed and fulfilled in the city in recent times. A summer cinema season is yearly proposed by association *ARCI* Treviso[402], but it does not have any educational goal or thematic *leitmotiv*. Schools for their part often use films within the school schedule or organise series of screenings for students (the so-called *cineforums*), but this has not been turned into a structured non-formal educational activity recently. Therefore, the cinema season *Beyond the Wall: Cinema, History and Non-formal Learning* could actually attract schools, which ultimately represent the final clients of the project itself, and it could practically involve students, who instead form the selected target audience. To test teachers' and students' potential interest in such a project, I made some field investigations in the frame of the controlled experiment I led at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*, Treviso[403].

As for the project's suppliers, they can be actually identified as a series of actors, rather than with a single one. Primarily, the association which is hypothetically supposed to organise the educational cinema season, namely *Settimo Binario* is also expected to supply human resources, money, and equipment. Secondly, *Gulliver* and *Gruppo Alcuni* are expected to co-operate in the planning and the fulfilment of the event and to receive their own share depending on the expenditure supported and on the specific agreements signed. Thirdly, *Cinema Edera* is expected to host the screenings on the schedule and to receive its own share depending on whether it takes charge of the films' rental or

---

[400] Further information at http://www.fbsr.it/.

Please, consult also http://www.fbsr.it/fbsr.php/la_scuola/Attivita_per_la_scuola to learn more about the educational activities promoted by *Fondazione Benetton.*

[401] Further information at http://www.fbsr.it/fbsr.php/spazi_bomben/spazi_Bomben_2885.

[402] For further information, please see http://www.arcitv.it/.

[403] Please, find more information in section *IV.3.1.3. Practical profile.*

it serves just as a location renter. Furthermore, the Town Council of Treviso and *Fondazione Benetton Studi Ricerche* may be identified as suppliers of economic sources. Last but not least, the other stakeholders who hypothetically supply materials, including the original copies of the movies on the schedule or other informative sources to use are ultimately part of this category.

Besides the suppliers and the other actors listed above, the regulators also play a key role in the fulfilment of this cinema season. A reasoned planning should then take these participants into account and face important issues, including the Italian copyright law, the rules on film distribution and the due *SIAE* modules and licences. Furthermore, it is necessary to cope with similar formalities for the grant of the location. Importantly, a series of formalities should likewise be completed by the schools taking part. Lastly, work agreements with the collaborators, partners, sponsors and academic body should be formalised from the outset.

IV.3.1.2.2.6. Feasibility study

A key step in the activation phase is the event's feasibility study, which consists in "*the analysis of the idea/project at an organisational level, from a logistic perspective, in terms of marketing implications, and under an economic-financial point of view*"[404]. In other words, the project should be evaluated with respect to its contents and its schedule by assessing its practical feasibility, its coherence, and its supportability. To achieve the required assessments, it is necessary to carry out some field investigation, including data retrievals, surveys, interviews, information request to public offices, inspections, the SWOT analysis (a specific instrument that helps identifying the project's strengths, weaknesses, opportunities and threats), and focused researches that can vary according to the project in question.

As for the educational cinema season I am suggesting, I tried to focus on each aforementioned aspect in order to get to a reasoned and grounded feasibility study. Throughout the investigation process which has accompanied the drafting of my dissertation, I endeavoured to establish a relational network including a series of individuals who could help me gain a correct perspective on the work I was developing. Importantly, I took advantage of these contacts to investigate the possible effectiveness and feasibility of this cinema season. One of the first people I met was Mr Lorenzo Toffoletto, representative of the Cultural Department of the City Council of Treviso. The meeting was really interesting and useful for me since Mr Toffoletto gave me key information concerning the procedures foreseen by the Council in the field of the planning of cultural events. In the frame of this meeting I also had the chance to meet Mr Stefano Masiero, representative of the

---

[404] Lucio ARGANO, *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005, p. 110 (my traslation).

Education Department of the City Council of Treviso. Mr Masiero gave me some useful indications concerning the involvement of schools in educational projects. While talking to Mr Toffoletto and Mr Masiero about my own project, I started to get a sense of its actual feasibility based on what the two proconsuls were explaining to me. Another key step in my investigation was the conversation I had with Mrs Chiara Cappi, the teacher who helped me carry out the controlled experiment I led at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti",* Treviso. I asked Mrs Cappi for her opinion concerning the project itself and its possible fulfilment and she expressed honest approval and interest in it. I then asked for further specific questions and the overall feedback was ultimately very positive. To widen the teacher feedback, I also spoke to Mrs Tiziana Manca and Mrs Barbara Mion, who used to be my German and Spanish teachers at the high school. I explained to them the main guidelines of the project and asked them for their own opinion, which was similar to the feedback I had previously received from Mrs Cappi. I also got through to the non-profit association *Settimo Binario* and *Gulliver*, to *Centro Culturale Candiani* and to *Gruppo Alcuni*. Again, I described my project to the representatives I met and the feedback I received was positive. Furthermore, I met *Cinema Edera*'s owner and manager, whose viewpoint made me think that the actual fulfilment of such an intiative in reality could imply economic and legal restrictions as well as concrete hurdles to overcome. In addition to the contacts listed above, I also consulted the academic researchers Liza Candidi, Paola Cinquina, and Lorenzo Mizzau, professors Michele Gottardi, Francesco Pitassio and Ivana Maria Padoan, and the museum moderator Thomas Klaas.

Apart from asking for personal opinions and points of view, I also did virtual and hardcopy research on the topic and this allowed me to get a further sense of my project's feasibility and coherence. A further stage in my field investigation was the inspection of the selected locations: I personally visited *Villa Margherita*, *Teatro Sant'Anna, Cinema Edera* and *Auditorium Luigi Stefanini* to see if they were suitable venues for the season. A very interesting point was made of the meeting with architect Valentina Tomio, who is responsible for the location of *Villa Margherita.* Architect Mrs Tomio provided me with an

overview of the activities which *Gruppo Alcuni* usually promotes in its collaborations with local associations or institutions. When asked about the granting of the group's locations, architect Mrs Tomio particularly pointed out that, according the group's own statute, 15 dates within the year schedule should be granted to the Town Council for local events to be developed within the park; in addition, special dispensation should be given to local non-profit associations which are interested in co-operating with the group itself or in making use of its locations. Despite having the option to host events that are organised by other parties, the group actively tries to pull on all the events at these locations. As a matter of fact, to host events has an impact on the group's image and reliability. Therefore, to guarantee the high standards of the events and to maintain a good reputation, the group generally prefers to be involved in any fulfilled project's planning and execution phases, rather than hosting events that are totally managed by third parties.

I can now go on to provide the reader with a tab illustrating the main features that were taken into account during the feasibility study of the project. The tab provides very short answers to the questions listed and this will help the reader gain a sense of the indicative results collected through the field investigations made:

Organisational feasibility	• *Are ideas feasible?* ✔ • *Are the required human sources available?* ✔ • *Are the selected locations suitable?* ✔ • *Is the schedule well-structured?* ✔
Logistic feasibility	• *Are the selected locations available?* ✔ • *Is there any sustainability problem with respect to the surrounding area?* **x** • *Are the security standards guaranteed?* ✔ • *Are there all logistic conditions for an effective event management?* ✔
Economic-financial feasibility	• *Does the project have any budget restrictions?* ✔ • *Is the access to the cinema season free or is it paid?* Paid • *How much money is available to invest in the cinema season?* ***** • *What type of fund raising is to be carried out?* *****
Marketing feasibility	• *Can the selected target audience be confirmed?* ✔ • *What price policy should be implemented with respect to the target audience, the location and the competitive context?* ***** • *Can the selected stakeholders be confirmed?* ✔
Communication feasibility	• *What communication strategies should be implemented?* *****

Tab n. VIII [405]

---

[405] Based on the tab provided by Lucio Argano, see Lucio ARGANO, *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005, pp. 112-13.

* Please, note that the questions tagged by this symbol will be answered extensively within the project plan itself.

Importantly, the reader will now be provided with a SWOT analysis matrix proposal. As was mentioned above, the SWOT analysis is a key step in the feasibility study. It helps identifying the project's strengths, weaknesses, opportunities and threats and it visually illustrates them within an organic frame. In particular, the strengths and the weaknesses are determined with respect to the project's own environment, whereas both opportunities and threats have to do with the external environment in which the project is to be developed[406].

---

[406] For further details, please consult: Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, p. 41-42, and Paul PETER, James H. DONNELLY Junior, Carlo A. PRATESI, *Marketing*, Milano, McGraw-Hill, 2009, p. 1115-19.

Strengths	**Weaknesses**
• Educational and cultural value; • Involvement of local stakeholders; • Involvement of specialised training staff; • Tested effectiveness of the project's thematic core on a small group of students and teachers.	• Limited economic resources; • Uncertainty of the effectiveness of the project's thematic core on a wider number of students with different backgrounds; • Untested effectiveness of the educational cinema season as an event.
Opportunities	**Threats**
• The project can encourage further co-operation among the stakeholders involved; • There are no similar initiatives in progress on the local territory; • The project could be expanded and repeated in future.	• Possible bureaucratic complications; • Potential incomers or potential development of similar initiative on the part of better-established territorial stakeholders; • Uncertainty on the composition and on the size of the demand.

Graph n. IX [407]

---

[407] Graph illustrating the proposed SWOT analysis.

IV.3.1.2.3. Planning phase

Before looking into the details of the planning phase, I would like to inform the reader that, due to the vastness of the topic and to avoid repetition, I will not linger over all the points listed in *Part III* in this section. Instead, I will pause on the most important document implied by the whole phase at hand: the project plan. This decision derives from the desire to make the dissertation I am presenting as functional as possible, thus avoiding redundancy or surplus of detail. Although a thorough examination of all steps should be advanced in ordinary conditions, the choice made herein becomes acceptable in this perspective. In addition, since the project plan ultimately summarises all the results collected throughout the planning, the choice of providing a proposal of the way this document should be structured does not prevent the reader from getting an overall overview of the cinema season's planning; on the contrary, it is an effective way of offering an accurate yet concise statement of the project itself. As has been pointed out since the very beginning of section *IV.3.1.2. Project management profile,* the following project plan consists in a proposal and in an overall reflection on the way the cinema season I am presenting should be planned. It would have been extremely interesting to draft a proper project plan and this was actually what I wish I had managed to do. Unfortunately, to provide the reader with a solid and reliable project plan, reserved information should have been accessed and extensive and precise estimates should have been formulated. Due to my status as a student, I did not have the chance to access this wide range of information and cannot provide the reader with detailed estimates. Therefore, to avoid inaccuracy, I finally found it more appropriate to assume a delimited approach to the topic, which will mainly consist in a theoretical and hypothetical approach to the planning of the cinema season I am suggesting.

IV.3.1.2.3.1. The proposed project plan[408]

➢ *Introduction to the suggested project*

The project proposed herein took shape from my own personal interest in cinema, in the issue of non-formal education, and in the collocation of Berlin and the Cold War. I tried to gather these three main paths into a common project which is ultimately represented by the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning*. Furthermore, the project at hand has the purpose of maintaining continuity with a previous research centred on "*the role played by cinema in the promotion of the American cultural model in West Berlin between the 50s and the 60s*". Basically, the project aims at investigating the way in which the expressive potential of cinema can be turned into an educational tool to be translated in an educational cultural event taking place in the local area. What I will ultimately try to demonstrate through this proposal is how cinema can be brought closer to young students and be promoted both as an instrument and as an independent subject. All in all, then, it is my strong belief that a collective cultural event can actively involve students and provide them with an interactive and challenging way of learning.

---

[408] Please, note that the structure of the proposed project plan is inspired to Please, note that the structure of the proposed project plan is inspired to the guidelines provided by Lucio ARGANO in his book *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, pp. 67-102. Further elements were taken from the template availbale at http://www.pmi.it/impresa/business-e-project-management/articolo/469/i-contenuti-del-piano-di-progetto.html.

➢ *Mission*

The project's main mission is to bring students closer to cinema while making them learn historical topics through films. What is interesting about it is that it will be achieved through students' involvement in a specific non-formal educational activity consisting in an educational cinema season providing workshops and laboratories.

➢ *Objectives:*

- To achieve skill advancements on the part of the students, both in terms of historical and in terms of cinematographic knowledge;

- To make the students approach the media critically and develop a critical learning process;

- To make the students acknowledge cinema's double artistic and media function;

- To make non-formal learning merge with cinema and history;

- To fulfil an educational cultural event on the local territory.

The following tab will provide the reader with an overview of the main stakeholders involved in the project, their expectations and the correlated priorities and impact on the project itself. Please, note that priorities will be evaluated from 1 to 3 (lowest-highest) and the impact on the project will be evaluated on a scale of low, medium and high:

Stakeholder	Expectations	Priorities	Impact on the project
Settimo Binario	To achieve the project's main objectives	3	High
Gulliver	To co-operate with *Settimo Binario*; to learn the best practices; to share knowledge; to expand the associations' horizons	3	High
Gruppo Alcuni	To help fulfil an educational event in the field of audiovisuals within the local territory; To have in return image and audience.	3	High

Cinema Edera	To help fulfil an educational event in the field of audiovisuals within the local territory by hosting the screenings on the schedule	3	High
Deutsche Kinemathek, Gedenkstätte Berliner Mauer and *Goethe Institut Triest*	To grant the film's rental	3	High
City Council of Treviso	To support an event which is considered to be worth backing for its educational and cultural goals	2	High
Fondazione Benetton Studi Ricerche	To gain exposure; To support a valuable iniative.	1	Medium
Schools	To achieve skill advancements on the part of the students, both in terms of historical and in terms of cinematographic knowledge	3	High

Tab n. X [409]

---

[409] Inspired to the tab available at http://www.pmi.it/impresa/business-e-project-management/articolo/469/i-contenuti-del-piano-di-progetto.html.

What ultimately emerges is that all participants involved share important interests and expectations with respect to the project. Clearly, the main priority is assigned to *Settimo Binario, Gulliver, Gruppo Alcuni, Cinema Edera* and schools, which are those actors without which the project would not even exist. Due to their diverse contributions to the project, all remaining participants are important.

➢ *Overall Responsability Matrix*

In order to provide a solid responsibility matrix, detailed information on all the people involved should be available. Due to the lack of information, it is not possible to develop a thorough matrix here. Nonetheless, an overall matrix resuming the roles assigned to each stakeholder involved can be proposed:

Stakeholder	Role	Responsibility
Settimo Binario	Main organiser and promoter of the cinema season	Overall management of the event
Gulliver	Partner	To co-operate to the event management

Gruppo Alcuni	Partner	To co-operate to the event management; Grant of locations, human and technical resources.
Cinema Edera	Partner	To host screenings
Deutsche Kinemathek, Gedenkstätte Berliner Mauer and *Goethe Institut Triest*	Partners	To grant film's rental
City Council of Treviso	Supporter	Patronage; Possible public contributions
Fondazione Benetton Studi Ricerche	Sponsor	To make financial contributions and potentially needed raw materials available in return for advertisement

Tab n. XI [410]

---

[410] Inspired to the tab available at http://www.pmi.it/impresa/business-e-project-management/articolo/469/i-contenuti-del-piano-di-progetto.html

➢ *Work Breakdown Structure*

According to Lucio Argano[411], the WBS of a cinema season should be structured as follows:

Cinema Season →	Planning →	- Programme - Budget - Team - Dossier
	Funds →	- Public contributions - Sponsors
	Location →	- Research - Agreement
	Films →	- Research - Rental
	Permissions →	- *SIAE* - Other authorizations
	Communication →	- Press conference - Advertisement - Promotion
	Screenings →	- Theatre management
	Closure →	- Reporting
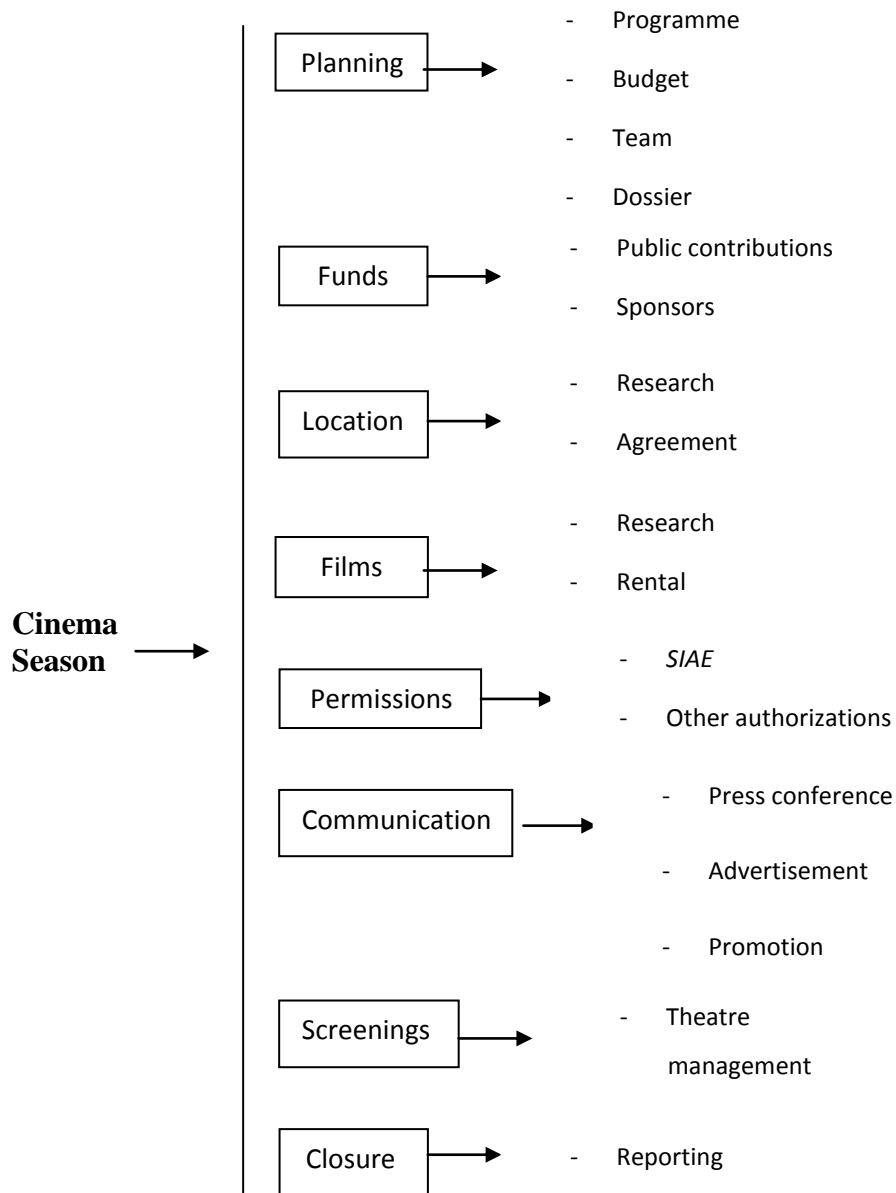
Graph n. XII [412]

---
411 Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, p. 72.

A reasoned WBS should be then structured by basing it on the provided model. In particular, the WBS of the educational cinema season I am proposing should also consider the framing educational activities foreseen along with the screenings.

➢ *Project scheduling*

The scheduling represents an important component in the project plan. In particular, it should answer the questions: when should the project be developed? By when should it be ended? How much time is necessary for the whole implementation of the project itself? Therefore, the required time to develop each action should be estimated, the more convenient sequence of actions should be listed, the starting and the closing dates should been defined from the outset, and, last but not least, a reasonable time lapse for possible hitches should be considered. Within this phase, the Gantt chart is a useful instrument to be used: in fact, it allows each activity's duration to be visualised. If there is a high level of interdependence between the activities to be exerted or if there are many actions to be carried out at the same time, other instruments, including the Pert diagram, can be used with more profitable results. As for the educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning,* the project schedule should be structured by making use of the aforementioned Gantt chart. The following chart will illustrate to the reader how the preliminary planning phase should be scheduled by making reference just to some key phases that would serve as examples:

---

[412] Inspired to the tab provided by Lucio Argano (see Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, p. 72).

Activities	01/09/12 30/09/12	01/10/12 31/10/12	01/11/12 30/11/12	01/12/12 31/12/12 …
Communication Constantly in progress				
Thematic planning e correlated researches 30 days[413]			◄·············►	
Investigation of the project's feasibility 35 days[414]				───────►
…	…	…	…	

Tab n. XIII [415]

---

[413] Please, note that this is an approximated indication that does not take into account preliminary researches.

[414] Ibidem.

[415] Inspired to the tab provided by Lucio Argano (see Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, p. 77).

Based on this tab, the actual schedule of the cinema season should be likewise planned. To do so, it should be considered that I would suggest that the whole cinema season should be developed within an entire school year. In particular, hypothesizing that the proposal will be fulfilled in the school year 2013/2014,

- the first section should take place between October and December 2013;

- the second section should be developed within January and the first half of March 2014;

- the third section should be fulfilled between the second half of March and May 2014.

Considering that the first section is made of two fiction films and a selection of short documentaries, whereas the second and third are made of three movies, it can be put forward that the screenings take place every two or three weeks within the time limit assigned to each section[416]. Every film will be followed by brief activities on it (in particular, the discussion after screening lasting about 1 to 2 hours); when required, focused film analysis could be proposed and scheduled between one screening and the following (about 2 hours); lastly, overall

---

[416] For example, first section:

- film A and correlated discussion after screening on October 15th and focused film analysis on October 22th;

- film B and correlated discussion after screening on November 4th and focused film analysis on November 11th;

- film C and correlated discussion after screening on November 28th (no focused analysis required);

- overall analysis on December 6th;

- closing laboratory activities on December 17th and 18th.

Please, note that the above schedule serves just as a hypothesis.

comparing and contrasting film analyses (about 3 hours) along with closing laboratory activities (3 or 4 hours) will be scheduled at the very end of each section.

