FULL REPORT · EUROPEAN PROJECT (2025–2026)

Innovative AI Education for the Audiovisual Industry

Overall assessment of the Franco-Polish model: hybrid pedagogy, Cinébus residencies, the Kraków Workshops and eco-production

80	160 h	40 works	4 leaders
Learners trained (France & Poland)	Of intensive practice aboard the Cinébus	Produced in Cabestany and Zielona Góra	Invited to the 21st FSO Workshops in Kraków

1. Project identity and general framework

Official title	Innovative AI Education for the Audiovisual Industry (AV) — Éducation innovante à l'IA pour le secteur audiovisuel
Project number	2025-1-PL01-KA210-VET-000356609
Implementation period	1 November 2025 – 31 December 2026
Funding	Transnational programme funded by the European Union
Project leaders	Film Spring Open Foundation (Poland) in cooperation with Film Spring Open France (Cabestany)
Audience and accessibility	80 learners (France & Poland), free of charge and bilingual: recent graduates, technicians, screenwriters, editors, animators, VR/AR and VFX specialists, programmers and people retraining

Context and shared vision

Artificial intelligence is transforming the entire audiovisual production chain: writing, pre-production, image, sound, editing, visual effects and distribution. Given the speed of these changes, learning a specific piece of software — which may evolve within a few months — is no longer enough; professional training must now develop autonomous learning, a critical mind towards new technologies and their creative use.

The programme rests on the long-standing collaboration between two complementary organisations:

- **The Film Spring Open Foundation (Poland):** created by the cinematographer Professor Sławomir Idziak (more than 70 international films, including *Three Colours: Blue*, *Gattaca*, *Black Hawk Down* and *Harry Potter and the Order of the Phoenix*), it has been developing for over 20 years a pedagogy based on practice, interdisciplinarity and new technologies. To date it counts 63 online courses, 51 Cinébus workshops and its annual International Workshops.
- **Film Spring Open France:** an independent association founded in 2013 in Cabestany by Dr Florent Pallares, specialising in audiovisual education, artistic residencies, interactive storytelling forms, new technologies and eco-responsible production (notably through the FRAME initiative).

Both partners share a founding conviction: the future of audiovisual creation depends on artists and software developers meeting, and is inseparable from a responsible environmental approach.

2. Pedagogical architecture: a progressive three-stage pathway

The programme was built around a hybrid "funnel" architecture, designed so that each stage concretely prepares the next.

STAGE	FORMAT AND HOURS	PERIOD (2026)	PLACE / MODE
1. Online training & mentoring	48 h (8 sessions of 6 h) + individual consultations	PL: 28 March – 26 April FR: 12 April – 14 June	Remote (French & Polish)
2. Cinébus hands-on residencies	10 intensive days per country (80 h per country, 160 h in total)	PL: 29 May – 7 June FR: 14 – 23 August	Zielona Góra (Poland) Cabestany (France)
3. FSO International Workshops	10 days of immersion (4 selected leaders)	13 – 22 October	21st Film Spring Open Workshops, Kraków (Poland)

Stage 1: Online training and expert consultations (spring 2026)

Each online course comprised 48 hours of training (eight six-hour sessions) combining theory, practical exercises, writing a draft screenplay, project documentation and previsualisation.

- **Polish strand (28 March – 26 April 2026):** led by Jacek Nagłowski (philosopher, producer, director and researcher nominated for the Polityka Passport Awards), the course took an "innovation sandbox" approach that adjusts in real time to technological change. It addressed ethics, copyright, environmental impact and the creation of custom workflows with state-of-the-art generative tools: MidJourney and Krea (image), RunwayML, Kling and Veo (video), Udio, Suno and ElevenLabs (sound and music).
- **French strand (12 April – 14 June 2026):** supervised by Dr Florent Pallares (doctor in film studies, eco-production specialist and head of FRAME) and Thomas Vivien (technical director and AI specialist), the programme covered the whole production chain — assisted writing, storyboarding, previsualisation, sound design, editing, post-production and workflow optimisation — from an eco-