See hypothetical Gantt chart as follows:

	Day 1	Day 2	Day 3	Day 4	Day 5	…
Screening 1 + discussion after screening	▬					
Focused film analysis		▬				
Screening 2 + discussion after screening			▬			
Focused film analysis				▬		
Screening 3					▬	
…	…	…	…	…	…	…
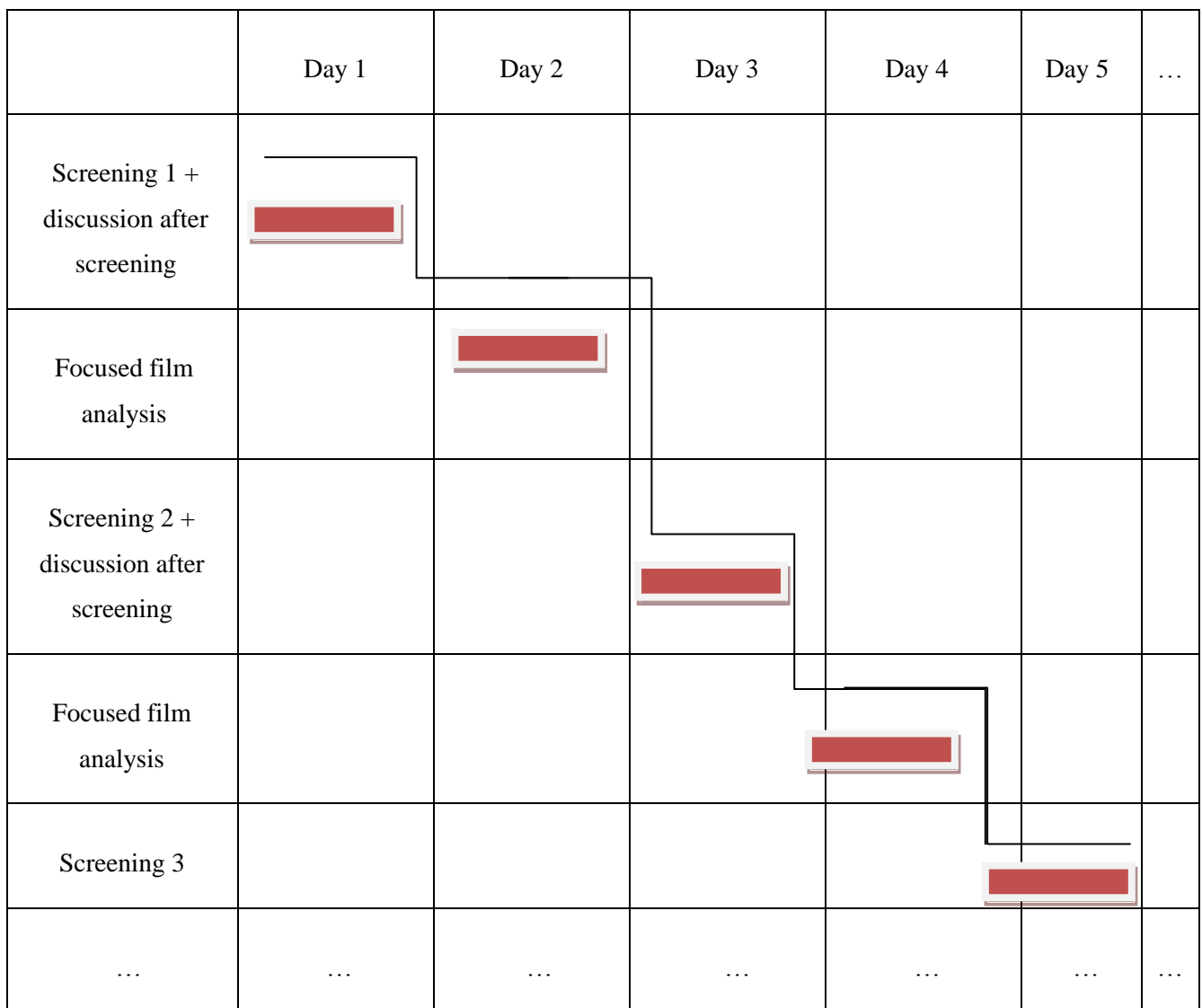
Chart n. XIV [417]

[417] A proposed Gantt chart, inspired to the chart available at http://www.lucioargano.it/Portals/0/Materiali/Argano%20Lucidi%20Produzione%20e%20gestione%20eventi.pdf

➤   *Project Budgeting:*

The economic-financial plan and the fund raising plan

The budget is a key document estimating costs and incomes in relation to the event. To draft an effective budget, it is necessary to comply with the principles of clarity, shrewdness, caution, efficiency, responsibility and financial connection. According to Lucio Argano[418], the budget should include direct as well as indirect costs and incomes, which can be in turn classified as fixed or variable. For example, the costs to be considered for the office operations are indirect and fixed, whereas the ones due to possible off schedule screenings are direct and variable. As for the incomes, the purchase of tickets and season tickets represents a direct and variable income, whereas general contributions to the overall activity (not focused sponsorships) are to be classified as indirect and fixed incomes. With this introduction as a starting point, I can go on now to provide the reader with a table that will illustrate the way a solid project budget should be structured. As has already been recognised, unfortunately I do not have all the information available to draft a proper budget. Therefore, I will suggest a proposed plan to be implemented once in possession of all required information that is still missing at the moment.

---

[418]   Lucio   ARGANO,   *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, p. 83-89.

Costs	Incomes
Direct costs	**Direct incomes**
• **Costs incurred through the idea/project**	• **Commercial incomes**
- Reward to artistic and cultural representatives and curators;	- Sale of tickets and/or contribution from schools;
- Film's rental;	- …
- Researches and documentation;	• **Public contributions**
- …	• **Private contributions and sponsorships**
• **Technical costs**	
- Technical staff;	
- Equipment;	
- …	
• **Organisational costs**	
- Rental of locations;	
- Authorizations and licenses;	
- Project team;	
- …	
• **Commercial Costs**	
- *SIAE*;	

- … • **Communication costs** - Advertisement and promotion; - Press office; - Merchandising; - … **Indirect Costs** - Ordinary operations; - Social commitments; - Amortisation; - …	 **Indirect Incomes** - Contributions not ascribable to the project itself; - Proceeds and profits; - …
Tot. Costs **?**	**Tot. Incomes** **?**

Chart n. XV [419]

---

[419] Inspired to the tables provided by Lucio Argano (see Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, p. 91-99 and Lucio ARGANO, *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005, pp. 142-44).

Besides the illustrated economic budget, the financial plan is also required within this analysis phase. Its aim is to estimate the financial requirement to be available during the implementation of the project. In particular, it identifies predicted cash flows, additionally coordinating their *tempus* and *modus*. To be as functional as possible, the financial plan can be reasonably divided into two sections consisting of the cash flow plan and in the financial requirement plan. Again, the proper drafting of such a statement would require a wide range of information on the associations involved and on the specific business to be developed which I do not have access to. The fund raising plan is likewise important and it is intrinsically connected to the previous ones. This plan is expected to show the fundraising mix on which the organisers rely. Importantly, in correspondence to each income source, specific correlated objectives, instruments and stakeholders should be detailed. Please, note that among the wide range of forms of support, the most popular are public funds, co-funds and co-marketing[420].

> ➢ Bureaucracies Plan

This plan is expected to list all the authorizations, licenses and contracts to be agreed on and then completed. References to the applicable norms should also be included. Importantly, deadlines and legal procedures should be pointed out and detailed. As for the educational cinema season I am proposing, the key

---

[420] For further examination of the topic, I would suggest the reader should go through Lucio ARGANO (ed.), *Gli eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005, pp. 145-50, and Lucio Argano, see: Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, pp. 99-102.

documents that should be attached to the plan include the patronage request to be addressed to the City Council, private contracts ruling the co-operation among *Settimo Binario*, *Gulliver, Gruppo Alcuni* and *Cinema Edera*, the film's rental agreements with *Deutsche Kinemathek, Gedenkstätte Berliner Mauer* and *Goethe Institut Triest*, the sponsorship agreement with *Fondazione Benetton Studi Ricerche, SIAE* legislation, and all the remaining authorizations and licenses needed, especially those to be completed within the school environment.

IV.3.1.2.4. Hypotheses on the monitoring and the problem evaluation

Before moving onto the execution of the project as it has been planned, it is important to advance some evaluations and to make key decisions on the control systems to be implemented. This is a key stage since it allows the project manager to observe if planned actions, schedules and budget are achieved or if there is any disparity between plans and facts. Along with this, the problem evaluation also plays a relevant role. Basically, it should answer the questions: what does not work effectively? What could not work according to plans? What difficulties could emerge? What should the project manager and the project team worry about? What solutions could be proposed? It is important to advance some hypothesis on these controversial topics: this will help the project manager and the team try to contain risks by figuring out possible emerging problems in a preliminary phase. As for the educational cinema season I am proposing, one of the possible inconveniences in which the project promoters could come across is the last-minute attendance cancellation on the part of the schools involved. This would in fact imply a huge economic loss as well as an unprofitable implementation of resources. This is an actual problem into which associations and institutions operating in the educational field happen to run: for example, architect Valentina Tomio explained that *Gruppo Alcuni* experienced such a problem in the frame of teachers' protests against recent government actions in the educational field; as a reaction, in fact, many teachers decided not to take part in extra-curricular activities outside of school and this led to last-minute cancellations of their attendance in the activities provided by *Gruppo Alcuni* itself. As the reader him/herself would argue, many further problems could be foreseen and prevented. The above example should be considered then just as one of many possible instances.

IV.3.1.2.5. Hypotheses on the execution phase

As was explained in *Part III*, the execution phase implies the implementation of the project by putting all actions planned into practice. To do so, a wise resource management should be conducted and a widespread communication among the series of stakeholders involved should be set forth. A very important point is to coordinate resources, spaces and time, thus trying to comply with plans and to make the event as functional and well-structured as possible. The topic is actually quite complex and it cannot be faced properly just in a few lines. Due to the fact that the work I am presenting is concerned with the *proposal* of an educational cinema season rather than its actual execution, it is unfortunately not possible to provide further details on this specific phase herein. I would suggest then that the reader should go through Lucio Argano's *La gestione dei progetti di spettacolo: elementi di project management culturale*[421] for further examination.

As far as my own proposal is concerned, I would like to draw the readers' attention to a very interesting point which emerged from the interview I had with architect Valentina Tomio (*Gruppo Alcuni*). Having been told about my project and provided with details concerning its structure and its thematic core, architect Mrs Tomio suggested that such a project could be hypothetically fulfilled by *Gruppo Alcuni* by combining it with a suitable theatre season for high school students. This was an extremely interesting point since I had already thought myself to investigate on the possible interactions between cinema and theatre within the last section of my work, namely the section devoted to *further developments for the project*. In addition to this, architect Mrs Tomio also said

---

[421] Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002 [in particular pp. 111-272].

that such an educational cinema season could be taken advantage of to propose a parallel evening season for adults. Clearly, these are just two possible paths to be taken within the potential execution phase of the project I am backing; in fact, they should serve as examples and ideas for a possible translation of the project into action.

One more thing should be said. Along with the execution of the project, a widespread communication among a series of stakeholders should be set forth. This implies also that a good series of marketing actions should be planned and put into practice in order to promote the project and involve the highest number of participants. What should be particularly done then is to establish a solid network with schools and teachers; in this perspective, the experiences of *Gulliver* and its contacts in both official and non-formal educational fields would help achieve good results. In particular, as a teacher, *Gulliver*'s Representative Laura Negroni could be assigned the key role of coordinator of a network that gathers all teachers who are involved in the project and who express interest in such an inititive as well as in using cinema as a non-formal tool to support teaching. Interestingly, this network could serve as a reference point for teachers and schools from other districts, who would like to propose such a season and/or such a non-formal teaching path within their own school syllabus. As a matter of fact, it could turn out to be a difficult task for *Settimo Binario* to operate directly in further areas and to weave a solid network of partners and sponsors there. In this way, a network of teachers could help connect schools located in different districts and enable them to share regular policy and experiences.[422] Without claiming to provide the reader with a thorough examination of this topic herein, I would suggest he or she consult Lucio Argano's *La gestione dei progetti di spettacolo: elementi di project management culturale*[423] for further details.

---

[422] Please, see section *IV.3.1.2.7. Hypotheses on the follow-up phase: final evaluation and reflections on future editions* for further hypotheses.

[423] Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002 [in particular pp. 245-265].

IV.3.1.2.6. Hypotheses on the closure phase

Despite common expectations, a cultural event does not finish with its execution: the closure does instead consist in a series of practical, logistical and administrative activities. Firstly, the equipment and the materials used should be collected and the locations should be cleared out. Secondly, the event's overall documentation should be collected in order to allow the project manager to complete the closing formalities. Last but not least, economic and financial reports should be drafted and the final balance sheet as well as the financial statement are expected to be completed. Since this phase implies data and actions that cannot be estimated in advance, unfortunately I cannot provide the reader with grounded proposals or solid hypotheses herein. Anyway, I would suggest he or she should consult Lucio Argano's *La gestione dei progetti di spettacolo: elementi di project management culturale*[424] for further theoretical examination of the topic.

---

[424] Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002 [in particular pp. 273-280].

IV.3.1.2.7. Hypotheses on the follow-up phase: final evaluation and reflections on future editions

The ultimate closure of the whole project implies final follow-up assessments and decisive appraisals on future perspectives for the development or the re-proposal of the project itself. The evaluation of the project team's work will help assess the whole development of the project and the fulfilment of the correlated event. Moreover, a cross-evaluation involving all the stakeholders that have taken part in the project will represent a further point of interest. In particular, focusing on the audience, a challenging way to test the actual success of the project is to ask the students and the teachers involved for their feedback; this can be made, for instance, by making them complete an evaluation questionnaire. All in all, then, it is important to further an *ex-post* evaluation of the results achieved as well as of the whole implementation of the project. This will ultimately help consider whether the project and the correlated fulfilled event could be repeated in future or not and understand how they could be improved and made more effective and successful. Again, solid hypotheses on this phase could be advanced only once the project has been concretely closed. However, I would suggest that, in case of success and positive final evaluation, the educational cinema season I am proposing should be repeated by involving more stakeholders and possibly by asking selected academic participants to have collateral lectures and seminars in the frame of the season itself. Also, a preliminary educational section for teachers could be promoted in order to involve them in the educational activities for students more actively and to provide them with a series of instruments that will help them plan a solid correlated educational proposal in class. Finally, as was said in section *IV.3.1.2.5. Hypotheses on the execution phase,* the season could be re-proposed also in other territorial areas by involving

differents schools, partners and sponsors. In this specific case, the fact of weaving a solid network among teachers could serve as an effective way to develop the project further afield. Also, such a network could represent a starting point for the implementation of activities and initiatives based on the connection between cinema and education and/or on the promotion of non-formal education and lifelong learning. Before concluding, I would once again suggest again that the reader should go through Lucio Argano's *La gestione dei progetti di spettacolo: elementi di project management cultural* for further theoretical examination of the topic[425].

---

[425] Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002, [in particular pp. 281-283].

IV.3.1.3. Practical profile

IV.3.1.3.1.   Learning history and culture through cinema: a controlled experiment at *Istituto Tecnico Statale per il Turismo "Giuseppe Mazzotti",* Treviso

IV.3.1.3.1.1. Reasons for the need of a controlled experiment

After having defined my own project and completed preliminary theoretical research, I found it appropriate to test the effectiveness of my own proposal by planning a controlled experiment at *Istituito Tecnico Statale per il Turismo "Giuseppe Mazzotti"*, Treviso. I first came up with the idea of leading a practical experience and conducting a field test from the very beginning of my research: it has always been my strong belief that combing theoretical research with practical activities represents a key factor for a whole project to gain reliability and credibility. As one could argue, it would have been very interesting to test the whole structure of my project by putting into practice the educational cinema season itself. Nevertheless, due to the complexity implied by the

fulfilment of such an event and owing to the fact that the whole research I am presenting within this dissertation consists in the proposal and in the planning of an educational cinema season rather than in its actual fulfilment, I finally decided to circumscribe the field test to the checking and the evaluation of the effectiveness of its educational thematic core. In other words, my objective was to single out a group of students representing my project's ideal target audience and provide them with a briefer and simplified version of the activities I would propose within the educational cinema season at the heart of my whole project. In the dissertation I am presenting I firstly provided the reader with theoretical remarks concerning the word pair *cinema and history*, the issue of non-formal learning and project management and I later endeavoured to gather all these theoretical paths into an only project consisting in the aforementioned educational cinema season *Beyond the Wall: Cinema, History and Non-formal Learning*. As has already been pointed out at previous stages of this dissertation, the true originality of my work lies precisely in the encounter between these paths, or rather in the choice of using cinema as a non-formal educational tool and in the objective of teaching school topics and bringing students closer to cinema itself at the same time. Consequently, as it represents the very innovative factor of the whole work, what was to be tested was exactly this purpose rather than the fulfilment of the cinema season at hand, which remains instead a further objective to achieve in the future. In spite of the fact that the educational cinema season I am suggesting is expected to take place outside school time and school ground, and due to practical feasibility reasons, I had to do with the school environment for the fulfilment of the controlled experiment at hand. Anyway, as the activity held at school should serve just as a test of the educational purposes and goals embodied by the project I am proposing, this did not affected the results collected negatively.

IV.3.1.3.1.2. The choice of school, the work proposal and the selection of test students

After having provided the reader with this important foreword, I will now shift the focus onto the controlled experiment itself. In order to implement this practical activity, I decided to get through to *Istituto Tecnico per il Turismo "Giuseppe Mazzotti",* Treviso, and present them my proposal to conduct a field test on a selected group of students. Significantly, the choice of school was not made by chance; yet, there are two main reasons for it. Firstly, it is the school I attended before enrolling at university: even before I conducted the controlled experiment in the field, therefore, I had already had a precise idea of the environment in which I would work as well as of students' school curriculum and skills. Secondly, this school is situated precisely in Treviso, which implies a link to the local territory: since the cinema season I am backing is supposed to take place in Treviso, the presence of *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"* in the city is an important feature to take into account.

Before looking into the details of the controlled experiment held in this school, I would like to take some time to present *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*. This school is a technical high school for tourism, whose main vocation is to train professional profiles in the fields of tourism, trade and international relationships. Despite providing a very focused and detailed school curriculum, this school has always distinguished itself for its flexibility and openness to a wide range of disciplines and extra-curricular activities. What is particularly interesting of *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"* is that it looks both at the local territory and at the international scene, thus involving its students in practical activities taking place both in the local area and abroad. Owing to the specific vocation of this school, the provided activities are

generally connected to the fields of tourism, foreign languages, communication and economics. Nevertheless, the school also provides its students with a wider range of activities, including for instance theatre laboratories, elocution lessons and art courses. In the last few years the school has also expanded the horizon of its activities to cinema by involving small groups of students into *Vittorio Veneto Film Festival*[426]*,* a film festival for kids and teenagers taking place in Vittorio Veneto, not far from Treviso.

Apart from the aforementioned geographical situation of the school and my own familiarity with it, two further factors played a key role in making this school an ideal candidate for my controlled experiment: firstly, the specific nature of the school curriculum proposed herein helped achieve the objective of stimulating students' interest in something new and unexplored; secondly, owing to the fact that students study foreign languages in a very interactive and proactive way here, I also had the opportunity to investigate my project's potential to serve as a supporting tool to the teaching of foreign languages. In addition to what has just been remarked, it should also be pointed out that it was important for me to have my field test in a school with no specific artistic paths since the educational cinema season I am suggesting is supposed to involve students with different backgrounds and attending diverse school curriculums. In fact, this allowed me to address the activity to students without any professional knowledge both of cinema and of the specific historical issue in question; and this in turn allowed the actual effectiveness of my own project to be tested properly. This would have not been possible in a school with a marked artistic or humanistic vocation since students generally receive a particular training in the field of arts and letters here; then, their approach to the activity would have been highly influenced by their own store of knowledge. In a technical school for tourism, cinema and history are both challenging and not well explored subjects and the opportunity to provide students with a couple of screenings, a follow-up discussion, a guided film analysis and a laboratory activity can actually meet the final objective of teaching new unexplored contents and bringing students closer to cinema. On the other

---

[426] For further information, please see http://www.vittoriofilmfestival.com/2013/.

hand, however, the fact that a small group of students within the class selected had taken part in *Vittorio Veneto Film Festival* helped capture students' attention and involve them in the activity more actively and effectively. In addition to what has just been argued, it should be remarked that the school's vocation to the fields of tourism, trade and international relationships makes its students receptive to communication and media, which make up in fact one of the two distinguishing features of cinema.

To put into practice my practical laboratory activity, I first got in touch with Mrs Chiara Cappi, who used to be my English teacher. She has always been keen on involving her students in multidisciplinary activities and she has always been enthusiastic about cinema, so I thought she could be interested in being involved in such an activity. After showing great interest in it, Mrs Cappi asked me to draft a *work proposal*[427] that should sum up the guidelines of my whole research and describe the activities I would lead at school[428]. Having this formal document in hand, Mrs Cappi then talked to Mrs Anna Durigon, the School Principal, and asked her for her own opinion and approval concerning the proposed controlled experiment. Once the proposal had been approved by the School Principal and once I had personally introduced myself and my project to her, Mrs Cappi selected the class 5^ Fs for the activity to be developed. As Mrs Cappi explained, the choice of class derived from the active involvement of a part of it in the aforementioned *Vittorio Veneto Film Festival*: she thought that these students would be more interested in the activity than students of classes that have never had any kind of experiences in the field of cinema. Before starting the

---

[427] Please, find it attached to the closing appendix.

[428] Please, note that the *work proposal* submitted to the School Principal Mrs Anna Durigon consists in a reviewed version of the initial proposal presented to Mrs Chiara Cappi. The first work proposal in fact included two preliminary historical and cinema lessons to be led in the classroom and a longer laboratory activity to be developed outside school time. Unfortunately, due to time restrictions and bureaucratic ties, it was not possible to submit such a proposal and I was asked to review it in order to provide a more synthetic range of activities to be held within a shorter range of time (about 6 to 8 hours, film screenings included).

activity, it was necessary to ask the class teaching council a further approval of both the *work proposal* and the correlated controlled experiment. All teachers finally agreed on the involvement of the class in the project; in particular, Mrs Cardone (German language teacher) and Mrs Taffarello (sports teacher) offered their contribution to its fulfilment by making a selected number of their school hours available for it.

Before concluding this section, I would like to say a few words on the work proposal I have mentioned above. As I have already pointed out, my initial work proposal was actually too wide and complex to be developed within the school schedule and it was in fact due to the fact that it was shaped on a kind of activity that should take place outside of school. Although it would have been interesting to implement the controlled experiment outside of school, due to time restrictions and bureaucratic ties, I was asked to hold the activity within the school schedule. Consequently, I had to review my work proposal and convert it in a more suitable one. To maintain the idea of working on a series of films rather than on a single movie, I selected two films: Billy Wilder's *One, Two, Three* (1961) and Wolfgang Becker's *Good Bye, Lenin!* (2003). There are many reasons for this choice: first of all, they both handle the issues of Berlin, the Cold War and the Berlin Wall and they do so in very different ways; secondly, they were shot in two different period of times, thus providing two different perspectives on the issues at hand; thirdly, compared to other films dealing with similar issues, I found them suitable for the target audience involved. A further reason for the choice also consisted in the fact that the films were originally shot in English and in German, which allowed the screenings to be proposed in original languages. Last but not least, it is no coincidence that the two films are the opening and the closing film of the educational cinema season I am proposing. Apart from the screening selection, the work plan I submitted to Mrs Cappi, Mrs Durigon and the other teachers involved also included a detailed explanation of the activities to be developed within the workshop scheduled on November 29[429]. I also

---

[429]   Further details concerning this topic will be detailed in section *IV.3.3.1.3.4. November 29th, 2012: the workshop and the laboratory.*

emphasised the delivery of both intermediate and closing questionnaires, which would not be completed in the classroom, but which would be expected to be completed at home and send back to me by e-mail.

Overall, it was very encouraging to see all teachers involved in the activity showing enthusiasm and appreciation towards it. Mrs Cappi especially tried to do her best to let me develop the whole activity since she acknowledged that it was valid training for her students. All teachers were really kind and helpful to me and they all encouraged the participating students to take part in the activity actively by promoting its educational value to them. According to Mrs Cappi, students were also really keen on being involved in such a project; what they found to be particularly interesting was the fact of having it led by a university student who attended their own school rather than by an ordinary teacher[430]. All in all, then, my proposal was hailed enthusiastically: this made me face the experience with further passion and dedication and this helped achieve a great involvement on the part of the students, who finally showed interest and engagement in it.

---

[430] This is what Mrs Cappi personally explained to me during one of our meetings.

IV.3.1.3.1.3. The controlled experiment

IV.3.1.3.1.3.1. November 13th, 2012: the first meeting with the class 5^ Fs

Having completed all preliminary formalities, I finally led my first speech in the class on November 13th, 2012. This was my very first meeting with the students of the selected class and it was a key opening phase for the practical sphere of my project to start. Actually, the students had previously been told about the project they would be involved in, but it was still important to meet them personally since this allowed me to establish a direct connection to them and to provide them with an overview of my whole research as well as with basic instructions concerning the proposed activity itself. In the frame of this brief opening lecture I also delivered the *lecture notes package*[431]. My work proposal initially included two preliminary lessons introducing the historical issue of Berlin as a symbol of the Cold War and some fundamental instructions concerning film analysis. Unfortunately, due to time restrictions, it was not possible to lead these lessons and I decided to replace them with essential lecture notes to deliver in class. The package with which the students were provided included a brief overview of the relationship between cinema and history, a short guide to film analysis, an introduction to the historical topic at hand and the synopsis of the two films selected. As young students are not used to going through substantial extra-

---

[431] Please, find it attached to the closing appendix.

curricular materials, I tried to provide them with the most synthetic yet effective lecture notes possible. The students were asked to consult the package before Thursday 15th, November, the day in which I came back to school to deliver my second speech to them.

IV.3.1.3.1.3.2. November 15th and 16th, 2012: the second lecture and the film screenings

Presuming that they had all gone through the provided materials, I started the second lecture by asking the students about the effectiveness of the lecture notes themselves and by encouraging them to ask me for further explanations or curiosities. According to them, the provided package was clear and quite thorough and it helped stimulate their interest in the activity[432]. With this interactive phase as a starting point, I went on then by detailing the topics presented within the lecture notes and by addressing some key issues including the complexity implied by the protean relationship between cinema and history, the challenging topic of media education and the appealing idea of working on films for educational purposes. Afterwards, I concluded this one-hour lesson by giving some instructions concerning the screenings scheduled for the following three school hours. After a short time for discussion and questions, I provided the students with the first screening, Billy Wilder's *One, Two, Three* (1961), which was later followed by the first part of Wolfgang Becker's *Good Bye, Lenin!* (2003), the second screening on the agenda. Owing to time restrictions, it was not possible to complete the whole screening of the second film on the schedule, so the students were provided with the second part of it on the following day.

Before starting the screenings, I had not explained the reasons for the choice of these movies to the students, which was something I would like to investigate after the screenings themselves by questioning the students. Both films

---

[432] This is what emerged from the discussion led in the classroom and this was also confirmed by the results collected from the completion of the *student after-screening questionnaire*, which can be found attached to the closing appendix of this dissertation and whose results will be detailed at a next stage of this chapter.

were watched in the original languages, respectively in English and in German. This was a key point for Mrs Cappi (English language teacher) and Mrs Cardone (German language teacher) since they had in mind to implement this activity within their own school schedules and benefit from the original language screenings for teaching purposes. Not only was it an important feature for the two teachers involved, but it was also a challenging issue to investigate for me because it allowed me to further the reflections on cinema's potential to serve as a supporting tool to language learning. What I would like to highlight here is that this was possible precisely thanks to the fact that the students involved in the project have a good knowledge of both English and German; furthermore, this helped stimulate their interest in watching the movies in the original languages as well as test the effectiveness of this activity in terms of linguistic learning and training. Also, since these students study both English and German languages and cultures, they were particularly receptive to the historical topic at hand and this made them empathise with the stories told on screen.

The screening of Billy Wilder's *One, Two, Three* (1961) was involving and most students did not have difficulties in understanding the plot, the historical concerns handled and the language used[433]. After the end of the screening some students expressed their own appreciation towards the film, which they did not expect to be so engaging. As it is a 1961 black and white movie, most students did not think it would stimulate their interest and capture their attention, but they surprisingly changed their minds. Nobody had watched this film before, not even Mrs Cappi or the native lecturer Mrs Cestaro, who took part in the screening; it was my pleasure to observe that the movie met the enthusiasm of both students and teachers and this helped me achieve the goal of stimulating a renewed interest towards cinema by introducing world-famous director Billy Wilder's masterpiece.

---

[433] This is what I could note myself during the screening and this was also confirmed by the results collected from the completion of the *student after-screening questionnaire*, which can be found attached to the closing appendix of this dissertation and whose results will be detailed at a next stage of this chapter.

The second movie selected, *Good Bye, Lenin!* (Wolfgang Becker, 2003), immediately aroused enthusiasm on the part of the students. Both Mrs Cappi and Mrs Cardone also showed appreciation towards this film since they found it particularly suitable for young people. Some students had already watched the film during a summer language course held in Berlin and they were really keen to watching it again by assuming a different perspective on it. Other students had just heard about the movie, but owing to the fact that it is quite recent and it deals with the story of a young man almost of their same age, they gladly approached the screening. Actually, most students were nervous about watching it in German due to the fact that they felt more confident in English. However, after the screening, just a small group of students claimed they had some difficulties in understanding the movie due to linguistic obstacles[434]. As was said before, the class did not manage to complete the screening of *Good Bye, Lenin!* (Wolfgang Becker, 2003) within the range of hours available on November 15th. Therefore, they were offered the opportunity to complete it the following day, during Mrs Cappi's lesson.

All in all, students appreciated both screenings and agreed that they managed to understand both plots and to contextualise them in the correct historical background. What was instead difficult for them was to focus on the specific elements of film analysis and on the particular cinematographic techniques implemented in both films: some of the students involved tried to do so by following the theoretical instructions provided by the lecture notes, whereas some others did not manage to concentrate on these features at all[435]. However, in both cases, my instruction to focus on cinematographic features stimulated the student's interest in the topic and made them ask me for further explanations and examinations in the follow-up workshop.

---

[434] This is what emerged from the discussion led in the classroom after the screenings and this was also confirmed by the results collected from the completion of the *student after-screening questionnaire*.

[435] This is what I could note myself during the screening this was also confirmed by the results collected from the completion of the *student after-screening questionnaire*.

IV.3.1.3.1.3.3. Student after-screening questionnaire

A couple of days after the two screenings were completed, I sent to the students the *student after-screening questionnaire*[436]. The aim of this intermediate questionnaire was to investigate the students' opinion on the proposed activity, their actual comprehension of it and their expectations concerning the workshop scheduled on November 29th, 2012. In addition, thanks to this questionnaire, I could check if all students understood both films properly with particular reference to their plots, their historical backgrounds and their cinematographic features. Interestingly, I could also investigate the effectiveness of proposing the screenings in their own original languages. The students were given five days to complete their questionnaires and to send them back to me by e-mail. The deadline was scheduled a couple of days before the workshop, so that I would have time to go through all questionnaires and get a sense of the overall impact of the first part of the activity on the students involved.

I will provide the reader with an overview of the student after-screening questionnaire's results in this section. In addition to a comment on the results collected, I will also provide the reader with a graphic illustration of some key questions and answers. Before commenting on the student after-screening questionnaire's results, the reader should be informed that two students out of twenty were absent on November 15th and 16th and they could not complete the student after-screening questionnaire. Therefore, the results that will be commented herein are based on the questionnaires completed by the eighteen students who took part in the lecture and in the screenings. According to what emerged from these questionnaires, seventeen out to eighteen students immediately found the proposed activity interesting when it was first presented to

---

[436] Please, find it attached to the closing appendix.

them by Mrs Cappi. It was my pleasure to note that even the student who initially found it boring, finally changed his mind after I personally introduced the activity to the class. As the following graph shows, most students found the lecture notes provided before the screenings brief, but effective. Some of them found them instead too brief and needing further supporting information to be understood properly; lastly and positively, no one found them to be pointless.
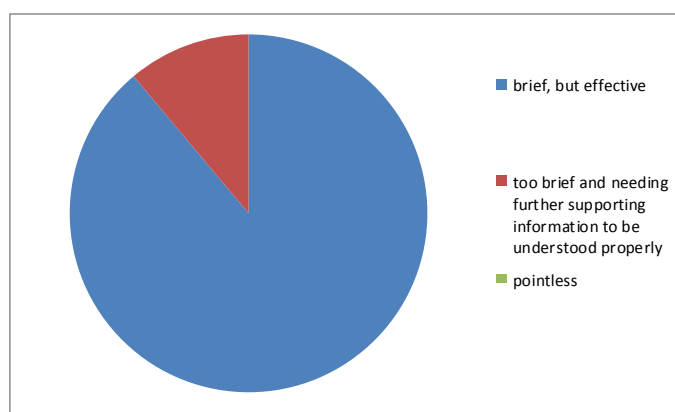
Graph n. XVI [437]

Despite being satisfied with the lecture notes package, most students acknowledged that they would be interested in taking part in both an introductory historical and a cinematographic lesson and admitted that these would have provided them with a wider preliminary knowledge to face the activity properly. This is exactly what emerges from the following graph:

---

[437]   Graphic illustration of the results collected by asking the students *how they found the brief lecture notes provided to them before the screenings* (question n. 3, *student after-screening questionnaire*).
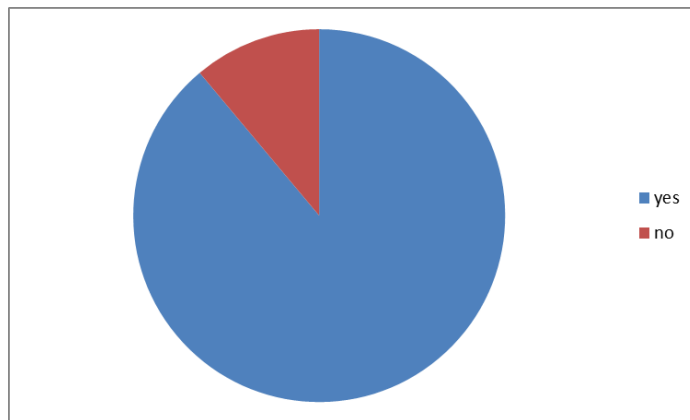
Graph n. XVII [438]

Before watching the movies *One, Two, Three* (Billy Wilder, 1961) and *Good Bye, Lenin!* (Wolfgang Becker, 2003), the students were asked to try to focus on both historical contents and cinematographic techniques during the screening by noting some particular features that attracted their attention. As the following graph shows, more than half of the students managed to do so, whereas the rest of them did not managed to focus on those features in an appropriate way:

---

[438] Graphic illustration of the results collected by asking the students *if they would have enjoyed taking part in both an introductory historical and a cinematographic lesson that would have provided them with a wider preliminary knowledge to face the activity* (question n. 3.2, student after-screening questionnaire).
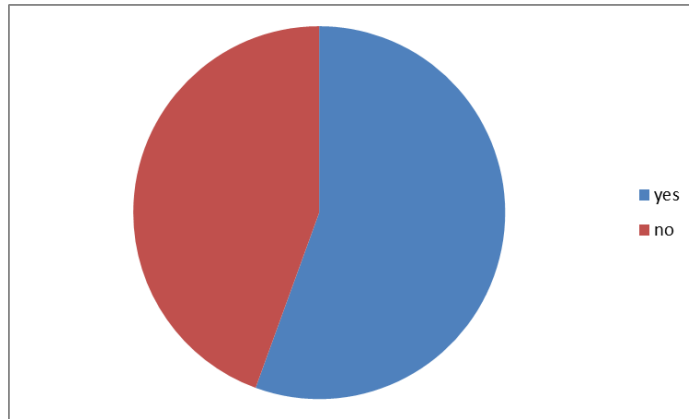
Graph n. XVIII [439]

According to the students, all of them managed to understand the films' plots and historical settings. To tell the truth, both plots were in fact clear and engaging, whereas the historical contexts were not as clear as the plots: a couple of students had some problems in getting the specific historical context in which the films were set. This was especially the case of *One, Two, Three* (Billy Wilder, 1961): two students got confused and did not manage to contextualise the film in its proper background, thus stating that it handled the issue of Berlin during the years of the Wall. As for the particular cinematographic features to be traced in both films, most students tried to focus on them and interpret them, but only some students finally managed to develop concrete reflections on these aspects. What particularly captured the students' attention was the quality of acting of *One, Two, Three* (Billy Wilder, 1961) as well as the emotional stress imposed by the soundtrack of *Good Bye, Lenin!* (Wolfgang Becker, 2003). As for the proposal of watching both films in the original languages, most students appreciated this idea

---

[439] Graphic illustration of the results collected by asking the students *if they managed to focus on both historical contents and cinematographic techniques during the screening by noting some particular features that attracted their attention* (question n. 4, *student after-screening questionnaire*).

and found it a useful way to practice their aural skills. Just two students claimed that they had difficulties in understanding both films in the original. Further three students acknowledged that they had no problems with *One, Two, Three* (Billy Wilder, 1961), whereas they found it hard to understand *Good Bye, Lenin!* (Wolfgang Becker, 2003) in detail since they did not feel as confident in German as in English.

After having investigated the aforementioned topics, I finally set the focus on the students' expectations concerning the workshop and the laboratory scheduled on November 29th, 2012. As the following graph illustrates, the questioned students expressed different expectations and preferences regarding the activity at hand:
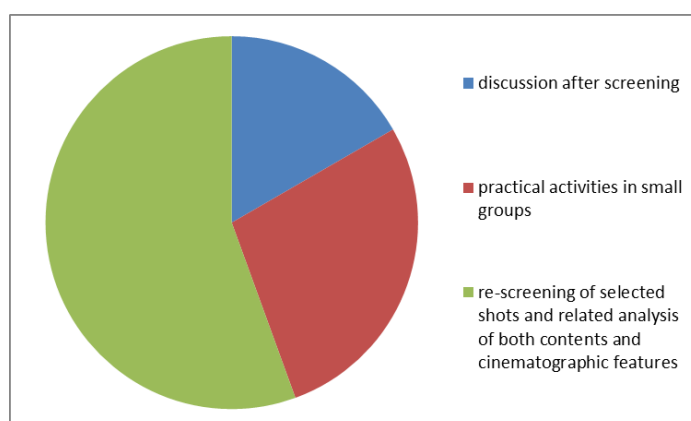
Graph n. XIX [440]

---

[440] Graphic illustration of the results collected by asking the students w*hich approach they would prefer within the workshop/laboratory activity scheduled on Thursday 29th* (question n. 9, *student after-screening questionnaire*).

All in all, the student after-screening questionnaire was very useful for me since it allowed me to gain a correct and coherent point of view of the impact that the first part of the controlled experiment had on the students involved. In addition, it was an important starting point for the planning of the workshop and the laboratory scheduled on November 29th, 2012. As not all students felt confident enough to express their own opinions and criticisms in public, the idea of sending a questionnaire to them and letting them spend some days on its completion at home was ultimately successful. The only problem I had was to make all students fulfil the deadline: I had in fact to push some students into sending me back their questionnaires with Mrs Cappi's help.

IV.3.1.3.1.3.4. November 29th, 2012: the workshop and the laboratory

On November 29th, 2012 I held the workshop and the laboratory activity which actually were at the very heart of the whole controlled experiment I developed at *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"*. The overall activity lasted about five hours and was scheduled in the following way:

- *discussion after screening:* one hour;

- *guided analysis of selected topics and of selected shots:* three hours;

- *laboratory activity in small groups:* one hour.

The aim of structuring the workshop in this way was to combine the traditional discussion after screening with more innovative activities including the guided analysis and the interesting follow-up laboratory activity. Actually, the initial schedule consisted in three hours, but, since students showed involvement and interest in the activity, Mrs Cappi asked Mrs Taffarello to make two hours available in the very morning in which the workshop was held, so that students could complete the activities more effectively. Mrs Cappi and Mrs Taffarello had already agreed on using two of Mrs Taffarello's hours for the activity, but they thought to make use of them after the end of the workshop in order to have a closing lecture resuming the whole activity. However, since it finally seemed to be more useful to implement Mrs Taffarello's hours for the workshop itself, she kindly allowed the students to stay in the classroom on November 29th to complete the activity properly.

Having provided the reader with this brief foreword, I will now illustrate the three phases forming the suggested activity in detail. I will start from the

discussion after screening, later moving onto the guided analysis and finally closing with the key laboratory phase. Each step will be detailed in a separate section of this chapter in order to provide the reader with a clear and thorough description of the whole controlled experiment.

IV.3.1.3.1.3.4.1. The discussion after screening

I started off the workshop by providing the student with an overview of the student after-screening questionnaire results. I particularly emphasised the results collected by asking them about their expectations and preferences concerning the practical activity scheduled indeed on November 29th. It was interesting to note that the expectations towards this activity were diverse. Furthermore, no one expected that they would experience different approaches within the same workshop. In fact, when I informed the class that I would provide the students with all three working paths suggested in the student after-screening questionnaire (discussion after screening, guided analysis and laboratory), the students were positively surprised.

After this introductory phase, the workshop finally started with a discussion after screening. This kind of activity has long been implemented within the school environment, so it could not but have been included in the experiment. I began the activity by addressing four precise questions to the students:

1. *How did you find the films selected? Did you like both of them or did you prefer one of them to the other?*

2. *According to you, what are the reasons for the choice of films?*

3. *What is your personal opinion concerning the films' effectiveness in stimulating both historical and cinematographic interest in young students?*

*4. What is your personal opinion concerning the films'
effectiveness in unveiling information on costumes and social
concerns of the times in which they are set?*

What emerged from the follow-up discussion was that most students liked both films, but some of them actually found *Good Bye, Lenin!* (Wolfgang Becker, 2003) more effective. Another interesting point that emerged from the discussion after screening was the need for both a historical and a cinematographic preliminary lesson: most students acknowledged that they would have benefitted from such introductory lectures since these would have helped them gain more awareness concerning the topics handled. As for the reasons for the choice of films, the students who gave their contribution to the discussion told that the main reason must have lain in the fact that the two films actually provide two different perspectives on the issue of Berlin during the Cold War. In addition, according to the same students, *One, Two, Three* (Billy Wilder, 1961) was chosen for its good acting and its explicit visual references to the city of Berlin and to the customs and the stereotypes filling it during the Cold War era, whereas *Good Bye, Lenin!* (Wolfgang Becker, 2003) was chosen for its story, which ultimately seemed to them really suitable for young students of their same age. As one could imagine, not all students took part in the discussion actively. It was indeed due to this that I found it appropriate to re-propose the same questions listed above within the *final student questionnaire[441]*. This way, all students eventually had to express their own opinion concerning the questions addressed in the classroom and I finally managed to get an overall comprehensive sense of their viewpoints.

Before moving to the second phase of the workshop, I encouraged the students to address further questions and to express any personal opinion and suggestion. Some students said that they found the selected movies really interesting and worth watching and they also added that the activity in progress was actually stimulating their interest in the historical topics at hand as well as in cinema as a separate subject to examine in depth. I finally closed the first phase of

---

[441] Please, find it attached to the closing appendix.

the workshop by suggesting the students should recall the topics dealt with in the lecture note package and in the previous lectures carefully: all theoretical remarks and suggested ideas were in fact to be re-considered before approaching the guided analysis of selected topics and film shots.

IV.3.1.3.1.3.4.2. The guided analysis[442]

The second phase of the workshop consisted in the guided analysis of selected topics and film shots and sequences. To make the activity as effective as possible, the guided analysis was held in one of the school IT laboratories. Here the students had the opportunity to watch the selected shots and sequences on personal screens and to listen to them using earphones. This allowed them to concentrate on the analysis better and to develop both an individual perspective and a critical point of view on it. This working path aimed to guide the students through the traces of the controversial relationship between cinema and history that were to be found in the selected films. More interestingly, its objective was also to provide the students with a simplified analysis of selected shots and sequences. In the frame of this latter objective, while providing the students with a suggested film shot analysis, I also endeavoured to associate further interpretations with specific cinematographic techniques in order to let the students perceive the complexity of the cinematographic language. Ultimately, this activity should serve as a framework for the students to develop their own analysis of further selected shots or sequences to be examined within the closing laboratory phase.

I started the guided analysis from *One, Two, Three* (Billy Wilder, 1961)'s opening sequence (0'' – 3'58''). I made the students watch this sequence and I suggested they should note down any particular impression or detail that captured their attention. After the screening, I asked the students about what they had noted down; what ultimately emerged mainly consisted in remarks on the historical setting. After a brief discussion on this topic, I made the students watch the

---

[442] Please, note that some sections of the *One, Two, Three* (Billy Wilder, 1961)'s analysis I provided within my bachelor's thesis will be re-proposed in this chapter.

sequence again while commenting on it myself. I drew their attention to the opening credits, without needing commenting, but still pointing out that they were an important feature to take into account. The fact of drawing the student's attention to this component allowed me to encourage a renewed awareness and interest towards it that would later serve for the analysis of *Good Bye, Lenin*! (Wolfgang Becker, 2003)'s more interesting opening credits sequence. I started my suggested analysis from the very opening frame of *One, Two, Three* (Billy Wilder, 1961): this immediately unveils the film's setting by showing one of the best known symbols of Berlin, *the Brandenburg Gate*. The camera cranes down: it starts from *"the sky above Berlin"*[443] and stops in correspondence to the Gate itself. Precisely at this point, a voice-over starts the narrative. At the same time, this voice-over also sets precise temporal references: *August 13th, 1961*. Ironically, the voice-over alludes to a sport match that is capturing the Americans' attention. Only after giving this information does the voice also add that precisely on that same day East Germany imparted the order to close up the borders between East and West Berlin.

The image of the Brandenburg Gate presented on the screen shows important details including a sign pointing out the presence of the border between East and West Berlin (*ACHTUNG! Sie verlassen jetzt WEST-BERLIN. Attention, please! You are now leaving West Berlin*[444]) and the barbed wire standing precisely where the Wall is to be built. It is exactly in this image that a Rolls Royce makes its entrance on the screen through a dissolve. As is well known, the Rolls Royce is a typical US symbol: as we will later discover, the man who is sitting in the car is in fact Mr MacNamara, a high-ranking executive in the Coca-Cola Company, assigned to West Berlin. As soon as this male character enters the scene, the narrator's voice switches to the first person singular, thus allowing the spectator to identify the voice as Mr MacNamara himself. MacNamara's voice then introduces a flashback, thus bringing the narrative back to *"last June"*[445].

---

[443] Literal translation of *Der Himmel űber Berlin*, a 1987 film by Wim Wenders (please, note that the actual English title is *Wings of Desire*).

[444] From *One, Two, Three* (Billy Wilder, 1961)'s opening sequence.

[445] Ibidem.

Then, the Coca-Cola executive starts to talk about life and people in Berlin in 1961, which he directly experienced by living in the West. Significantly, an image of the Brandenburg Gate is provided, this time without any barbed wire, yet with a great number of cars crowding the surrounding area. Amusingly, MacNamara describes eastern policemen standing at the border as "*rough and suspicious, or suspicious and rough*"[446] and he talks about the eastern sector's condition, which is said to be still disastrous.

In opposition to the symbolic image of the western sector consisting in the Brandenburg Gate, images of eastern citizens parading and singing *The Internationale*[447] soon appear on the screen: they proudly wave Soviet flags, they show huge images of Nikita Chruščëv and long banners stating "*Nikita über Alles*" (*Nikita above all*) or "*Kennedy Nein! Castro Ja!*". The march is also accompanied by air-balloons exhorting "*Yankee, Go Home!*". Paradoxically, the camera is static while framing the moving parade. I pointed out to the students that this could be associated with the way in which the West saw the East, namely as a motionless society. It should be in fact recalled that director Wilder adopted and ironically parodied precisely the western perspective on Cold War Berlin. In the background to the images described, just ruins and crumbling buildings are shown. Again, this can be seen as a way of underlining the backwardness attributed to the East by the West. At this point, I asked the students if they could state that the depictions of both West and East Berlin were reliable: all students naively gave a positive answer. When I informed them that the movie was actually not entirely shot between East and West Berlin, but mainly in the studios in Munich, they were very surprised. Just some scenes of the movies were in fact shot in open studios in West Berlin between June and September 1961, before the building of the Wall; therefore, all scenes set in the East actually consist in fictional sets. This was a key feature to be noticed for the students, who began to understand the importance of developing a critical approach to images. Another

---

[446]   Ibidem.

[447]   It is a "*widely sung left-wing anthem. It has been one of the most recognizable and popular songs of the socialist movement since the late 19th century, when the Second International adopted it as its official anthem*" (source: http://en.wikipedia.org/wiki/The_Internationale).

important aspect to be noted in this sequence consists in the depiction of women: eastern women are shown as practical, concrete, active and serious women. They are politically involved and they share firm ideological principles. Even their clothes contribute to the depiction of such an image, which we will later discover to be opposite to the western woman's image provided in the movie.

At this point, I brought the student's attention to the image of an air-balloon flying in the sky: this image significantly switches the focus from the eastern sector to the western one. We immediately perceive the change of setting thanks to the presence of the *Gedächtniskirche* marking the West sector on the screen. This was a very interesting choice of cinematographic technique to comment on within the provided guided analysis*:* it is no coincidence that the sky is singled out as a meaningful connector between the *two Berlins* and the *two Germanies*; although the city of Berlin was physically divided by the Wall in 1961, its heavens could never have been split in two. Dynamic images of a lively city are now on the screen and a key sign of modernity is also shown: the Coca-Cola advertisement, which significantly consists in a cartooned image portraying a young beautiful lady in a frilly bikini drinking a bottle of Coke. The same female stereotype is then embodied by Mr MacNamara's secretary, a German lady who has completely conformed to the US role model she was expected to interpret. On the other hand, another female stereotype is to be found in the western area: Mr MacNamara's wife, the traditional housewife and devoted mother and wife. After the image of the Coca-Cola advertisement has faded out, some vans carrying bottles of Coke enter the scene and the smart black Rolls Royce carrying Mr MacNamara is finally back, just getting to the main Coca-Cola factory. It is precisely here that the *incipit* of the film gets to its conclusion.

Having completed the guided analysis of the first film's opening sequence, I asked the students how their perspective on the film changed after having being provided with a detailed examination of the selected sequence. Most students acknowledged that before the guided analysis they had not noticed many of the features I got them to reflect on, and they also admitted that the examination of the selected sequence helped them get a sense of the complexity of

the cinematographic language as well as connect cinema and history properly. *One, Two, Three* (Billy Wilder, 1961)'s opening sequence was not the only film section I proposed to the class: I also provided the students with the analysis of *Good Bye, Lenin!* (Wolfgang Becker, 2003)'s opening sequence within the first part of the guided analysis. The choice of proposing the analysis of both opening sequences at the very beginning of this phase of the workshop was due to the need to compare and contrast the two films by making reference to similar cuts. The examination of these two sequences was almost completely led by me and the students were asked for their personal opinions just at the end of both analyses. Conversely, the follow-up sequences selected were expected to be analysed in a more interactive way and this was made possible also thanks to the fact that the class moved to its own classroom and all students were asked to sit down in a circle and debate actively.

Before providing more details concerning this use of interactive analysis, I would like to provide the reader with a description of *Good Bye, Lenin!* (Wolfgang Becker, 2003)'s opening sequence and its suggested analysis (0'' – 7'45''). The very first part of this sequence consists in the pre-credits sequence and in the opening credits sequence (0' – 2'10''). These two initial parts were shown to the students along with the actual opening (2'11'' – 7'45''), but only the pre-credits and the opening sequence were commented on; in the opening credits sequence, the students were merely asked to watch and they were informed of the fact they would try to analyse it by themselves within the closing laboratory phase. The pre-credits sequence actually plays a strategic role in the film since it sets precise time and place references (*Unsere Datsche, Sommer '78* / *Our Dacha, Summer '78*) and it introduces two children and a male voice-over, who are later identified as the protagonists. What is interesting here is that the way the images are shown actually recalls the transparencies, thus underlining the idea of an old memory and letting the viewer perceive this is not the time in which the story will take place. The sequence of images portraying the children, who seem to be brother and sister, finally ends in correspondence to the image of the boy wearing a particular t-shirt with a cosmonaut and the acronym *DDR* drawn on it: these symbols help collocate this introductory sequence in the times of the GDR, which

is in fact confirmed by the *Berlin Fernsehturm* marking East Berlin on the back of the boy. It is precisely on this frame that the opening credits sequence starts.

Interestingly, the students did not pay particular attention to the opening credits sequence until I told them to focus on it and then they surprisingly managed to deduce a wide range of information concerning the whole plot from this very section. The issue of the opening credits is actually really complex and it is worth examining in depth[448]. Unfortunately, there was no time to do so within the controlled experiment, but I, however, wanted to bring the students' attention to this topic in a very simplified and delimited way. The aim of inserting this topic in the practical activity was to sensitize the participating students to a particular film portion which is usually not given much importance. As *Good Bye, Lenin!* (Wolfgang Becker, 2003)'s opening credits sequence is of significant interest and offers a wide range of ideas, I ultimately decided to benefit from it and use it as a vehicle for introducing this issue to the students. As has just been said, the topic implies considerable complexity, so I thought to avoid inappropriate examinations by selecting *Good Bye, Lenin!* (Wolfgang Becker, 2003)'s opening credits sequence for the laboratory activity rather than for the guided analysis: this way, two groups of students tested what they had learned during the whole controlled experiment while facing the issue of the opening credits in a very innovative way. This ultimately justified a non-detailed theoretical introduction to the topic, thus allowing it however to be hinted to the students and eventually turning it into a path to be taken by the students for further examination.

The very opening lines of *Good Bye, Lenin!* (Wolfgang Becker, 2003) starts with the theme of "*the frame in the frame*", which is embodied by the television. This particular theme significantly highlights a sense of separation and a role of filter between truth and fiction, which is in fact the film's *leitmotiv*. The image shown on the television is that of a space missile, which we will later discover to be another key *leitmotiv*. The opening sequence is overall

---

[448] I would suggest the reader should go through Valentina RE, *Ai margini del film. Incipit e titoli di testa*, Udine, Campanotto Editore, 2007 and Micaela VERONESI, *Le soglie del film. Inizio e fine nel cinema,* Torino, Kaplan, 2007 for further examination of the topic.

characterised by a series of shots and reverse shots which mainly consist in varying degrees of close-ups underlining the emotional meaning expressed by focusing on precise particulars. This is the case, for example, of the boy's hands rubbing together hard or the expressive faces of both children. Soon another time reference is established: *August 26th, 1978.* A voice-over starts the narrative by talking in the past tense and this marks a flashback. Then, the voice-over introduces the viewer to the family's situation as well as to the social and historical context of those years. I pointed out that in this specific case the choice of alternating a number of extreme close-ups and creating a sense of disharmony could be connected to the familiar fragmentation experienced by the protagonist himself. Soon a further time and place reference appears on the screen: *Pionierpark, Frűhling '79* (*Pionierpark, spring '79*). The transparency style is used again, thus recalling the sense of memory. At this point the theme of "*the frame in the frame*" returns to the screen, thus situating the main characters in the spectator's position and creating a parallel between them and the viewer him/herself. Significantly, the *incipit* closes in correspondence to a specific image we had already singled out in Wilder's movie: the sky. In fact, young Alex lets a rocket fly in the sky and the camera carefully follows this bottom-up movement, finally stopping precisely in the sky with a freeze frame shot. The camera then makes a top-down movement and stops again in correspondence to the image of a young man and a caption stating: *10 Jahre später, 7. Oktober 1989* (*10 years later, October 7th, 1989*). As was explained, the sky serves as a connector between East and West Berlin in Wilder's film; this time, instead, it serves as a connector between two decades within the same sector of Berlin.

Having completed the guided analysis of the second film's opening sequence, I asked the students how their perspective on the film changed after having being provided with a detailed examination of the selected sequence. Most students said that the analysis helped them understand more about the film and note some aspects to which they had not paid attention before. They also acknowledged that they found it more challenging and involving to work on films rather than on books to learn more about history. Some students added that the activity they were taking part in was also stimulating their interest in the further

study of the historical topics handled in the films both within and outside their school curriculum. Once the discussion had come to an end, the class left the IT laboratory and moved to the classroom, where the students continued to examine the two films in a more interactive way.

I started the next working phase by asking the students about the role played by the music in both films: all students agreed on the fact that the music actually serves as a vehicle for underlining precise content messages and emotional implications in both films. Afterwards, I proposed the analysis of four sequences from Wilder's movie and four sequences from Becker's. In particular, *One, Two, Three* (Billy Wilder, 1961)'s selected sequences included:

- *Mr MacNamara's meeting with Otto* (28'09'' – 36'07'');

- *Otto's transition from the West to the East while inadvertently carrying the Yankee cuckoo clock and a propagandistic air-balloon* (40'03'' – 43'14'');

- *Mr MacNamara's short business trip to East Berlin* (50'46'' – 52'57'');

- *Otto's extorted fake confession to be an American spy* (57'40'' – 1h).

Good Bye, Lenin! (Wolfgang Becker, 2003)'s selected sequences included:

- *Mrs Kerner's birthday and the fake news* (55'45'' – 1h 04'00'');

- *Mrs Kerner's first touch with reality* (1h 17'46'' – 1h 22'48'');

- *The fake reunification (*1h 43'58' – 1h 49'41'');

- *Closing sequence (*1h 51'28'' – 2h 00'00'').

Throughout the analysis of the sequences listed above, I tried not to provide the students with a thorough analysis, but just with hints and suggestions that would help them develop their own analysis proposal. What ultimately emerged was an engaging and motivating debate within which students felt free to express their own opinions and surprisingly tried to propose innovative paths to be taken for the analysis. To me, what particularly made the students confident and honest throughout this working phase was the fact that they were debating in a familiar environment: in fact, being in a classroom rather than in a laboratory and having no teachers overseeing the activity put them at ease. This interactive working phase lasted about one hour and half and finally closed with me providing basic instructions concerning the following laboratory activity which would be held instead again in the IT laboratory.

It was a pleasure to note that more than half of the participating students managed to take part in the whole activity in a very proactive way. The choice of providing the class with a discussion after screening and a guided analysis finally turned out to be effective. More interestingly, the fact of dividing the guided analysis into two phases, namely a more concretely guided one and a more interactive phase, ultimately allowed the students to learn first, and then to practice while being guided as well. All these phases together contributed to getting to the final laboratory phase and to implementing it successfully.

IV.3.1.3.1.3.4.3. The laboratory activity

As the students were expected to re-watch and work on some film sequences within the laboratory activity, this working phase took place in the IT laboratory. The eighteen participating students were divided into four groups: two groups were assigned two sequences from *One, Two, Three* (Billy Wilder, 1961) to compare and contrast, whereas the remaining two groups were asked to work on *Good Bye, Lenin!* (Wolfgang Becker, 2003)'s opening credits sequence. I made all students re-watch the sequences at hand again and I then asked them to work on the assigned sequences in groups. My initial idea was to make each group present its own analysis to the class before concluding the whole controlled experiment, but unfortunately there was not enough time to do so. In fact, I just had one hour to implement the whole laboratory activity and this ultimately was not sufficient to let all groups present their own works and open a follow-up debate. However, I managed to visit each group during the activity and listen to them while trying to analyse the assigned sequences in the most correct way possible. Since there was no time to have each group analysis presented, I asked the groups' representatives (Veronica F., Nicolò D., Giulia I. and Enrico C.) to send me a brief résumé of their analyses.

As for the two groups that worked on Wilder's movie, they were asked to compare and contrast two sequences handling the character of Otto and his depiction (40'03'' – 43'14'' and 1h 39'20'' – 1h 41'49''). According to the résumé Veronica F. sent to me, the first group noticed that in both sequences the camera generally assumes a static position and it moves just to allow the viewer to follow the main character. What the group also pointed out was that the editing is more fluent within the first sequence than in the second, where instead it is fragmented and based on alternating close-ups. As far as the character of Otto and his depiction are concerned, the group pointed out some details showing the

change of Otto from a convinced communist into a smart capitalist. On the other hand, according to the group work summary that Nicolò D. sent to me, the second group that was supposed to work on this movie did not concentrate on proper cinematographic features during the analysis. They rather focused on the diverse depiction of the character's profile and on his contrasting looks.

As for the two groups working on Becker's movie, they were asked to provide an innovative analysis of the opening credits sequence (0' – 2'10''). What emerged from Giulia I.'s report was that her group noticed a large use of the dissolve technique, a notable use of red, which emblematically recalls communism and, last but not least, the presence of some symbolic places in Berlin including *Alexander Platz* and the *Weltzeit Uhr*. The students of this group also commented on the pre-credits sequence: they especially pointed out that the dacha presented in the pre-credits sequence actually corresponds to the same place to which Alex and Ariane drive their mother after she has recovered from the heart attack. According to them, this choice contributes to the sense of circularity given by the film's narrative structure. Once asked about the importance of the opening credits sequence with respect to the whole plot, the students acknowledged that this sequence actually embodies important elements that in a sense disclose many details appearing later in the story. They also admitted that they had never concentrated on the opening credits while watching a film before and they stated that this was really interesting for them and this helped them develop a renewed awareness towards the topic in question. The second group agreed on the reflections advanced by the first. In addition to what was pointed out by the first group, the summary that was submitted by Enrico C. highlighted the role played by the music during the opening credits sequence: the students of this group especially noticed that the music here guides the spectator and accompanies him or her while entering the fictional environment.

All in all, the laboratory activity was the most interactive and challenging phase in the whole controlled experiment. It was unfortunate not to have had enough time to further the group work; if I could re-plan the whole workshop by having the same amount of hours available, I would try to reduce the time used for

the guided analysis to two hours and I would use the extra hour for the laboratory activity. If I had structured the activity in this way, in fact, all groups would have had the opportunity to present their own analyses and there would have also been enough time to lead a closing discussion concerning the whole activity. In spite of these critical remarks, I am overall satisfied with the laboratory activity. The students showed great interest in it and they were keen on experiencing the laboratory environment. What ultimately emerged while questioning them about the the whole experience was that this was the part they enjoyed most[449]. It was really encouraging to see that they tried to put what they had learned into practice. It should be noted that the whole activity was developed in a short time, so the results achieved must be considered satisfactory.

---

[449] This is what emerged from the discussion led in the classroom and this was also confirmed by the results collected from the completion of the *final student questionnaire*, which can be found attached to the closing appendix of this dissertation.

IV.3.1.3.1.3.5. Final student questionnaire[450]

After having completed the whole controlled experiment, I sent to the participating students the final questionnaire, which they were asked to send back to me after a week. The objective of this closing questionnaire was to investigate the student's overall impressions and opinions concerning the proposed activity and, in particular, concerning the workshop and the laboratory activity scheduled on November 29th. Furthermore, the questionnaire aimed to ask the students about their opinion on the idea of being involved in an educational cinema season, thus probing their possible interest in such a non-formal educational activity.

As happened during the first lectures, on November 29th two students were absent again. Therefore, there were eighteen students taking part in the activities and completing the final student questionnaire. According to the results collected, all eighteen participating students found the experiment conducted on November 29th interesting. The activities fulfilled the expectations of fifteen of the students involved, whereas three of them acknowledged that they had not had any particular preconceived expectations concerning them. Having taken part in the workshop, ten out of eighteen students were completely satisfied with the lecture notes provided to them at the very beginning of the controlled experiment, whereas eight of them ultimately claimed that the information provided within the package was just partially useful and it possibly needed further examination in

---

[450] Please, note that the questionnaire's sections quoted herein were modified in some cases: the students were asked to complete the questionnaires in English, but they were allowed to choose Italian in case they had problems in expressing their points of view in the foreign language selected. Consequently, I had to check, correct and translate the sections I decided to quote. I did not change the contents, but I just worked on the linguistic front. I found it however necessary to inform the reader about this specific form of intervention on the sections quoted.

order to make the students face the workshop properly. In step with this, seventeen out of eighteen students argued that both an introductory historical and a preliminary cinematographic lesson would have made the activity easier to complete.

After addressing these opening questions to the students, I then asked them for their personal opinion on the reasons for the choice of films, the reasons for using the two films selected to sustain the wider research in progress, the pertinence of using these films to promote historical and cinematographic interest in young students, and the films' effectiveness in stimulating these interests in young students. The answers to these questions were naturally diverse, but most of them presented common elements and reflections. I will now provide the reader with the answers given by Maria B., which will serve as models of what mainly emerged from the questionnaires received:

> 5.1. *Reasons for the choice of One, Two, Three and Good Bye, Lenin!:*
>
> *"I think that you have chosen these two movies because they were filmed in two different periods: One, Two, Three in 1961, during the Cold War, and Good Bye, Lenin! in 2003, after the Cold War. Moreover One, Two, Three was produced by Billy Wilder, so it's an American film production, whereas Good Bye, Lenin! is a Germany film production"*[451].
>
> 5.2. *Reasons for using these two films to support the wider research in progress:*
>
> *"I think that the reasons for using these two films consist in the fact that they show a particular historical period*

---

[451] From Maria B.'s *final student questionnaire*.

that could be presented to students in two different ways. Students can analyse the Cold War from the viewpoint of the films and to learn more about history by simply commenting the films, the historical context in which they were set and the different stylistic choices used"[452].

5.4. *What are your personal opinions concerning the films' effectiveness in stimulating both historical and cinematographic interest in young students?*

"I found these movies extremely interesting. I think that the choice of presenting history through cinema is more effective than introducing it in the traditional way because movies allow you to remember the things better because they are visual"[453].

All students but one stated that both *One, Two, Three* (Billy Wilder, 1961) and *Good Bye, Lenin!* (Wolfgang Becker, 2003) were good examples to promote historical and cinematographic interest in young students. I was surprised that seven students preferred Wilder's movie to Becker's and only two students ultimately preferred the second film to the first. Actually, before leading the controlled experiment within the classroom, I had thought that the students would have liked *Good Bye, Lenin!* (Wolfgang Becker, 2003) more. The remaining nine students enjoyed both films.

As has already been mentioned, after providing the students with opening remarks concerning the results from the student after-screening questionnaires and concerning the research topic at hand, I asked them to re-watch both *One, Two, Three* (Billy Wilder, 1961)'s and *Good Bye, Lenin!* (Wolfgang Becker, 2003)'s opening credits and opening sequences. Afterwards, I made them watch the

---

[452] Ibidem.

[453] Ibidem.

opening sequences again while providing them with a basic analysis of fundamental cinematographic features. I tried to give those features further meanings and possible explanations and I tried to draw the students' attention to the emerging historical references. Seventeen out of eighteen students found this series of activities interesting and coherent, whereas one student found it unclear. Furthermore, sixteen out of eighteen students argued that the proposed analysis stimulated their interest in the topic and in the workshop itself, and twelve out of eighteen students admitted that they would not have been able to understand the complexity of the re-screened sequences without a guided analysis of them. Overall, the historical and cultural relevance of the two movies selected became clearer to almost all students after the guided analysis: this is what seventeen out of eighteen students ultimately declared.

As for the guided analysis, I asked the students if there was any feature highlighted that particularly struck them and if they could remember any common elements (images, objects, technical features and historical references) shared by both movies. Enrico C.'s, Martina F.'s, Angela C.'s, Giulia I. and Erica P.'s answers are particularly symbolic of the overall reflections developed by the class with respect to these questions:

> 7. *Was there any feature highlighted during the analysis that particularly struck you?*
>
> *ONE, TWO, THREE:*
>
> *"The crumbling buildings of East Berlin really captured my attention: I would never have imagined that the film was not actually shot in the city"[454].*
>
> *"The way in which the eastern and the western female role models are represented particularly captured my attention"[455].*

---

[454]   From Enrico C.'s *final student questionnaire*.

GOOD BYE, LENIN!:

"I was really surprised by the role that the opening credits play in the film"[456].

"The theme of 'the frame in the frame' was one of the most capturing features in the whole film. I also noticed that the issue of space represents one of the movie's major leitmotivs"[457].

8. *Can you remember any common elements (images, objects, technical features, historical references) shared by both movies?*

"Both films tell about Cold War times. In both films the sky is made use of as a connector: in One, Two, Three the junction in the sky connects East to West Berlin, while in Good Bye, Lenin! it serves to connect Alex's past to his present life as well as 70s East Berlin to 80s East Berlin"[458].

"In both films I found the following shared elements:

- *references to American capitalism through Coca-Cola advertisement;*

- *references to divided Berlin and divided Germany;*

- *implementation of cinematographic techniques including dissolves and flashbacks;*

---

[455] From Martina F.'s *final student questionnaire*.

[456] From Angela C.'s *final student questionnaire*.

[457] Ibidem.

[458] From Giulia I.'s *final student questionnaire*.

- *presence of closed spaces;*

- *presence of some key places in Berlin (the Brandenburg Gate, Alexander Platz)"*[459].

I later asked the students if they could comment on the role played by the music in the opening credits and in the opening sequences of the two movies selected. What emerged was that almost all students perceived the importance of music in underlining both film's moods and emotional spheres. Most students also argued that the music contributed to conditioning their approach to the films. As for the sequences which were proposed and analysed interactively within the next two hours of the workshop, seventeen out of eighteen students found them interesting; the same students found the analysis of those sections useful and well-structured.

Most students found the closing group activity interesting, stimulating and educational. This is exactly what the following graph shows:
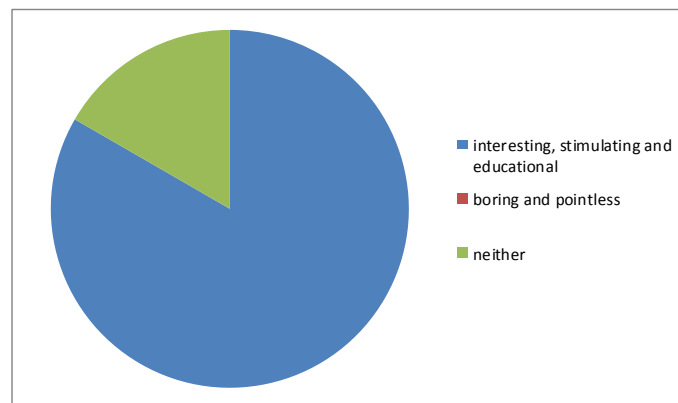
Graph n. XX [460]

---

[459]   From Erica P.'s *final student questionnaire*.

[460]   Graphic illustration of the results collected by asking the students *how they found the group activity they were involved in during the final phase of the workshop* (question n. 11, *final student questionnaire*).

No one found the group activity boring and pointless and just three students did not benefit particularly from the proposed team work. More interestingly, those who expressed interest in the group activity also acknowledged that they managed to put what they had learned so far into practice during this phase.

After having looked into all proposed activities, I finally set the focus of the questionnaire on the overall opinion on the activity the students were involved in. I was pleased to see that seventeen out of eighteen students were satisfied with the whole experience. The same students also pointed out that they managed to learn more about Cold War times, about the idea of Berlin being a major symbol of ideological conflict and about the mentalities and customs of that era. All in all, the workshop stimulated the students' interest in furthering their own knowledge of the period in history the two films deal with as well as in furthering their knowledge of cinema. All students but two asserted that they ultimately realised that cinema has both an artistic and a media function, and fifteen out of eighteen students stated that they eventually managed to develop a critical approach to media sources. It was a source of satisfaction for me to observe a great interest on the part of the students in the idea of studying history through cinema: all but one expressed their interest in this topic and all but two students said that, in their opinion, cinema could actually work as an instrument to teach school subjects in a more effective and attractive way.

I finally closed the questionnaire by asking the students if they would enjoy being involved in a similar schedule of educational cinema activities outside of school. This helped me understand if the test students would be interested in the proposal of an educational cinema season like the one I am suggesting in my work. As the following graphs shows, most students were keen on this proposal:
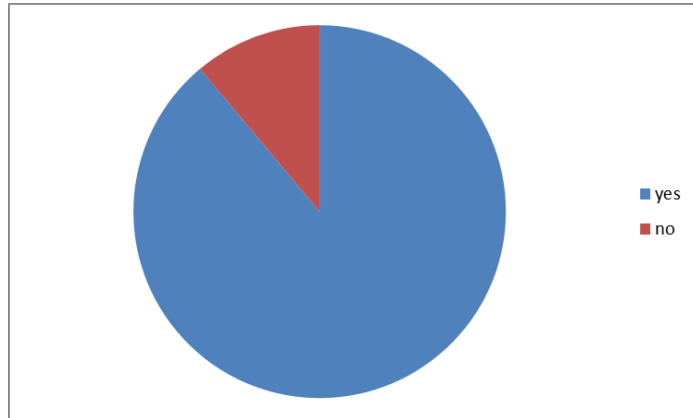
According to the results collected, more than half of the questioned students would find it more challenging to take part in a cinema season involving students from many different schools and specialised teaching staff rather than being provided with a workshop in class:
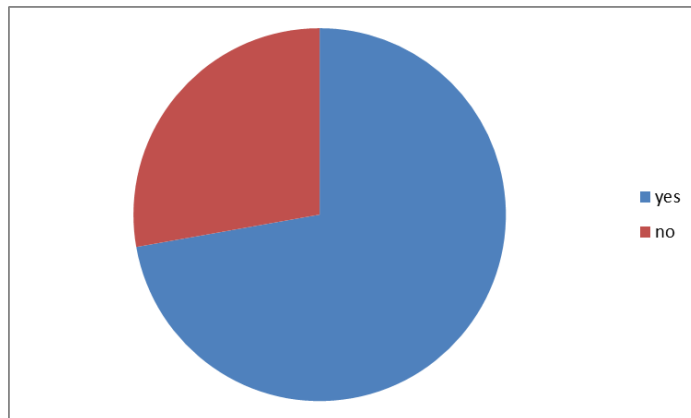
Graph n. XXII [462]

Unfortunately, the number of students supporting this initiative decreased as I asked the test students to consider that the supposed cinema season would take place outside the school schedule (in the afternoon / evening or at the weekend) and it would consist of 4 to 5 appointments that could either take place in quick succession or over a period of time:
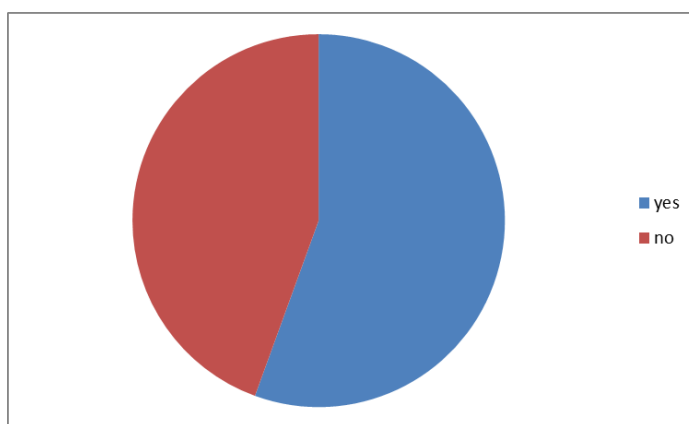
Graph n. XIII [463]

All students but two finally stated that they would enjoy repeating this experience and expressed the desire of looking into further topics including the role played by

---

[462]   Graphic illustration of the results collected by asking the students: "*Would it be more challenging for you to take part in a cinema season involving students from many different schools and specialised teaching staff rather than being provided with a workshop in class?*" (question n. 20.1, *final student questionnaire*).

[463]   Graphic illustration of the results collected by asking the students: "*Would you take part in such 'cultural events' outside of the school schedule (in the afternoon / evening or at the weekend)? Consider that the supposed cinema season would consist of 4 to 5 appointments that could either take place in quick succession or over a period of time?*" (question n. 20.2., *final student questionnaire*).

women in different cultures, World War II, the Spanish Civil War and the Holocaust.

Lastly, I asked the students to express their own opinions concerning what they had learned. It was encouraging to observe that, despite having provided diverse answers to the questions addressed within the questionnaire, all students ultimately enjoyed the activity and acknowledged that it helped them develop new skills. Angela C.'s and Giulia I.'s answer to the question *"Did you learn something new during the activity you were involved in? Do you think you will approach movies differently now?"*[464] are particularly significant:

> *"I found it really interesting to watch films in a critical way: this taught me to look beyond the surface. I really enjoyed taking part in this project and I think the other students did too since films manage to engage young people and to make school topics become more interesting and challenging"*[465].

> *"I've learned many things during this project. For example, I think I will be able to pay more attention to camera movements now; also, I have gained awareness of the importance of the opening credits. Emanuela taught us how to analyse even the smallest details in a movie and this was really interesting for me. I'm very satisfied with this experience: if Mrs Cappi hadn't proposed this activity to us, I would never have learned these new things"*[466] .

---

[464] Question n. 22, *final student questionnaire*.

[465] From Angela C.'s *final student questionnaire.*

[466] From Giulia I.'s *final student questionnaire.*

IV.3.1.3.1.3.6. Teacher questionnaire

Apart from questioning the students about the activity, I also asked Mrs Cappi and Mrs Cardone for their own opinion on it. To do so, I drafted the *teacher questionnaire*[467], which both teachers completed and sent me back after ten days. What ultimately emerged from these questionnaires was that both teachers found the activity interesting and useful from the outset and their opinions hadn't changed by the end. Both teachers found the activity schedule well-structured and they were overall satisfied with the materials provided to the students throughout the controlled experiment. Once asked about the possible need for an introductory historical and a preliminary cinematographic lesson, both Mrs Cappi and Mrs Cardone said that these lectures would have helped students face the activity better; both teachers would have enjoyed developing the whole activity in a longer range of time as this would have allowed the activity itself to be structured in a more detailed and thorough way. Unfortunately, it was not possible to make use of further school hours, so the introductory lessons were replaced by the lecture notes.

Both Mrs Cappi and Mrs Cardone expressed their enthusiasm for the idea of using cinema as a tool to support teaching; nonetheless, they expressed different points of view when asked if they thought that all teachers could use films as educational instruments and, more precisely, if all teachers could use them properly without any preliminary basic knowledge of cinema and media education: Mrs Cappi gave a positive answer, whereas Mrs Cardone gave a negative one. Mrs Cappi explained that, to her mind, cinema has the merit of engaging young people more than other sources, thus serving in all cases as an effective tool to support traditional teaching. On the other hand, Mrs Cardone

---

[467] Please, find it attached to the closing appendix.

acknowledged that the use of cinema in the school environment should not be taken for granted and, according to her, both teachers and students should develop a preliminary knowledge of cinema before making use of it as a tool to support traditional teaching. In line with this, Mrs Cappi stated that she had long experienced the use of films within her own ordinary school schedule, whereas Mrs Cardone said that, despite finding it a good idea, she had used films quite seldom: the reason for this choice is the fact that, in her opinion, such teaching paths should be completed by supporting activities that cannot unfortunately be developed at school owing to time restrictions. What particularly captured my attention was that both teachers acknowledged that the proposed activity succeeded in presenting a new perspective on the issue of using cinema within the school schedule: as my main objective was to provide the students with this new perspective, the fact of succeeding in doing so also with teachers is a remarkable goal for my project.

Concerning the film selection, both teachers liked it and said that both films managed to involve the students and to provide them with challenging ideas. As for the workshop and the laboratory activity held on November 29th, they both found them well-structured, but they regretted not having had more time to develop each phase better. According to both teachers, the workshop stimulated students' interest in furthering their knowledge of the historical events the two films deal with as well as in furthering their knowledge of cinema. Furthermore, they asserted that the workshop also helped the students develop a critical approach to media sources. They instead expressed opposing points of view when asked if this experience helped the students understand that cinema has both an artistic function and a media function: Mrs Cardone gave a positive answer, whereas Mrs Cappi stated that, to her mind, not all students managed to get this subtle implication.

Overall, it was really encouraging for me to discover that both teachers finally expressed a positive judgment on the controlled experiment. In particular, Mrs Cappi stated,

"my positive opinion on the controlled experiment is based on the lectures in which I personally took part as well as on the positive feedback I received from the students involved. I think that such experiences help students develop a different awareness of past history as well as of present times: not only does a good, deep knowledge of the past allow students to improve their knowledge of history, but it also helps them view the present critically. Cinema can play a key role in encouraging young people to have a different approach to history and I am sure that, after having been involved in this project, my students will be able to activate (maybe even unconsciously) the instruments they had been provided by this experiment"[468].

To my pleasure, Mrs Cappi and Mrs Cardone stated that they would place the proposed activity within their ordinary teaching schedule: Mrs Cappi will include both films in a wider path covering the Russian Revolution, World War II and the Cold War, whereas Mrs Cardone will insert *Good Bye, Lenin!* (Wolfgang Becker, 2003) within the cultural section of her own teaching schedule. All in all, what emerged from the teacher questionnaires was that both teachers were satisfied with the experience and would enjoy repeating it in future. If they could choose a further thematic focus to work on, Mrs Cappi would propose the movie *The King's Speech* (Tom Hooper, 2010), whereas Mrs Cardone would like to put the focus on the issue of young people's malaise. The last key point in both Mrs Cappi's and Mrs Cardone's questionnaires was that they eventually expressed their interest in being involved in a similar schedule of educational cinema activities outside of school; also, they said that they found it very challenging both for students and teachers to take part in a cinema season involving other schools and specialised teaching staff. However, they also asserted that it would be demanding to accompany students outside school and that it would be necessary

---

[468] From Mrs Cappi's *teacher questionnaire* (my translation).

to prearrange a structured working plan involving a wide series of subjects in order to turn the experience into a complete training activity.

The teacher questionnaire was very helpful for me since it allowed me to investigate the teacher's perspective on the activities I used and, consequently, on the project I am developing. As I am not an insider, it was very important to collect opinions, viewpoints and suggestions on the part of the teachers involved; they both have a long experience in the educational field and they handle educational issues on a daily basis, so their opinion is ultimately fundamental to give my project further feasibility.

IV.3.1.3.1.3.7. Student interview

Once the controlled experiment had come to an end, I asked the students if anybody was interested in being interviewed in order to widen the feedback on the proposed activity. Four students, Francesca B., Maria B., Giulia I. and Veronica F., offered their contribution to this closing investigation by answering some questions listed in the *student interview* form[469]. What mainly emerged from the interviews was that the four students all share personal interest in cinema and therefore enjoyed being involved in the activity. The most interesting point emerging from the interviews regards the opportunity to take part in a cinema season providing labs and workshops and being managed by specialised staff and involving other schools. The four students interviewed were all keen on the idea of being involved in such an event and they argued that they found it worth planning and participating in. A further topic I tried to look into was student's possible interest in the idea of being involved in an educational cinema season both as students and as volunteers helping organise the event. This is not really the core of the project I am developing, but it is still a challenging issue which I am interested in. Consequently, I took advantage of the interviews to present the fours students with this idea and I received a positive feedback from them.

All in all, the interviews ultimately confirmed the feedback I had already received from the questionnaires. Nevertheless, it was interesting to establish a closer connection to a selected group of volunteers, who tried to express their point of view on the whole activity frankly and openly. While talking to these students I finally realised that I had managed to achieve the goal of stimulating their interest in my research topic and, more generally in the collocation of *cinema and history*. Giulia I. and Francesca B. showed particular enthusiasm for the

---

[469] Please, find it attached to the closing appendix.

project and asked me for suggestions to further their study of the complex relationship between *cinema and history* as well as of cinema as a separate subject. This was ultimately gratifying for me and this made me understand that the project I am developing can in fact really meet the interest and the enthusiasm of students.

IV.3.1.3.1.4. Closing remarks

All things considered, the controlled experiment conducted *at Istituto Tecnico per il Turismo "Giuseppe Mazzotti"* was very useful, successful and decidedly gratifying. On the one hand, it allowed me to test my own project in a delimited yet effective way and, on the other hand, it helped me put theoretical research and abstract reflections into practice. This was very stimulating and encouraging and this actually represented one of the most challenging features of the whole work I am presenting. I could not have imagined that all teachers and almost all students would have been so enthusiastic about the project, so the results I finally achieved actually went beyond my personal expectations. Mrs Cappi showed particular enthusiasm and interest towards this project as well as towards the controlled experiment I held at school and she told me that she would really enjoy using such an initiative concretely and get her students to be involved in it. This was naturally gratifying and motivating for me and, although the experiment was delimited, it contributed to backing the overall project I am presenting within this dissertation. I am most grateful to the teachers who allowed me to conduct the controlled experiment since it has ultimately turned out to be the vibrant heart of the whole project and one of the most original features distinguishing it.

Part V - *Reflections on the Initial Idea and on the Project*

Closing remarks and additional comments on further developments for the project

V.1. REMARKS CONCERNING THE PROJECT

This dissertation was set out to explore the protean relationship that connects *cinema and history*, the challenging issue of *non-formal learning* and the way in which cinema can help further the analysis of the role played by *Berlin as a symbol of the Cold War*. The ultimate objective of examining these three theoretical paths was to get them to merge into a common project consisting precisely in *an educational cinema season on Berlin as a symbol of the Cold War*, which implied for its part the use of skills in the field of project management.

Basically, the research sought to answer some key questions concerning the way cinema can speak about history and the way cinema can be turned into a non-formal educational tool to support the teaching of history. Having looked into the controversial relationship between cinema and history as well as into the issue of non-formal learning, and having gained a sense of the way in which cinema has been placed in Italian school curriculums in the recent decades, the answer to the above questions was at once identified as an educational cinema season providing young students with an alternative and interactive way of learning through films. This way, not only would students enjoy learning in a non-traditional way by taking part in a dynamic event on the local territory, but they would also be encouraged to approach cinema both as an instrument and as an independent subject as well as to acknowledge its double artistic and media function. In addition, the development of a critical approach to the media and to the learning process on the part of students would be likewise promoted. Overall, then, cinema could coherently be used as an alternative way of teaching and this could be made possible indeed by creating an appealing event that could stimulate students' participation and interest in a more effective way than simply studying in class. In effect, this is a general remark to be possibly applied to a wide range of subjects, but, since history represented the chosen topic of my research, it should be added

that history itself *as a discourse* intrinsically implies the impossibility to separate facts from their representation and interpretation. Consequently, the heterogeneous way in which history has been shaped in cinema actually lays down an open range of possibilities for *interpreting* history. Therefore, to face history through cinema could ultimately make the learning process more challenging and engaging.

In order to develop the proposed project, I combined theoretical research with concrete steps. In fact, apart from basing the project on a solid background, which was in turn the result of intensive research on international literature, I tried to give it further reliability and feasibility by completing theoretical research with field investigations, interviews and a controlled experiment. Sure enough, these latter stages actually represented the most challenging and encouraging part of the whole work. On the basis of these lines of research, I can finally state that both the thematic and educational cores of the project I proposed would work in reality. On the other hand, however, further researches and field tests should be set forth with regards to the cinema season's feasibility as an event. Sure enough, despite being delimited, the feedback I finally managed to collect by comparing my project with the institutions, the associations, the teachers and the students involved did help establish a closer connection to the project itself and get a sense of its impact on students. Moreover, the fact of conducting field investigations on the educational front contributed much to giving theoretical research further meaning and pragmatism. On the other hand, however, precisely while interviewing the selected associations' representatives and *Cinema Edera*'s owners, I realised that the actual fulfilment of such an event implies great complexity and addresses a wide range of challenging managerial issues. As a student, I did not have the opportunity to expand my field tests to the managerial area since this would have implied actually fulfilling my proposal. What emerges, then, is that the results achieved within the research process at the basis of this dissertation can be considered satisfactory and encouraging, but they should be integrated with further checks and field investigations in order to allow plans to be concretely put into practice.

In order to widen the horizon, for example, it would have been very useful to have had access to detailed economic, financial and legal information concerning the associations and the other territorial participants I personally met with. As some of them were assigned the role of hypothetical fulfillers of the project, this would have helped draft a more detailed project plan. What is more, I would have enjoyed involving a higher number of students and teachers from different schools in the controlled experiment. In addition, I would also have liked to test the educational cinema season itself as an event. Due to time and bureaucratic restrictions, however, this was unfortunately not possible. Since I had to narrow the field, I decided to delimit the test to a controlled experiment that would involve a selected group of students and teachers from a chosen school and that would provide them with a number of test activities to support the thematic and educational core. All in all, the choice of and the opportunity to conduct such an experiment was most useful and pleasing, both for the students and the teachers who took part in and myself. As a matter of fact, I had already gained a sense of the project's feasibility as a cultural and educational event in Treviso by collecting opinions and viewpoints on the part of the individuals I interviewed. Then, the controlled experiment at the *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"* allowed me to bring the analysis to a further stage. Significantly, it eventually helped verify the educational effectiveness of my proposal. Also, it was very motivating to be in the shoes of the trainer, thus leading a series of structured activities and overseeing the laboratory while sharing ideas with students and teachers. The most interesting aspect of the experiment was precisely in the laboratory, whose *leitmotiv* was interaction; students had to put the knowledge that they had collected into practice and develop interactive reflections and group analyses. The involvement and the enthusiasm shown by the participating students substantially confirmed my initial purposes and hopes.

It was precisely in the frame of the above controlled experiment that I had the opportunity to verify the effectiveness of proposing the topic *Berlin as a symbol of the Cold War*. Not only did the choice of topic derive from my own personal interest in and knowledge of it, but it was also due to my belief that, based on the key role played by Berlin in German and foreign cinema, it would be

very interesting to further the chosen topic through films. In fact, to approach the history of Berlin and the history of an era through films about Berlin and Cold War times signifies making use of a rich repertoire of images, sounds, emotions, private stories and public concerns that help depict the collective image of one of the most controversial pages of human history. To my pleasure, I managed to collect proofs of this during the controlled experiment and this was an important achievement for my research and project. The students were engaged by the topic they were asked to analyse and a considerable number of them finally stated that the activities provided stimulated their interest and helped them further its examination. Also, since such a topic was not normally included in their school syllabus, they ultimately found it interesting to tackle it in a non-traditional way.

At this point, I would like to state that it is my wish to make my whole research and the related project become reality. I would have been eager to put my project into practice at the same time as the drafting of this dissertation, but I had to face some constraints implied by my status as a student and this led to the development of a project proposal rather than to its fulfilment. Nonetheless, it is my belief that the work I presented could be used as a basis for the actual implementation of *an educational cinema season on Berlin as a symbol of the Cold War.* Also, the same research could be exploited in similar educational cinema seasons on different topics or extra-curricular educational workshops and laboratories to be promoted even in the school environment. If the associations that hypothetically acted to bring the project to completion were to accept supporting my project, I would gladly endeavour to translate it into the follow-up cultural and educational event. This would ultimately represent the achievement of a long and satisfying research as well as the *rendezvous* of both my main personal and academic interests.

Before concluding, it should be underlined that the development of this work ultimately encouraged me to reflect on further perspectives for the project itself. Due to the importance of this topic, I will provide the reader with more extensive remarks in the following sections. It should be however pointed out here that a key point in the whole research process and in the drafting of this

dissertation lies in the fact that this work is not an end to itself; conversely, it opens a wide range of inputs and ideas for further investigation. It is my strong belief that this is a very important feature to consider since it actually recalls and emphasises the innovative nature of the whole work.

V.2. FURTHER PERSPECTIVES FOR THE PROPOSED EDUCATIONAL CINEMA SEASONS

As has just been mentioned, the project I presented in this dissertation raised interesting and challenging perspectives for further fulfilment. Frankly, from the very outset of my research, I was extremely interested in investigating both cinema's potential to serve as a supporting tool to language teaching and cinema's possible interactions with theatre. Despite being interested in these paths and considering their inclusion in the project I would later develop, I had to narrow the field right from the beginning of this work in order to avoid inappropriate analysis or diversions from the topic. Therefore, I finally decided to focus on cinema's potential to act as a non-formal educational tool to support history teaching. Having defined the research's core topic and having developed the whole project and the correlated dissertation by basing it on that, I would now like to add some closing remarks on those aspects I had to drop. I suggest the reader should take them into account as possible perspectives for further enlargement of the project I presented. What should also be brought to the reader's attention is that both aspects should be backed up by extensive research in order to be carried out successfully. Nonetheless, due to the fact that they will serve just as development perspectives, the brevity of the following analysis will then be justifiable.

V.2.1. Investigation into language learning

The first perspective I would suggest consists in the investigation into language learning. Despite having left this avenue aside, I took advantage of the controlled experiment at the *Istituto Tecnico per il Turismo "Giuseppe Mazzotti"* in order to further the investigation into this challenging topic. Since the test students involved in the activities had good knowledge of English and German, it was possible to provide them with screenings in the original language. This ultimately allowed me to approach the analysis of cinema's potential to serve as a supporting tool to language teaching. I tried to collect ideas and viewpoints concerning the use of cinema as a supporting device to language learning by questioning the students on their interest in the topic and the effect that such a proposal could have on them. In addition, I also interviewed two foreign language teachers, Mrs Cappi and Mrs Cardone, in order to gain a different perspective on the subject. A very interesting point was that Mrs Cappi maintained that she often makes use of films within her own school schedule, both for cultural and linguistic purposes. As for my own project and the idea of expanding it to include the achievement of language advancements on the part of the students, her suggestion was to make them interact and report a closing résumé of the activity in the chosen foreign language. Mrs Cardone, for her part, suggested that the trainer should get the students to linger over particular lexical aspects to be connected to the specific historical and social context at the heart of the film's plot. All in all, both the test students and the two teachers interviewed expressed interest in furthering the study of foreign languages through films and this encouraged me to develop additional reflections on the subject.

With this foreword as a starting point, I can now go on to suggest further activities that should be effected in order to see how cinema could serve as an alternative way to learn foreign languages or to improve language skills. Since the

aim of my whole research is to teach through cinema and also to bring students closer to cinematographic language, one of the activities I would personally suggest consists in asking students to work on *subtitles*. This could be a very challenging and original task to be assigned to young students; yet, I think that such an activity would help them approach both cinema and language learning effectively. For example, students could be asked to watch the film in the original with original subtitles and then to provide a good translation of those subtitles into their own language, or vice versa. Otherwise, some key sequences containing interesting language features could be selected for them. It is a well-known fact that sometimes the sense of some words in the original language is lost in translation. This was, for instance, the case of the Italian dubbing of *Die bleierne Zeit* (*Marianne and Juliane,* Margarethe Von Trotta, 1981): at the very end of the film, Juliane tells her nephew about his mother and defines her as "*una donna eccezionale*" (an outstanding woman) (1h 41'00''). Actually, the German adjective used in the original version was *außergewőhnlich,* whose semantic meaning is to be closer to the idea of being unusual or out of the ordinary, rather than outstanding. This is a very subtle ambiguity, which effectively shows that a correct and accurate translation is essential to avoid misleading interpretations of the original messages in the spoken dialogues. Then, by making them work on linguistic contents of selected sequences, students would be provided with the chance of achieving linguistic improvements as well as of better connecting to a specific aspect of the cinematographic language. What is more, they would *once more* learn non-formally and in a stimulating and interactive way.

As the reader him/herself would argue, in order to be tackled properly, this topic would imply extensive research in the field of non-formal language learning and in that of spoken dialogues and subtitles in films. As mentioned above, I cannot linger over these stimulating topics, but I still firmly believe that this would be a very interesting direction. Naturally, the type of activities suggested above implies good knowledge of languages on the part of the students. In this sense, the perspective described above should be interpreted as a way of encouraging linguistic progress rather than as a way of teaching foreign languages from the basics. This is because the films selected would be screened in the

original language, thus expecting the viewers to be master of an intermediate level of the language used.

V.2.2. Possible fusions between cinema and theatre

The second path I would like to propose consists in reflections on possible fusions between cinema and theatre. Like the investigation into language learning through cinema, this topic also implies controversy and complexity. Naturally, a thorough investigation into the relationships that connect theatre and education should be conducted in order to have a solid hypothesis on possible fusions between cinema and theatre within the educational cinema season I have suggested. Nevertheless, I would like to address this issue to the reader and provide him or her with some ideas to be considered for further examination.

As is well-known, unlike cinema, theatrical language is based on live performances and its association to education implies finely ambiguous and complex gestural and symbolic decoding on the part of the students. Due to its intrinsic nature, then, theatre is ultimately different from cinema and a contamination between these two environments always implies controversy. This is particularly true in the case that theatre and cinema are expected to merge together with education, or more especially with non-formal learning; and this gets to a further level of complexity as history is called into question. Some experiences in the field of fusions between theatre and non-formal learning have been put into effect successfully: an example of this is the non-profit association *Gulliver*. On the other hand, however, as professor Carmelo Alberti[470] explained to me, the interactions between cinema and theatre have seldom been explored, and mostly by using theatre as a starting point for follow-up cinematographic

---

[470] Carmelo Alberti is an associate professor in Performing Arts Studies and the Rector Delegatee for theatre activities at Ca' Foscari University of Venice, Department Philosophy and Art. He teaches Basic and Advanced History of Theatre and Theatre Anthropology (source: http://www.unive.it/nqcontent.cfm?a_id=139708&persona=000312&vista=curr).

reinterpretations. The opposing avenue has not been really investigated or formalised and this is also true for possible fusions among cinema, theatre and education. What emerges, then, is that the suggestion of looking into this specific development perspective actually holds a touch of originality and covers perhaps an unexploited research area.

Having outlined this important foreword, I would like to add that, despite the complexity implied by the issue at hand, architect Valentina Tomio (*Gruppo Alcuni*) suggested that the educational cinema season I proposed in this work could be concretely fulfilled by combining it with a *theatre season* for young students. This is a key feature to be stressed. Since it was exactly one of the directions I had in mind from the very outset, it was interesting to learn that architect Mrs Tomio likewise believes that cinema and theatre could be – or maybe even should be – combined in the frame of a cinema season with educational goals. The idea of providing students with a double season can really represent one possible path to be taken for further development of my project. However, my personal suggestion would also be to get the students to take part in *theatrical laboratories* that should be structured and developed on the basis of the ideas sparked off by the screenings planned. This way, the students taking part would be offered the chance to experience in person both cinema and theatre, to connect to them better, and to compare and contrast them actively, critically and non-formally.

As the reader him/herself would agree, this is actually a very complex topic, which would deserve a separate in depth examination. Nonetheless, the challenging purpose of endeavouring to get cinema, theatre and non-formal education to merge still represents a point of interest, which ultimately contributes to strengthening the original value of the overall proposal presented in this dissertation.

Closing Appendix

MODULO DI DOMANDA PER INIZIATIVE CULTURALI, RICREATIVE, SPORTIVE
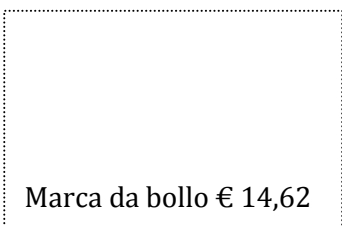
Marca da bollo € 14,62

Al Signor Sindaco
Comune di Treviso
Settore Welfare - Servizi S.C.E
Sport, Cultura, Turismo, Educazione allo Studio

ll/la sottoscritto/a …………………………………………… nato/a il…………………...

a…………………………………………… e residente a …………………………...

via……………………………….tel…………………………………………………..

in qualità di legale rappresentante / socio / altro

dell'associazione / ente / società:……………………………………………………..

con sede in ………………… cap……………… Via……………………..… n…………

Codice fiscale / Partita Iva …………………………………………………………...

sito web : ………………………… telefono info al pubblico……...........................

ai fini dello svolgimento dell'iniziativa denominata: …………………………………...

con svolgimento il giorno / nel periodo……………………………………………………

CHIEDE

❑ patrocinio "Città di Treviso" *(scheda 1)*
❑ occupazione temporanea di suolo pubblico con soli gazebo, tavoli, ecc… *(schede 1, 2)*
❑ occupazione temporanea di suolo pubblico per manifestazione *(schede 1, 2, dichiarazione sostitutiva manifestazioni)*
❑ autorizzazione esposizione mezzi pubblicitari in centro storico *(schede 1, 3)*
❑ contributo finanziario *(schede 1, 4, dichiarazione sostitutiva contributi)*
❑ uso Auditorium Stefanini *(schede 1, 5)*
❑ uso sale Condominio del Podestà *(schede 1, 6)*

(cancellare le voci non interessate)

Comunica i seguenti dati per ogni contatto o comunicazione a cura del Comune

(dati obbligatori)

Referente per la pratica: Sig….. tel…. cell…. Indirizzo E-mail:….

Dichiara di essere informato, ai sensi e per gli effetti di cui all'art. 13 Decreto Lgs. 30.06.2003 n. 196, che i dati personali raccolti saranno trattati, anche con strumenti informatici, esclusivamente nell'ambito del procedimento per il quale la dichiarazione viene resa.

Data   Firma

ISTRUZIONI PER LA COMPILAZIONE

➢ Il presente modulo può essere compilato direttamente su computer riempiendo gli appositi spazi e cancellando le voci non interessate. Vanno salvaguardate le eventuali dichiarazioni.

➢ Le domanda dovranno pervenire <u>almeno 30 giorni prima dall'inizio dell'attività</u> ai seguenti recapiti:
a mano: presso l'Ufficio competente - Palazzo Scotti, Via S. Andrea, 3
per posta a: Comune di Treviso - Settore Welfare - Servizi S.C.E. - Via Municipio, 16 - 31100 Treviso
a mezzo e-mail ordinaria: protocollo@comune.treviso.it
a mezzo posta certificata: postacertificata@cert.comune.treviso.it

➢ In caso di <u>invio a mezzo e-mail</u> la richiesta dovrà essere regolarmente sottoscritta, scansionata nella sua completezza e la marca da bollo annullata. L'originale dovrà essere conservato per eventuali controlli.

➢ Sono <u>esenti dall'imposta di bollo</u> le richieste di solo patrocinio e quelle formulate da enti pubblici, ONLUS, Federazioni sportive ed enti di promozione sportiva riconosciuti dal CONI (non le associazioni a questi affiliate).

➢ Se trattasi di <u>prima richiesta al Comune</u> allegare copia dell'Atto costitutivo e Statuto regolarmente registrati dell'associazione.

Scheda 1

SCHEDA INFORMATIVA ATTIVITA'

Denominazione attività *(come comparirà nel materiale promozionale)*

………………………..……………………………………………….…………………………

Luogo di svolgimento

………………………..……………………………………………….…………………………

Data e orario

………………………..……………………………………………….…………………………

Descrizione e programma dell'attività

………………………..……………………………………………….…………………………

………………………..……………………………………………….…………………………

………………………..……………………………………………….…………………………

Modalità di ingresso

- libero e gratuito
- su invito o prenotazione
- a pagamento *(indicare i prezzi)*…………………………………………………...…………
- ad offerta libera
- devoluzione incasso od offerte a……………..….……………………………………………………

(cancellare le voci non interessate)

Data   Firma

Scheda 2

OCCUPAZIONE TEMPORANEA SUOLO PUBBLICO

N.B. Compilare questa scheda per ciascun luogo richiesto. Cancellare le voci non necessarie.

LUOGO …………………………………………………………………………...……
Area...……………………………….……………………………………………...
Occupazione:
Allestimenti: dal giorno ……………… ore ……..… al giorno ……………ore ……....
Svolgimento dell'iniziativa: giorno/i …………..dalle ore………… alle ore…………
Note…………………………………………………………………………………

ALLESTIMENTI
gazebo / palco / pedana (indicare dimensioni, altezza,
caratteristiche)………………………………………………
poltroncine pubblico   n.……… transenne n.….….… cesti porta rifiuti
n.…………………...
camerini/stand/tavoli…………….………………………………………...…………
Wc artisti n.………   Wc pubblico n.………..
E' utilizzato mezzo di trasporto superiore a q.li 180
impianto luci / impianto amplificazione audio / potenza Enel impegnata Kw………….
è richiesta corrente da quadro comunale
Altro…………………………………………………………………………………

ATTIVITA' CORRELATE
all'interno dell'area di concessione verranno riservate delle aree per l'effettuazione delle seguenti attività:
Somministrazione/degustazione alimenti e bevande a titolo gratuito o ad offerta libera;
Mostra/esposizione *genere:……..……………………………………………….………..*
mq……..
Distribuzione gratuita di gadget/materiale promozionale,
ecc………………………………………………..
Altro…………………………………………………………………………………
Previa specifica domanda presso il Servizio Attività Produttive del Comune:
Preparazione di alimenti e bevande
Somministrazione alimenti e bevande a pagamento occupazione mq………..
Attività di vendita settore non alimentare ..*genere:………………….…………………………..….*
        mq………..
Riconoscimento fiera / mostra-mercato ai sensi L.R. n.11 del 23.5.2002
genere…………………………………………produzioni dell'associazione mq……..   soggetti esterni
mq…....……

SFILATE
partenza da……………………………………...….…….…… ore……………
arrivo in…………………………………………… ore……..……
giorno……………………………………itinerario:…………………………………

Data   Firma
Allegare:
- Planimetria dei luoghi con evidenziate le aree occupate e le attrezzature installate
- Marca da bollo € 14,62 da apporre sul provvedimento di concessione
- Copia documento di riconoscimento del sottoscrittore
- Dichiarazione sostitutiva manifestazioni

Scheda 3

MEZZI PUBBLICITARI IN CENTRO STORICO

Tipologia del

mezzo……………………………………………………………………Quantità…

base mt………… altezza..………….   n. facce……………...   superficie base d'appoggio

mq……...…

Periodo di esposizione: dal……………………….al …………………………………

Luogo di esposizione……………………………………………………………………

Periodo di svolgimento dell'iniziativa: dal……………..…… al ……..………..……..

Sponsor commerciali: ❑ SI   ❑ NO

Dichiara:
1. che il manufatto è stato calcolato e realizzato e sarà posto in opera tenendo conto della natura del terreno e della spinta del vento, in modo da garantire stabilità e, inoltre, che lo stesso verrà realizzato con materiale non deteriorabile e resistente agli agenti atmosferici;
2. di conoscere le norme del regolamento comunale in materia e, in particolare, gli artt. dal n. 45 al n. 54 del "Regolamento per la disciplina degli impianti pubblicitari e delle pubbliche affissioni";
3. di sottostare a tutte le condizioni contenute nell'autorizzazione.

(solo nel caso di striscioni)
Dichiara inoltre che:
La ditta incaricata della materiale installazione/disintallazione del mezzo pubblicitario è:
ditta…………………………………………………… P. IVA……………
con sede in ………………………….via……………………...…………………
n.……………
n. ………………di iscrizione registro imprese di……………………………………

Data   Firma

Allegare:
con possibilità di trasmettere anche a mezzo e-mail
- Foto dell'impianto utilizzato
- Bozza grafica della pubblicità
- Copia documento di riconoscimento del sottoscrittore
- Marca da bollo € 14,62 da apporre sul provvedimento di autorizzazione

NOTA:

Nelle seguenti piazze ed aree del centro storico sono ammessi solo mezzi pubblicitari per attività sociali, sportive, turistiche, religiose o culturali patrocinate dal Comune di Treviso:

Isola della Pescheria	Piazza Moro
Piazza Ancillotto	Piazza Pola
Piazza Battistero	Piazza Recanati
Piazza Borsa	Piazza Rinaldi
Piazza Burchiellati	Piazza S.Agostino
Piazza Carducci	Piazza S.Andrea
Piazza Crispi	Piazza S.Francesco
Piazza dei Signori	Piazza S.Leonardo
Piazza Duomo	Piazza S.M.Maggiore
Piazza Filodrammatici	Piazza S. Parisio
Piazza Garibaldi	Piazza S.Pio X
Piazza Indipendenza	Piazza S.Vito
Piazza Matteotti	Piazza Trentin
Piazza Monte di Pietà	Piazza Vittoria

Gli impianti pubblicitari dovranno rispettare le dimensioni massime di seguito indicate:

Locandina esterna	1,5 mq per facciata
Prisma, piramide, totem	4 mq (per l'area della base) 3,5 m (per l'altezza)
Stendardo	6 mq
Striscione	1 m (per l'altezza)

Scheda 4

CONTRIBUTO FINANZIARIO

BILANCIO PREVENTIVO

SPESE
elencare in modo analitico per voci significative tutte le uscite previste con esclusione delle spese relative a compensi o rimborsi, anche parziali e sotto qualunque forma, di prestazioni personali di qualsiasi tipo da parte di propri soci o aderenti.

descrizione   *importo*
……………….   €
………………   €

Totale   €

ENTRATE
elencare in modo analitico per voci significative tutte le entrate previste, escluso il contributo del Comune e compresi i contributi finanziari concessi da altri enti

descrizione   *importo*
……………….   €
………………   €

Totale   €

Importo del contributo richiesto: €……………………………….
(l'entità del contributo non può essere superiore al disavanzo e all'80 % delle spese ritenute ammissibili)

Il sottoscritto:

Si impegna:
- ad utilizzare il contributo esclusivamente per le finalità per le quali è stato accordato;
- a far risultare dagli atti e attraverso i mezzi con i quali viene effettuato l'annuncio e la promozione della manifestazione che la stessa viene realizzata con il contributo del Comune;
- a presentare il rendiconto completo delle entrate e delle spese corredato da idonea documentazione contabile, anche in copia, per un importo non inferiore a quello del contributo medesimo.

Dichiara, sotto la propria responsabilità:
- che le spese indicate fanno carico al richiedente e non comprendono compensi o rimborsi, anche parziali e sotto qualunque forma, di prestazioni personali di qualsiasi tipo da parte di propri soci o aderenti.
- di essere a conoscenza delle norme che regolano la concessione dei contributi Regolamento per la valorizzazione dell'associazionismo e per la concessione di contributi ed altri benefici economici come approvato dalla deliberazione di Consiglio Comunale n. 29 del 20.04.2007)

Data   Firma

Scheda 5

USO AUDITORIUM STEFANINI

giorno……   ora apertura…………….   ora chiusura…………….

ora inizio…………   ora termine..……………

giorno……   ora apertura…………….   ora chiusura………………

ora inizio……………   ora termine..………………

N.B. Gli orari di apertura e chiusura rappresentano la disponibilità della sala su cui verrà conteggiato l'importo della fattura. Gli orari di inizio e termine indicano l'effettivo svolgimento dell'attività.

Si richiede l'utilizzo delle seguenti attrezzature disponibili nella sala:
- ❑ impianto microfonico
- ❑ impianto audio
- ❑ monitoraggio palco
- ❑ mixer 16 canali
- ❑ videoproiettore + schermo da proiezione
- ❑ lettore CD
- ❑ lettore DVD (no VHS)
- ❑ pianoforte a coda (accordatura a carico del richiedente)
- ❑ rimozione pianoforte dal palcoscenico (con riaccordatura a carico del richiedente)

Si richiede l'autorizzazione ad installare le seguenti proprie attrezzature:
………………………………………………………………………………………………………
………..
………………………………………………………………………………………………………
………..

Dichiara:
a) di conoscere e di accettare la <u>disciplina d'uso della sala</u>
b) di assumersi ogni responsabilità per qualsiasi danno o incidente che dovesse accadere a persone o cose per effetto dell'utilizzo della struttura e dell'attività svolta.

Si impegna:
a) a provvedere, ove richiesto, all'ottenimento di tutte le autorizzazioni previste dalle normative vigenti in materia di intrattenimento e pubblici spettacoli
b) a rispettare scrupolosamente quanto segue:
- ➢ gli orari indicati nell'atto di concessione.
- ➢ la capienza massima della sala fissata in 230 persone;
- ➢ il divieto di fumo
- ➢ il limite delle emissioni sonore indicato nell'atto di concessione.

Responsabile dell'attività presente in loco: Sig…………………….………………………………………………. n. cell…………………….………………

Data   Firma

Scheda 6

USO SALONI CONDOMINIO DEL PODESTA'

SALONE A
Salone d'ingresso predisposto a sala conferenze - capienza max 40 persone
giorno / i ……
dalle ore…. alle ore…

SALONE B
Salone attiguo predisposto a tavola rotonda - capienza max 25 persone
giorno / i ……
dalle ore…. alle ore…

Nota
L'orario di disponibilità dei saloni è inteso come effettivo orario di entrata e di uscita del concessionario e comprensivo di preparazione della sala e delle eventuali operazioni conclusive al termine dell'attività, è fissato dalle ore 8.00 alle ore 21.00 di tutti i giorni della settimana.

Attrezzature
Si richiede l'autorizzazione ad installare le seguenti proprie
attrezzature:……………………………………

Dichiara
c) di conoscere e di accettare la disciplina d'uso della sala
d) di assumersi ogni responsabilità per qualsiasi danno o incidente che dovesse accadere a persone o cose per effetto dell'utilizzo della struttura e dell'attività svolta.

Si impegna:
c) nel caso di utilizzo di proprie attrezzature a provvedere a sua cura e spese alla loro messa in opera e rimozione. Tutto il materiale introdotto dal richiedente deve essere idoneo e a norma di legge.
d) a rispettare scrupolosamente gli orari indicati nell'atto di concessione.
e) a riconsegnare tassativamente al Servizio Cultura le chiavi il giorno successivo all'utilizzo.
f) a rispettare tutti i limiti e le disposizioni di legge vigenti e provvedere, ove necessario, all'ottenimento di tutte le autorizzazioni previste dalla normativa vigente in materia di intrattenimento e pubblici spettacoli.
g) a rispettare scrupolosamente quanto segue:
- il limite di capienza dei saloni fissato in 40 posti per quanto riguarda il salone d'ingresso e 25 posti per quanto riguarda il salone attiguo, salvo diverse disposizioni tecniche;
- il divieto di fumo;
- il Regolamento Condominiale allegato.

Deposito cauzionale
Il deposito cauzionale potrà essere restituito a mezzo accredito sul seguente conto corrente:
Banca… Filiale… Codice IBAN… intestato a…

Responsabile dell'attività:
Il responsabile dell'attività presente in loco sarà il Sig….. n. cell…

Data   Firma

FILMS, HISTORY AND NON-FORMAL LEARNING:
A CONTROLLED EXPERIMENT

WORK PROPOSAL

Research activity to support the master thesis project

Beyond the Wall: Cinema, History and Non-formal Learning

An Educational Cinema Season on Berlin as a Symbol of the Cold War

Economia e Gestione delle Arti e delle Attività Culturali

Università Ca' Foscari di Venezia

Master Candidate Emanuela Minasola

1. **Brief introduction to the master's dissertation** *Beyond the Wall: Cinema, History and Non-formal Learning. An Educational Cinema Season on Berlin as a Symbol of the Cold War*

With my bachelor's thesis *The role played by cinema in the promotion of the American cultural model in West Berlin during the 50s and the 60s* as a starting point, I have gone on to reflect on the way cinema can engage people and influence their opinions on history and culture. This eventually put the focus of my master's dissertation on the way the expressive potential of cinema could be turned into an educational tool, which was also the result of my interest in alternative teaching methods. Therefore, at the heart of my master's research are cinema, history and non-formal learning and their *rendezvous* within the proposal of a cinema season providing educational workshops and laboratories outside of school. To demonstrate a coherent development of previous research, the thematic *leitmotiv* of the cinema season proposed herein deals with the Cold War and, more specifically, with Berlin as a major symbol of this conflict. What I will ultimately endeavour to demonstrate is how cinema can be brought closer to young students and be promoted both as an instrument and as an independent subject. In addition, the acknowledgement of cinema's double artistic and media function and the development of a critical approach to the media and to the learning process will be encouraged. The creation of a cinema season basically represents a way of strengthening the aim of my research by backing a collective cultural event which actively involves students and provides them with an interactive and challenging way of learning.

2. An overview of the proposed activities to be implemented in class

- **Proposed schedule**:

All the activities should be completed between November 12th and November 30th, 2012. A selected number of Mrs Cappi's, Mrs Cardone and Mrs Taffarello's hours will be made available. The students will be asked to spend a little extra-curricular time to complete a couple of questionnaires.

- **Proposed film selection:**

➢ *One, Two, Three* (Billy Wilder, 1961): running time 108', the film is an example of foreign pre-Wall production dealing with the issue of divided Berlin and social stereotypes of the Cold War era.

➢ *Good Bye, Lenin!* (Wolfgang Becker, 2003): running time 120', the film is an example of German post-1989 production on the issues of divided Berlin and the re-unification process.

- **Proposed activities:**

➢ *Introductory lecture:* I will present my own research to the class, I will explain to the students the reasons for conducting a field experiment and for their involvement in it, and last but not least, I will provide them with the *lecture notes* whose objective is to replace the preliminary historical and cinematographic lessons (about 1 h).

➢ *Screenings:* after being provided with a brief introduction to the screenings and basic instructions on what to pay attention to, the students will be asked to watch the selected movies (about 230')

➢ *Workshop:* it will be divided into two parts: the discussion after screening and the guided analysis of selected film sequences. The aim of these activities is to provide the students with what I defined as a *critical approach* in my dissertation. Basically, this is a theoretical and analytical approach both to the historical and cinematographic issues implied by the two movies screened.

➢ *Laboratory:* this closing phase will consist in a more *practical approach* to the analysis. Students will be asked to work in small groups and develop reflections and analysis proposals to be later discussed in class.

FILMS, HISTORY AND NON-FORMAL LEARNING:

A CONTROLLED EXPERIMENT

LECTURE NOTES

Research activity to support the master thesis project

Beyond the Wall: Cinema, History and Non-formal Learning

An Educational Cinema Season on Berlin as a Symbol of the Cold War

Economia e Gestione delle Arti e delle Attività Culturali

Università Ca' Foscari di Venezia

Master Candidate Emanuela Minasola

A BRIEF OVERVIEW OF THE RELATIONSHIP

BETWEEN HISTORY AND CINEMA

The protean relationship between cinema and history was first analysed in the late 1970s and it still represents a challenging research topic today. Beyond the similarities these two subjects share, this is a complex relationship with links to sociology, psychology, anthropology, and many other subjects. As Pierre Sorlin argues, the following four aspects must be considered in order to find a coherent approach to the analysis of this controversial and opened issue:

1. *cinema as a source for historians;*

2. *cinema as a way of drafting history;*

3. *cinema as a historical agent;*

4. *cinema as a means of collecting and storing witnesses and documents*[471].

Within the subject of *cinema and history,* there exists a focus on documentary films, historical fiction films, and newsreels. Interestingly, the impartiality of audiovisuals is often considered debatable; particularly in relation to *framing* and *editing*. Often, the choice of a certain shot to be reported on screen or specific editing choices can actually affect the film's objectivity. Furthermore, the reception of the historical content displayed on screen can vary considerably depending on the relationship between the episode in history concerned with and the time of its actual filming, as well as the relationship between episode in

---

[471] Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984, introduction by Gianfranco Miro GORI, p. xiv (my translation).

history and the time of the film's screening to the audience. Compared to other sources and combined with them, films can raise questions and doubts which can in turn serve to interpret other documents in an appropriate way. In fact, the integration of cinema within the document framework used by researchers is part of a wider transformation of historiography which has made cinema play a key role in the study of sociology and anthropology. Ultimately, the way in which history has been represented in cinema lays open a range of possibilities for *signifying history; in* addition, it has transformed cinema into a place of *collective memory* and enabled a recovery of the psychological dimension to history.

A BRIEF INTRODUCTION TO FILM ANALYSIS[472]

Brief remarks regarding basic film analysis instruments will be provided in this section. The aim of this overview is to provide the students with some core issues to analyse when watching *One, Two, Three* (Billy Wilder, 1961) and *Good Bye, Lenin*! (Wolfgang Becker, 2003):

1. Story, Narrative Discourse and Narrative Closure

A fundamental distinction between **story** and **narrative discourse (or plot)** should be outlined. Generally speaking, *story* is meant as a series of events containing characters, actions, and settings that present themselves in a fictional space. On the other hand, the concept of *narrative discourse* generally refers to the way in which the *story* is told, according to cause-effect connections and time-space links coordinating the events. Consequently, in a narrative the connections between the events are more important than the events themselves.

Interestingly, Richard Neupert theorized the issue of **narrative closure,** the relationship between the *story* level and the *narrative discourse* level, in his 1995 book *The End. Narration and Closure in the Cinema*. According to Neupert, four categories actually derive from the combination of "resolved or unresolved story" and "open or closed narrative discourse", that is:

---

[472] Please, note that the following notes are inspired to Professor Valentina Re's *Beginnings and Endings in the Fiction Film. The Case of Modern Italian Cinema* lecture notes. This course was held during 2012 edition of Ca' Foscari-Harvard Summer School.

1. *Closed text* (resolved story and closed narrative discourse);

2. *Open story* (unresolved story and closed narrative discourse);

3. *Open discourse* (resolved story and open narrative discourse);

4. *Open text* (unresolved story and open narrative discourse).[473]

To sum up,

-   **Story**: the narrative content;

-   **Plot/Discourse**: the way in which events are presented, the filmic text;

-   **Narration**: the act of presenting/narrating.

The act of narrating produces the plot, or narrative discourse, that organises the story information.

2.   <u>The Narrator</u>

A narrator is, within any story, the non-fictional or fictional, personal or impersonal entity who tells the story to the audience. Due to the real complexity of the topic, this issue will not be examined in details. As far as this brief overview is concerned, it should be sufficient to remind that the narrator can be diegetic (inside the fictional heritage) or extra-diegetic (outside the fictional heritage), omniscient, first or second grade (depending on the direct or indirect

---

[473]   Richard NEUPERT, *The End. Narration and Closure in the Cinema*, Detroit, Wayne State University Press, 1995, p. 32.

communication with the audience). The point of view is also a key feature to take into account and it leads to zero focus, inner focus, or external focus.

3.   Temporal manipulations

Different kinds of relationships between *story* and *narrative discourse* can exist. Generally, these relationships can be analysed at three levels: **order, duration, and frequency.**

The first level (order) refers to the chronological or linear order in which the events of the story are told. Consequently, the so-called *flashback* and *flash-forward* are to be found at this level.

The second level (duration) regards the relationships between the duration of the events in story and plot, that is:

- PT (plot time) = ST (story time) → this is the case of the long or of the scene;

- PT < ST → this is the case of ordinary sequence (use of ellipsis to edit unimportant events out or to create specific emotional effects);

- PT > ST → this is the case of the descriptive pause or the case of slow motion and freeze-frame.

The third level (frequency) deals with the relationship between the number of times something occurs in the story and the number of times it is represented in the plot.

4. The Shot: mise-en-scène (or montage)

The mise-en-scène is an expression used to describe the design aspects of a theatre or film production, which essentially means "visual theme" or "telling a story" - both in visually artful ways through storyboarding, cinematography and stage design, and in poetically artful ways through direction. Mise-en-scène basically deals with the organization of what stands in front of the camera and appears in the film frame. Many important elements play a key role within the mise-en-scène. For instance, this is the case of *setting* and *lighting*.

5. The Frame

The **frame** is one of the many still (or nearly so) images which compose the complete moving picture. It must be considered that the framing activity is essentially an activity of selection, so different spaces are called into question. More specifically, an *onscreen space* (what we can see in the shot) and an *offscreen space* (what we can't see in the shot) are to be found. In particular, six zones of offscreen space can be identified: the four spaces beyond the limits of the frame, the space behind some elements of the set, and the space behind the camera. Interestingly, every frame can be considered as the translation of a "point of view" on the fictional world. Some important elements should be considered: the position and distance of the camera, the balancing of the shot, the depth of field, camera movements.

6.   <u>Editing Styles</u>

Editing can basically be considered as the operation of joining two different shots. The joins can be of different kinds: fade-out, fade-in, or dissolve. All in all, the most common means of joining two shots is the cut. In the cut, there isn't any optical effect helping us to go from one shot to the following one. However, there are many different ways of coordinating one shot with the next. The main goal is to allow space, time, and action to continue in a smooth flow over a series of shots: in other words, the main aim is to ensure the narrative continuity.

A BRIEF OVERVIEW OF THE HISTORICAL SETTING:

BERLIN AND THE COLD WAR

At the end of World War II, the Allied Powers (the United States, France, Great Britain, and the Soviet Union) divided Germany into four zones of occupation, thus determining the new political, economic, and social order in their respective areas.

The Soviet Union occupied East Germany and installed a communist state. On the other hand, the other three Allies shared the occupation of West Germany and helped rebuild the country as a capitalist democracy. The City of Berlin, located 200 miles inside East Germany, was also divided. In 1949, the city government was ultimately split in two with the foundation of the German Democratic Republic (GDR) and the Federal Republic of Germany (FRG).

As time passed, many East Germans fled to West Berlin, where they could either settle or find transportation to West Germany and beyond. By 1961, four million East Germans had moved to the West. This exodus was symbolic of East Germans' dissatisfaction with their way of life, and it additionally posed an economic threat, since East Germany was losing its workers.

Then, the crisis simmered and it heated up in 1961: during the night between August 12th and 13th, 1961, Berlin was physically and symbolically split in two by a 165.7-kilometer physical and symbolical barrier that would divide both the city and its inhabitants until 1989.

A BRIEF INTRODUCTION TO

ONE, TWO, THREE (Billy Wilder, 1961)

Based on the Hungarian play "Egy, kettö, három" (1929) by Ferenc Molnàr, Billy Wilder's *One, Two, Three* was shot in 1961. The story is actually just an expedient to face the issue of Berlin as a symbol of political, ideological, and economic polarization. Therefore, both the characters and the wide series of symbols which crowd the screen are ultimately used to suggest further meanings.

MacNamara is a high-ranking executive in the Coca-Cola Company in West Berlin in 1961, just before the Wall is put up. When Scarlett, the daughter of his boss, comes to West Berlin, MacNamara has to look after her, but this turns out to be a difficult task. As MacNamara finds out that Scarlett is in love with an East German communist named Otto Piffle, he faces the situation as any good capitalist would.

A BRIEF INTRODUCTION TO

GOOD BYE, LENIN! (Wolfgang Becker, 2003)

Good Bye, Lenin! is a 2003 film by German director Wolfgang Becker. It is inspired by the so-called *Ostalgie,* a phenomenon dealing with nostalgia for aspects of life in East Germany that derives from the German words *Ost* (east) and *Nostalgie* (nostalgia).

The film is set in the East Berlin of 1989. Alexander Kerner's mother, Christiane Kerner, an committed supporter of the Socialist Party, collapses when she sees her son Alex being arrested in an anti-government demonstration and the falls into a coma. After eight months she finally awakes, having no idea of the huge changes which have occurred during this time lapse: the Wall fell, the first free elections took place in the East and the re-unification process was started. To avoid repercussion on his mother's frail health, Alex decides to preserve the GDR's environment within their own flat by recreating a detailed fake *DDR*.

The film actually comments on the controversial passage from two opposing republics to one unified nation, thus providing interesting images of both Wall times life and history and post-Wall reactions and reunification process.

Research activity to support the master thesis project

Beyond the Wall: Cinema, History and Non-formal Learning

An Educational Cinema Season on Berlin as a Symbol of the Cold War

Master Candidate Emanuela Minasola

Films, history and non-formal learning:

a controlled experiment at *Istituto Tecnico per il Turismo*

"Giuseppe Mazzotti", Treviso

STUDENT AFTER-SCREENING QUESTIONNAIRE

1. How did you find the proposed activity when it was first presented to you at the very beginning of the school year?

   ☐ Interesting

   ☐ Boring

   ☐ Neither

2. How did you find the proposed activity when you actually started to take part in it and when you were provided with further details concerning it?

☐ Interesting

☐ Boring

☐ Neither

2.1. Did your opinion change? If yes, please, explain the reason for your change of opinion:

_____

_____

_____

3. How did you find the brief lecture notes provided to you before the screenings?

☐ Brief, but effective

☐ Too brief and needing further supporting information to be understood properly

☐ Pointless

3.1. Did the lecture notes stimulate your interest in the activity and in its research topic?

☐ Yes

☐ No

3.2. If there had been enough time to do so, would you have enjoyed taking part in both an introductory historical and a cinematographic lesson that would have provided you with a wider preliminary knowledge to face the activity?

☐ Yes

☐ No

4. Before watching the movies *One, Two, Three* (Billy Wilder, 1961) and *Good Bye, Lenin!,* (Wolfgang Becker, 2003) you were asked to try to focus on both historical contents and cinematographic techniques during the screening by noting some particular features that attracted your attention. Did you manage to do so?

☐ Yes

☐ No

Why / why not?

_____

_____

_____

5. As far as plots are concerned, could you summarise *One, Two, Three* (Billy Wilder, 1961)*'s* and *Good Bye, Lenin* (Wolfgang Becker, 2003)*'s* plots in a few words?

ONE, TWO, THREE:

_____

_____

_____

GOOD BYE, LENIN!:

_____

_____

_____

6. As far as historical references are concerned, could you explain briefly what historical issues the two films are concerned with?

    ONE, TWO, THREE:

    _____

    _____

    _____

    GOOD BYE, LENIN!:

    _____

    _____

    _____

7. As far as the instruments of cinematographic language are concerned, is there anything that drew your attention particularly?

ONE, TWO, THREE:

_____

_____

_____

GOOD BYE, LENIN!:

_____

_____

_____

8. Apart from working on *cinema and history*, the proposed activity also investigates cinema's potential to teach foreign languages. Actually, you watched both films in the original language with subtitles in the same language, that is English (*One, Two, Three,* Billy Wilder, 1961) and German (*Good Bye, Lenin!,* Wolfgang Becker, 2003). How did you find watching these movies in the original language? Did it help you connect with their contents more deeply or did it turn it into a more difficult task? Was it a challenging experience in terms of linguistic learning? Feel free to express your own opinion:

_____

_____

_____

9. Which approach would you prefer within the workshop/laboratory activity scheduled on November 29th, 2012?

☐ Discussion after screening

☐ Practical activities in small groups

☐ Re-screening of selected shots and related analysis of both contents and cinematographic features

10. How do you image the workshop/laboratory activity scheduled on November 29th, 2012 and what do you expect from it?

_____

_____

_____

Research activity to support the master thesis project

Beyond the Wall: Cinema, History and Non-formal Learning

An Educational Cinema Season on Berlin as a Symbol of the Cold War

Master Candidate Emanuela Minasola

Films, history and non-formal learning:

a controlled experiment at *Istituto Tecnico per il Turismo*

"Giuseppe Mazzotti", Treviso

FINAL STUDENT QUESTIONNAIRE

1. How did you find the controlled experiment conducted on November 29th, 2012?

   ☐ Interesting

   ☐ Uninteresting

   ☐ Neither

2. Did the activity fulfil your expectations?

☐ Yes

☐ No

☐ I did not have any pre-conceived expectations

Why / why not / why did you have no expectations?

_____

_____

_____

3. Was the basic information provided to you before the screenings (preliminary presentation/lesson + lecture notes) useful?

☐ Yes

☐ No

☐ Partially

4. Having taken part in the workshop, do you think that an introductory historical and a cinematographic lesson would have made the activity easier to complete?

☐ Yes

☐ No

5. Please express your own opinion on the two selected films below:

5.1. Reasons for the choice of *One, Two, Three* (Billy Wilder, 1961) and *Good Bye, Lenin!* (Wolfgang Becker, 2003):

_____

_____

_____

5.2. Reasons for using these two films to support the wider research in progress:

_____

_____

_____

5.3. Are these two films good examples to promote historical and cinematographic interest in young students?

☐ Yes

☐ No

5.4. What are your personal opinions concerning the films' effectiveness in stimulating both historical and cinematographic interest in young students?

_____

_____

_____

5.5. Did you enjoy the films?

☐ Yes, I enjoyed both films

☐ I preferred one film to the other

(specify: _____)

☐ No

6. After providing you with opening remarks concerning the results emerged from *the student after-screening questionnaires* and concerning the research topic, I asked you to re-watch both *One, Two, Three* (Billy Wilder, 1961)'s and *Good Bye, Lenin!*(Wolfgang Becker, 2003)'s opening credits and opening sequences. Afterwards, I made you watch the opening sequences again while providing you with a basic analysis of fundamental cinematographic features. I tried to give those features further meanings and possible explanations and I tried to bring your attention to the emerging historical references. How did you find the provided analysis?

☐ Interesting and coherent

☐ Unclear

6.1. Did this analysis stimulate your interest in the topic and in the workshop itself?

☐ Yes

☐ No

6.2. Would you have been able to understand the complexity of the re-screened sequences without a guided analysis of them?

☐ Yes

☐ No

6.3. Did the historical and cultural relevance of the two movies selected become clearer to you after the analysis?

☐ Yes

☐ No

7. Was there any feature highlighted during the analysis that particularly struck you?

ONE, TWO, THREE:

_____

_____

_____

GOOD BYE, LENIN!:

_____

_____

_____

8. Can you remember any common elements (images, objects, technical features, historical references) shared by both movies?

   _____

   _____

   _____

9. Can you comment on the role played by music in the opening credits and in the opening sequences of the two movies selected? What about the role it plays throughout the two films?

   _____

   _____

   _____

10. How did you find the selection of the further sequences proposed and analysed in the next two hours of the workshop?

   ☐ Interesting

   ☐ Not useful

   ☐ Neither

10.1. Was the analysis of those sections useful?
   ☐ Yes

   ☐ No

11. How did you find the group activity you were involved in during the final phase of the workshop?

☐ Interesting, stimulating and educational

☐ Boring and pointless

☐ Neither

11.1. Did you find it useful to work on a film section on your own in small groups?

☐ Yes

☐ No

11.2. Were you able to apply what you learnt during the workshop to the analysis?

☐ Yes

☐ No

12. What is your overall opinion on the activity you were involved in?

☐ Positive

☐ Negative

☐ No remarks

13. Did you manage to learn more about Cold War times, about the idea of Berlin being a major symbol of ideological conflict and about the mentalities and customs of that era?

☐ Yes

☐ No

14. Did the workshop stimulate your interest in furthering your knowledge of the period in history the two films deal with?

☐ Yes

☐ No

15. Did the workshop stimulate your interest in furthering your knowledge of cinema?

☐ Yes

☐ No

16. Did you realise that cinema has both an artistic function and a media function?

☐ Yes

☐ No

17. Have you managed to develop a critical approach to media sources?

☐ Yes

☐ No

18. Would you be interested in studying history through cinema at school?

☐ Yes

☐ No

19. Do you think that cinema can work as an instrument to teach other school subjects in a more effective and attractive way?

☐ Yes

☐ No

20. If the opportunity to take part in a similar schedule of educational cinema activities outside of school arose, would you enjoy being involved?

☐ Yes

☐ No

20.1. Would it be more challenging for you to take part in a cinema season involving students from many different schools and specialised teaching staff rather than being provided with a workshop in class?

☐ Yes

☐ No

Why / why not?

_____

_____

_____

20.2.   Would you take part in such "cultural events" outside of the school schedule (in the afternoon / evening or at the weekend)? Please, consider that the supposed cinema season would consist of 4 to 5 appointments that could either take place in quick succession or over a period of time.

☐ Yes

☐ No

21. Would you enjoy repeating this experience?

☐ Yes

☐ No

21.1.   What theme would you like to be the focus of the supposed next workshop?

_____

_____

22. Did you learn something new during the controlled experiment you were involved in? Do you think you will approach movies differently now? Feel free to express your own point of view:

_____

_____

_____

Research activity to support the master thesis project

Beyond the Wall: Cinema, History and Non-formal Learning

An Educational Cinema Season on Berlin as a Symbol of the Cold War

Master Candidate Emanuela Minasola

Films, history and non-formal learning:

a controlled experiment at *Istituto Tecnico per il Turismo*

"Giuseppe Mazzotti", Treviso

TEACHER QUESTIONNAIRE

1. How did you find the proposed activity when it was first presented to you?

☐ Interesting and useful, both for the teaching and the learning

☐ Unclear and possibly misleading

☐ Pointless

2. How did you find the activity schedule?

☐ Well-structured

☐ Improvable

☐ Ineffective

3. How did you find the brief lecture notes provided to the students before the screenings?

☐ Brief, but effective

☐ Too brief and needing further support information to be understood properly

☐ Pointless

4. Do you think that both an introductory historical and a cinematographic lesson would have provided the students with a wider preliminary knowledge to prepare them for the activity-properly?

☐ Yes

☐ No

5. Do you think it is a good idea to make students learn some historical, cultural and social issues through films?

☐ Yes

☐ No

6. Studying historical films is a challenging activity. When I first presented the activity to the class, I warned the students about the complexity of the relationship between cinema and history and I tried to provide them with a brief overview of this issue. Do you think this explanation helped them approach the activity and the screenings more critically?

☐ Yes

☐ No

7. Can cinema work as an instrument to teach school subjects in a more effective and attractive way?

☐ Yes

☐ No

8. Do you think that all teachers can use films as educational instruments and use them properly without any preliminary basic knowledge of *cinema* and *media education* and with no prior concept of the complexity implied by the word pair *cinema and history*?

☐ Yes

☐ No

Why / why not?

_____

_____

_____

9. Do you think that it would be useful for teachers using films as educational instruments to learn more about cinema beforehand?

☐ Yes

☐ No

10. Do you usually use films (and more generally media) within your ordinary teaching schedule?

☐ Yes

☐ No

10.1. If yes, what are the reasons for this choice and what is your own opinion concerning the didactical effectiveness and relevance of presenting school subjects through films?

_____
_____
_____

10.2. Before being involved in the proposed activity, have you ever come across the issue of *media education* and the complexity implied by the collocation of *cinema and history?*

☐ Yes

☐ No

10.3. Did the proposed activity present a new perspective on the issue of using cinema within the school schedule?

☐ Yes

☐ No

11. What do you think about the two selected films? Were they effective?

_____

_____

_____

12. How did you find the workshop held on Thursday 29th?

☐ Interesting and well-structured

☐ Improvable

☐ Ineffective

13. Did the activity fulfil your expectations?

☐ Yes

☐ No

Why / why not?

_____

_____

_____

14. Do you think the workshop stimulated students' interest in furthering their knowledge of the historical events the two films deal with?

☐ Yes

☐ No

15. Do you think the workshop stimulated students' interest in furthering their knowledge of cinema?

☐ Yes

☐ No

16. Do you think the students were able to understand that cinema has both an artistic function and a media function?

☐ Yes

☐ No

17. As far as you could note, did the students manage to develop a critical approach to media sources?

☐ Yes

☐ No

18. How did you find the idea of providing the students with a guided analysis of some key sequences and then making them work on selected film sections in small groups during the final phase of the workshop?

_____

_____

_____

19. What is your overall opinion on the proposed activity?

_____

_____

_____

20. Was this activity useful for you? How would it be included in your own teaching schedule?

_____

_____

_____

21. Do you think the students managed to learn something new?

_____

_____

_____

22. Since you are a foreign language teacher, how would you change the activity to turn it into a way to make students work on a foreign language while furthering the analysis of history and cinema?

_____

_____

_____

23. If the opportunity to take part in a similar schedule of educational cinema activities outside of school arose, would you enjoy being involved?

☐ Yes

☐ No

Why / why not?

_____

_____

_____

23.1. According to you, would it be more challenging both for students and teachers to take part in a cinema season involving other schools and specialised teaching staff rather than organising a workshop in class?

☐ Yes

☐ No

Why / why not?

_____

_____

_____

24. Would you enjoy repeating the experience?

☐ Yes

☐ No

24.1. What theme would you like to be the focus of the next workshop?

_____

_____

Research activity to support the master thesis project

Beyond the Wall: Cinema, History and Non-formal Learning

An Educational Cinema Season on Berlin as a Symbol of the Cold War

Master Candidate Emanuela Minasola

Films, history and non-formal learning:

a controlled experiment at *Istituto Tecnico per il Turismo*

"Giuseppe Mazzotti", Treviso

STUDENT INTERVIEW

1. Had you already been involved in workshops, seminars or any kind of activity dealing with cinema before taking part in the controlled experiment?

2. Before being involved in the activity, were you interested in cinema?

3. Before being involved in the activity, did you know anything about Berlin and about the historical issue of the Cold War?

4. Did your own historical and cinematographic knowledge influence your approach to the proposed activity?

5. Has your knowledge of cinema and your interest in it changed after taking part in the proposed activity?

6. What is your personal opinion concerning the project I am working on?

7. What part of the activity did you like the most?

8. Was the activity useful? Did you manage to learn something new regarding:
   - the historical background;
   - approaching basic cinematographic analysis;
   - approaching media critically (media education) ?

9. As I explained to you, I will translate my research into the planning of a cinema season providing educational laboratories and workshops. The thematic focus of the proposed cinema season will be "Berlin as a major symbol of the Cold War".

9.1. If you could take part in this cinema season, do you think you would you find it worth participating in?

9.2. Would you enjoy being involved in it both as students and as volunteers helping organising the event?

9.3. Does the idea of a cinema season providing labs and workshops, being managed by specialised staff and involving other schools stimulate your curiosity? Do you think it would be formative or are you afraid it could divert your attention from the educational objective to the recreational aspect of the event?

Sources

1. Bibliography

> ### CINEMA, HISTORY & EDUCATION

✓ Seán ALLAN and John SANDFORD, *DEFA: East German Cinema 1946-1992*, New York – Oxford, Berghahn, 1999;

✓ Tony BARTS, *Screening the past: film and the representation of history*, Westport, CT, etc., Praeger, 1998;

✓ Paolo BERTETTO, *Introduzione alla storia del cinema. Autori, film, correnti*, Torino, UTET Università, 2008;

✓ Fabio BERTINI and Antonio MISSIROLI, *La Germania divisa (1945-1990),* Firenze, Giunti Editore, 1994;

✓ David BORDWELL and Kristin THOMPSON, *Storia del cinema e dei film*, Milano, Il Castoro, 2005;

✓ Sergio BRANCATO, *Introduzione alla sociologia del cinema*, Roma, Luca Sossella, 2001;

✓ Gian Piero BRUNETTA, *Cinema storia resistenza: 1944-1985*, Milano, FrancoAngeli, 1987;

- Gian Piero BRUNETTA, *Storia del cinema mondiale: gli Stati Uniti*, Torino, G. Einaudi, 1999;

- Gian Piero BRUNETTA, *Storia del cinema mondiale: l'Europa*, Torino, G. Einaudi, 1999;

- Robert BURGOYNE, *Film nation : Hollywood looks at U.S. history,* Revised edition, Minneapolis, University of Minnesota Press, 2010;

- James Amos BURTON, *Film, history and cultural memory: cinematic representation of Vietnam-era America during the culture wars, 1987-1995*, University of Nottingham, 2007, http://etheses.nottingham.ac.uk/493/1/FINAL_SUBMISSION.pdf;

- Josè Marìa CAPARROS LERA, "El film de ficción como testimonio de la Historia" in *Historia y Vida, nº 58, extra: El cine Histórico,* Barcelona, 1990;

- Paolo CAPUZZO, *Fili della memoria in un incerto presente: Berlino dopo l'89*, «Storicamente», 5 (2009);

- Francesco CASETTI and Federico DI CHIO. *Analisi del film*, Milano, Strumenti Bompiani, 2009;

- Francesco CASETTI, *Teorie del cinema: 1945-1990,* 5. ed., Milano, Bompiani, 2000; Eng. transl. *Theories of Cinema: 1945-1990*, Austin, University of Texas Press, 1999;

- Joseph E. CHAMPOUX, *Animated films as a teaching resource*, Journal of management education (Newbury Park, Calif.) v25 n1: p. 79-100, Sage, Thousand Oaks, CA, 2001;

- Simone CINOTTO and Marco MARIANO (ed.), *Comunicare il passato: cinema, giornali e libri di testo nella narrazione storica,* Torino, L'Harmattan Italia, *2004;*

- ✓ Marco CIPOLLONI and Guido LEVI, *C'era una volta in America: cinema, maccartismo e guerra fredda,* Alessandria, Falsopiano, 2004;

- ✓ Pam COOK, *Screening the Past: Memory and Nostalgia in Cinema,* London - New York, Routledge, 2005;

- ✓ Antonio COSTA, *Saper vedere il cinema*, Milano, Gruppo Editoriale Fabbri, Bompiani, Sonzogno, ETAS, 1985;

- ✓ Michela COSTANTINO, *Educare al film. II Piano nazionale per la promozione della didattica del linguaggio cinematografico e audiovisivo nella scuola,* Milano, FrancoAngeli, 2005;

- ✓ Annette DORGELOH, Anke KUHRMANN and Doris LIEBERMANN (ed.), *Die Berliner Mauer in der Kunst: Bildende Kunst, Literatur und Film,* Berlin, Christoph Links Verlag GmbH, 2001;

- ✓ Bernard EISENSCHITZ, *Breve storia del cinema tedesco*, Torino, Lindau, 2001;

- ✓ David W. ELLWOOD and Gian Piero BRUNETTA, *Hollywood in Europa: industria, politica, pubblico del cinema, 1945-1960*, Firenze, La Casa Usher, 1991;

- ✓ Joshua FEINSTEIN, *The triumph of the ordinary: depictions of daily life in the east German cinema: 1949-1989*, Chapel Hill, The University of North Carolina Press, 2002;

- ✓ Marc FERRO, *Analyse de film anlyse de sociétés. Une source nouvelle pour l'histoire*, Paris, Hachette, 1975;

- ✓ Marc FERRO, *Cinéma et Histoire,* Paris, Denoël, 1976; Eng. transl. *Cinema and History*, Detroit, Wayne State University Press, 1988;

- ✓ Matteo GALLI (ed.), *Da Caligari a Good Bye Lenin! Storia e Cinema in Germania,* Firenze, Le Lettere, 2004;

- ✓ Marco GIUSTI and Enrico GHEZZI, *Billy Billie: tutti i film di Billy Wilder*, Montepulciano, Editori del Grifo, 1981;

- ✓ Jean-Luc GODARD, *Il cinema è cinema*, Milano, Garzanti, 1971;

- ✓ Gianfranco Miro GORI, *Insegna col cinema: guida al film storico*, Roma, Studium, 1993;

- ✓ Gianfranco Miro GORI (ed.), *La storia al cinema: ricostruzione del passato, interpretazione del presente*, Roma, Bulzoni, 1994;

- ✓ Michele GOTTARDI, *Oltre il giardino: riflessioni tra il cinema e la realtà,* Venezia, Cafoscarina, 2007;

- ✓ Marco GROSOLI, *I film su Berlino. La città e il muro nell'immaginario cinematografico occidentale*, «Storicamente», 5 (2009);

- ✓ William GUYNN, *Writing history in film*, New York, Routledge, 2006;

- ✓ Jűrgen HAASE, *Zwischen uns die Mauer. DEFA-Filme auf der Berlinale,* Berlin-Brandenburg, Berlin Edition in der be.bra Verlag GmbH, 2010;

- ✓ Hans-Herman HERTLE, *The Berlin Wall Story. Biography of a Monument,* Berlin, Christoph Links Verlag, 2012;

- ✓ Glenn HOPP, *Billy Wilder: il cinema dell'arguzia 1960-2002*, Koln, Taschen, 2003;

- ✓ Pasquale IACCIO, *Cinema e storia: percorsi immagini testimonianze* - 2. ed., Napoli, Liguori, 2000;

- ✓ Wolfgang JACOBSEN, Anton KAES and Hans Helmut PRINZLER; in Zusammenarbeit der Stiftung Deutsche Kinamethek Berlin, *Geschichte des deutschen Films*, Stuttgart, Weimar, Metzler, 1993;

- ✓ Wolfgang JACOBSEN, *50 Jahre Berlinale: Internationale Filmfestspiele Berlin* [1951 - 2000], Berlin, Nicolai, 2000;

- Tony JUDT, *Dopoguerra: com'è cambiata l'Europa dal 1945 a oggi*, Milano, Mondadori, 2007;

- Tony JUDT, *Postwar: a history of Europe Since 1945*, London, Vintage Books, 2010;

- Siegfried KRACAUER, *From Caligari To Hitler: A Psychological History Of The German Film*, Princeton, New Jersey, Princeton University Press, 1947;

- Michèle LAGNY, *De l'histoire du cinéma: méthode historique et histoire du cinéma*, Paris, Armand Colin, 1992;

- Marcia LANDY, *The historical film: history and memory in media*, New Brunswick, Rutgers University, 2001;

- Melvyn P. LEFFLER, *For the soul of mankind: the United States, the Soviet Union, and the Cold War*, New York, Hill and Wang, 2007;

- Jurij M. LOTMAN, *Semiotica del cinema*, Catania, Edizioni del Prisma, 1979;

- Geir LUNDESTAND, *The United States and Western Europe since 1945*, Oxford University Press, 08/2005;

- Charles S. MAIER, *Il crollo. La crisi del comunismo e la fine della Germania Est*, Bologna, Il Mulino, 1999;

- Fabio MASALA, *Cinema e insegnamento della storia,* Cagliari, Editrice Dattena, 1986;

- Boleslaw MATUSZEWSKI, *Une nouvelle source de l'Histoire: Création d'un Dépot de Cinématographie historique*, riproduced in *Cultures*, vol. II, n. 1, Génève, Les Presses de l'Unesco et la Baconnière, 1974;

- Giovanni MOCCHETTI, *Educare con il cinema*, Castel Bolognese, ITACA, 2009;

- ✓ Cristina MORELLO, Master Degree Thesis *Cinema e didattica in una realtà urbana: l'esempio di Mestre (2002-2009),* Università Ca' Foscari di Venezia, 2008/2009;

- ✓ Edgar MORIN, *Il cinema o l'uomo immaginario*, Milano, Feltrinelli, 1982;

- ✓ Giuliana MUSCIO, *Hollywood/Washington: l'industria cinematografica americana nella guerra fredda*, Padova, CLEUP, 1977;

- ✓ Giuliana MUSCIO, *Lista nera a Hollywood: la caccia alle streghe negli anni cinquanta*, Milano, Feltrinelli, 1979;

- ✓ Markus MŰNCH, *Drehort Berlin. Wo berühmte Filme entstanden,* Berlin-Brandenburg, Berlin Edition in der be.bra Verlag GmbH, 2007;

- ✓ Richard NEUPERT, *The End. Narration and Closure in the Cinema,* Wayne State University Press, Detroit, 1995;

- ✓ Peppino ORTOLEVA, "L'immagine televisiva e l'insegnamento della storia" in *La storia: fonti orali nella scuola* in Atti del convegno "L'insegnamento dell'antifascismo e della Resistenza: didattica e fonti orali" organizzato da Comune di Venezia, Assessorato agli affari istituzionali, Assessorato alla pubblica istruzione, Assessorato alla cultura In collaborazione con l'Istituto nazionale per la storia del movimento di liberazione e Istituti associati e con l'Università di Venezia, 12-15 febbraio 1981, Marsilio Editori, 1982. Venezia, Marsilio, 1982;

- ✓ Peppino ORTOLEVA, *Scene dal passato: cinema e storia*, Torino, Loescher, 1991;

- ✓ Krzysztof POMIAN, *Che cos'è la storia?*, Milano, Paravia Bruno Mondadori Editore, 2001;

- ✓ Krzysztof POMIAN, *Sur l'Histoire,* Paris, Editions Gallimard, 1999;

- ✓ Mauro PONZI, *Il cinema del muro. Una prospettiva sul cinema tedesco del dopoguerra*, Milano – Udine, Mimesis, 2010;

- Nicholas PRONAY, "Televisione in classe per insegnare la storia" in *Il nuovo spettatore*, 3, 1981;

- Valentina RE, *Ai margini del film. Incipit e titoli di testa*, Udine, Campanotto Editore, 2007;

- Georges SADOUL, *Storia generale del cinema. Le origini e i pionieri (1832-1909)*, Torino, Einaudi, 1965;

- Michele SAKKARA, Franco MORANI, *Il cinema al servizio della propaganda, della politica e della guerra*, Ciampino, F.lli Spada, 2005;

- Frances Stonor SAUNDERS, *La guerra fredda culturale: la CIA e il mondo delle lettere e delle arti*, Roma, Fazi, 2004;

- Christina SCHMIDT, *Al di là del muro: cinema e società nella Germania Est, 1945-1990,* Bologna, CLUEB, 2009;

- Christina SCHMIDT, *I film della DDR, 1946-1992*, «Storicamente», 5 (2009);

- Tony SCHWARTZ, *The responding Chord*, New York, Anchor, 1974;

- Tony SHAW, *Hollywood's Cold War*, Edinburgh, Edinburgh University Press, 2007;

- Robert SKLAR and Charles MUSSER*, Resisting images: essays on cinema and history*, Philadelphia, Temple University Press, 1990.

- Pierre SORLIN, *L'immagine e l'evento: l'uso storico delle fonti audiovisive,* Torino, Paravia Scriptorium, 1999;

- Pierre SORLIN, *La storia nei film: interpretazioni del passato*, Firenze, La Nuova Italia, 1984;

- Pierre SORLIN, *Sociologia del cinema*, Milano, Garzanti, 1979;

- Giovanni SPAGNOLETTI (ed.), *Schermi germanici: Ufa 1917-1933*, Venezia, Marsilio, 1993;

- ✓ Lawrence H. SUID, *"1945 and after"* in: *Film and propaganda in America : a documentary history*, New York, Greenwood Press, 1991;

- ✓ Frederick TAYLOR, *Il Muro di Berlino, 13 agosto 1961 – 9 novembre 1989*, Milano, Mondadori, 2009;

- ✓ Micaela VERONESI, *Le soglie del film. Inizio e fine nel cinema,* Torino, Kaplan, 2007;

- ✓ Jean-Michel VALANTIN, *Hollywood, il Pentagono e Washington: il cinema e la sicurezza nazionale dalla seconda guerra mondiale ai giorni nostri*, Roma, Fazi, 2005;

- ✓ Paul VIRILIO, *Guerra e cinema: logistica della percezione*, Torino, Lindau, 1996.

➢ **NON-FORMAL EDUCATION**

✓ David BECKETT and Paul J. HAGER, *Life, Work And Learning: Practice in Postmodernity*, London, Routledge, 2002;

✓ CEDEFOP, *European guidelines for validating non-formal and informal learning,* Luxembourg, Office for Official Publications of European Communities, 2009. http://www.cedefop.europa.eu/EN/Files/4054_en.pdf;

✓ CEDEFOP, *Glossary. Quality in education and training. European Centre for the Development of Vocational Training*, 2011.

✓ The Council of the European Union, *Council conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training (ET 2020),* Official Journal C 119 , 28/05/2009 P. 0002 – 0010.

http://eurex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2009:119:0002:01:EN:HTMLhttp://www.cedefop.europa.eu/en/publications/17663.aspx;

✓ Helen COLLEY, Phil HODKINSON, and Janise MALCOM, *Non-formal learning: mapping the conceptual terrain. A Consultation Report*, Leeds, University of Leeds Lifelong Learning Institute, 2002.

http://youth-partnership-eu.coe.int/export/sites/default/youth-partnership/TALE-Documentation/Documents/Phase_3/ELU_5/Tale_ELU5_NFL_Mapping_the_conceptual_terrain.pdf;

✓ Education and Culture DG, *Education and Training 2010 Work Programme – challenges and results*, Brussels, February 2008. http://eacea.ec.europa.eu/llp/projects/events/february_2008/documents/2010.pdf;

✓ European Commission, *Communication from the Commission: Making a European Area of Lifelong Learning a Reality,* Brussels, 2001.

http://eur-lex.europa.eu/LexUriServ/LexUrCommunication on Lifelong LearningiServ.do?uri=COM:2001:0678:FIN:EN:PDF;

✓ Michael ERAUT, "Non-formal learning, implicit learning and tacit knowledge" in Frank COFFIELD, *The Necessity of Informal Learning*, Bristol, Policy Press, 2000;

✓ Malcolm KNOWLES, *Informal Adult Education: A Guide for Administrators, Leaders, and Teachers,* New York, Association Press Knowles, 1950;

✓ Sylvia SCRIBNER and Michael COLE, *Cognitive Consequences of Formal and Informal Education* in *Science,* 182, 1973;

✓ Elliot STERN and Elisabeth SOMMERLAD, *Workplace Learning, Culture and Performance*, London, Institute of Personnel and Development, 1999.

✓ UNESCO, International Standard Classification of Education, November 1997;

✓ Youth Unit of the Directorate "Youth, Civil Society, Communication" in the Directorate General "Education and Culture" of the European Commission and the Youth Department of the Directorate "Youth and Sport" in the Directorate General "Education, Culture and Heritage, Youth and Sport" of the Council of Europe, working paper *Pathways towards validation and recognition of education, training & learning in the youth field,* Strasbourg and Brussels, February 2004.

http://youth-partnership-eu.coe.int/youth-partnership/documents/EKCYP/Youth_Policy/docs/Education_Training_Learning/Policy/Pathways_towards_validati.pdf;

http://www.unesco.org/education/information/nfsunesco/doc/isced_1997.htm.

➢ PROJECT MANAGEMENT

✓ Bruce ANDY, *Project management,* Bologna, Calderini, 2001;

✓ Lucio ARGANO, *La gestione dei progetti di spettacolo: elementi di project management culturale,* Milano, FrancoAngeli, 2002;

✓ Lucio ARGANO (ed.), *Gli Eventi culturali: ideazione, progettazione, marketing, comunicazione,* Milano, FrancoAngeli, 2005;

✓ Enzo BAGLIERI (ed.), *Organizzare e gestire progetti: competenze per il project management,* Milano, ETAS, 1999;

✓ Massimo BALDINI, Angela MIOLA, P. Antonio NERI, *Lavorare per progetti. Project management e processi progettuali*, Milano, FrancoAngeli, 1998;

✓ Alberto BARBIERO, *L'organizzazione di iniziative e manifestazioni culturali dell'ente locale*, FORMEL (kindly lent by *Servizio Cultura – Comune di Treviso*);

✓ Kevin BRENNAN, *A Guide to the Business Analysis Body of Knowledge (BABOK Guide),* International Institute of Business Analysis, Toronto, Ontario, Canada, 2009;

✓ Bob DE WITT and Ron MEYER, *Strategy: process, content, context. An international perspective*, London, Thomson, 2004, pp. 360-378;

✓ Bruno S. FREY and Margit OSTERLOH, *Successful Management by Motivation*, Heidelberg, Springer, 2002;

✓ Alessandro FURIESI, *Creare un ufficio manifestazioni ed eventi*, FORMEL (kindly lent by *Servizio Cultura – Comune di Treviso*);

- ✓ Clifford F. GRAY, Erik W. LARSON, *Project management: the managerial process*, Boston [etc.], Irwin, McGraw-Hill, 2000;

- ✓ Roberto GRANDINETTI e Andrea MORETTI, *Evoluzione manageriale delle organizzazioni artistico-culturali. La creazione del valore tra conoscenze globali e locali*, Milano, FrancoAngeli, 2004, pp.193-236;

- ✓ Marion E. HAYNES, *Project management: dall'idea all'attuazione: una guida pratica per il successo*, Milano, FrancoAngeli, c 1992;

- ✓ Gregory N. MANKIW, *L'essenziale di economia*, Bologna, Zanichelli, 2007;

- ✓ Deasùn O' CONCHUIR*, Overview of the PMBOK Guide: short cuts for PMP Certification*, Heidelberg, Springer, 2010;

- ✓ Alan D. ORR, *Advanced project management: a complete guide to the key processes, models and techniques*, London, Kogan Page, 2004;

- ✓ Giovanni PASCONE, *Gli spettacoli, i concerti e gli eventi organizzati dagli EE. LL.: guida agli adempimenti ENPALS – SIAE* (kindly lent by *Servizio Cultura – Comune di Treviso*);

- ✓ Paul PETER, James H. DONNELLY Junior, Carlo A. PRATESI, *Marketing*, Milano, McGraw-Hill, 2009;

- ✓ Project Management Institute, *PMBOK Guide*, Project Management Institute, 2010;

- ✓ Maurizio RISPOLI, *Sviluppo dell'impresa e analisi strategica*, Bologna, Il Mulino, 2002, pp. 43-54 and 133-155.

2. Websites

- ✓ www.alcuni.it (last accessed January 2013)

- ✓ www.alpeadriacinema.it (last accessed December 2012)

- ✓ www.apollodoro.it (last accessed November 2012)

- ✓ www.arci.it (last accessed January 2013)

- ✓ www.arcitv.it (last accessed January 2013)

- ✓ www.avimediateche.it (last accessed January 2013)

- ✓ www.berlinale.de (last accessed December 2012)

- ✓ www.berliner-mauer-gedenkstaette.de (last accessed January 2013)

- ✓ www.bibliotecasalaborsa.it (last accessed December 2012)

- ✓ www.bizfinance.about.com (last accessed December 2012)

- ✓ www.bolognafiere.it (last accessed December 2012)

- ✓ www.brighthubpm.com (last accessed December 2012)

- ✓ www.businessdictionary.com (last accessed December 2012)

- ✓ www.businessperform.com (last accessed December 2012)

- ✓ www.candiani.comune.venezia.it (last accessed December 2012)

- ✓ www.cineforumrovereto.it (last accessed January 2013)

- ✓ www.cinema.beniculturali.it (last accessed January 2013)

- ✓ www.cinemaedera.it (last accessed January 2013)

- ✓ www.cinit.it (last accessed January 2013)

- ✓   www.cnx.org (last accessed October 2012)

- ✓   www.comune.treviso.it (last accessed January 2013)

- ✓   www.crgp.stanford.edu (last accessed December 2012)

- ✓   www.criterion.com (last accessed November 2012)

- ✓   www.defa.de (last accessed January 2013)

- ✓   www.deutsche-kinemathek.de (last accessed January 2013)

- ✓   www.dictionary.babylon.com (last accessed January 2013)

- ✓   www.dirittodautore.it (last accessed January 2013)

- ✓   www.ec.europa.eu (last accessed October 2012)

- ✓   www.emanuelabernascone.com (last accessed December 2012)

- ✓   www.eurodesk.it (last accessed October 2012)

- ✓   www.expertprogrammanagement.com (last accessed December 2012)

- ✓   www.fbsr.it (last accessed January 2013)

- ✓   www.fondazionecassamarca.it (last accessed January 2013)

- ✓   www.german-films.de (last accessed September 2012)

- ✓   www.goethe.de (last accessed January 2013)

- ✓   www.graph.com (last accessed December 2012)

- ✓   www.gullivertv.org (last accessed January 2013)

- ✓   www.historyplace.com (last accessed September 2012)

- ✓   www.hkw.de (last accessed January 2013)

- ✓   www.ibm.com (last accessed December 2012)

- ✓   www.infed.org (last accessed October 2012)

- ✓ www.interacting.info (last accessed October 2012)

- ✓ www.isig.fbk.eu (last accessed October 2012)

- ✓ www.knowledgejump.com (last accessed October 2012)

- ✓ www.labiennalechannel.org (last accessed December 2012)

- ✓ www.librerielovat.com (last accessed January 2013)

- ✓ www.lucioargano.it (last accessed January 2013)

- ✓ www.mambo-bologna.org (last accessed December 2012)

- ✓ www.mart.trento.it (last accessed December 2012)

- ✓ www.method123.com (last accessed December 2012)

- ✓ www.normattiva.it (last accessed January 2013)

- ✓ www.oed.com (last accessed October 2012)

- ✓ www.orientamento.it (last accessed October 2012)

- ✓ www.panecinema.it (last accessed January 2013)

- ✓ www.parlamento.it (last accessed January 2013)

- ✓ www.planetware.com (last accessed December 2012)

- ✓ www.pmi.it (last accessed December 2012)

- ✓ www.pmi.org (last accessed December 2012)

- ✓ www.projectmanagement-training.net (last accessed December 2012)

- ✓ www.projectoffice.co.za (last accessed December 2012)

- ✓ www.projectsmart.com (last accessed December 2012)

- ✓ www.radaris.de (last accessed October 2012)

- ✓ www.retecivica.trieste.it (last accessed January 2013)

- ✓ www.rilaxati.it (last accessed November 2012)

- ✓ www.settimobinario.it (last accessed January 2013)

- ✓ www.siae.it (last accessed January 2103)

- ✓ www.stensen.org (last accessed January 2013)

- ✓ www.stickboydaily.com (last accessed November 2012)

- ✓ www.thefreedictionary.com (last accessed November 2012)

- ✓ www.trentocultura.it (last accessed January 2013)

- ✓ www.ucca.it (last accessed January 2013)

- ✓ www.uea.ac.uk (last accessed January 2013)

- ✓ www.usgovinfo.about.com (last accessed January 2013)

- ✓ www.viaggio-in-germania.de (last accessed September 2012)

- ✓ www.vittoriofilmfestival.com (last accessed December 2012)

- ✓ www.wikipedia.com (last accessed January 2013)

- ✓ www.wordreference.com (last accessed January 2013)

- ✓ www.youth-partnership-eu.coe.int (last accessed October 2012)

- ✓ www.youthpass.eu (last accessed October 2012)

- ✓ www.youtube.com (last accessed January 2013)

- ✓ www2.unimc.it (last accessed December 2012)

3. Movies

- ✓ *12 Angry Men* (Sidney Lumet, 1957)

- ✓ *A Foreign Affair* (Billy Wilder, 1948)

- ✓ *Abschied von Gestern* (*Yesterday Girl,* Alexander Kluge, 1966)

- ✓ *Berlin – Ecke Schőnhauser* (Gerard Klein, 1957)

- ✓ *Berlin Alexanderplatz* (Alfred Döblin, 1929)

- ✓ *Berlin Express* (Jacques Tourneur, 1948)

- ✓ *Berlin unter den Alliierten 1945-49* (Irmgard von zur Műhlen, 1989)

- ✓ *Berlin: die Sinfonie einer Großstadt (Berlin: Symphony of a Great City,* Walther Ruttmann, 1927)

- ✓ *Birth of A Nation* (David Griffith, 1915)

- ✓ *Christiane F. Wir Kinder vom Bahnhof Zoo* (Ulrich Edel, 1981)

- ✓ *Coming Out* (Heiner Carow, 1989)

- ✓ *Das Kaninchen bin ich* (Kurt Maetzing, 1965)

- ✓ *Das Leben der Anderen* (*The Lives of Others,* Florian Henckel von Donnersmarck, 2006)

- ✓ *Das Versprechen* (The Promise, Margarethe von Trotta, 1994)

- ✓ *Der Dritte* (*Her Third,* Egon Gűnther, 1972)

- ✓ *Der Gasmann* (Carl Frőlich, 1941)

- ✓ *Der geteilte Himmel* (*Divided Heaven,* Konrad Wolf, 1964)

- *Der Himmel über Berlin* (*Wings of Desire*, Wim Wenders, 1987)

- *Der Tunnel* (Roland Suso Richter, 2001)

- *Deutschland im Herbst* (*Germany in Autumn,* Alf Brustellin, Hans Peter Cloos, Rainer Werner Fassbinder, Alexander Kluge, Beate Mainka-Jellinghaus, Maximiliane Mainka, Edgar Reitz, Katja Rupé, Volker Schlöndorff, Peter Schubert, Bernhard Sinkel, 1978)

- *Die Architekten* (Peter Kahane, 1990)

- *Die bleierne Zeit* (*Marianne and Juliane,* Margarethe Von Trotta, 1981)

- *Die dritte Generation* (*The Third Generation,* Rainer Werner Fassbinder, 1979)

- *Die Flucht* (Roland Gräf, 1977)

- *Die Legende von Paul und Paula* (Heiner Carow, 1973)

- *Die Maurer* (Jurgen Böttcher, 1990)

- *Die Mörder sind unter uns (The Murderers Are Among Us*, Wolfgang Staudte, 1946)

- *Die Stille nach dem Schuss* (Völker Schlöndorff, 2000)

- *Die verlorene Ehre der Katharina Blum* (*The Lost Honour of Katharina Blum,* Margarethe Von Trotta, Völker Schlöndorff, 1975)

- *Ehe im Schatten* (*Marriage in the Shadow,* Kurt Maetzig, 1947)

- *Ernst Thälmann – Sohn seiner Klasse* (Kurt Maetzig, 1954)

- *Germania Anno Zero* (*Germany Year Zero*, Roberto Rossellini, 1948)

- *Good Bye, Lenin!* (Wolfgang Becker, 2003)

- *Herr Lehmann* (Leander Haußmann, 2003)

- *Himmel ohne Sterne* (Helmut Käutner, 1955)

- *Hitler, ein Film aus Deutschland* (Hans-Jűrgen Syberberg, 1977)

- *Ich war neunzehn* (Konrad Wolf, 1968)

- *In weiter Ferne, so nah! (Faraway, So Close!,* Wim Wenders, 1993)

- *Intolerance* (David Griffith, 1917)

- *L'arrivée d'un train à la Gare de La Ciotat* (Auguste and Luois Lumière, 1895)

- *La Dolce Vita* (Federico Fellini, 1960)

- *La sortie de l'Usine Lumière a Lyon* (Auguste and Luois Lumière, 1895)

- *Lola Rennt* (*Run Lola Run*, Tom Tykwer, 1998)

- *Olympia* (Leni Riefenstahl, 1938)

- *One, Two, Three* (Billy Wilder, 1961)

- *Paisà* (Roberto Rossellini, 1946)

- *Roma Città Aperta* (*Rome Open City*, Roberto Rossellini, 1945)

- *Schritt für Schritt* (Jànos Veiczi, 1960)

- *Solo Sunny* (Konrad Wolf, 1980)

- *Sonnenallee* (*Sun Alley*, Leander Hauβman, 1999)

- *Spur der Steine* (*Traces of Stone,* Frank Beyer, 1966)

- *The Road To The Wall* (Robert Saudek, 1962)

- *The Spy who came in from The Cold* (Martin Ritt, 1965)

- *The Wall* (Walter de Hoog, 1962)

- *Torn Curtain* (Alfred Hitchcock, 1966)

- *Totò e Peppino divisi a Berlino* (Giorgio Bianchi, 1962)

- ✓ *Trilogia della Guerra* (*War Trilogy,* Roberto Rossellini, 1946-48)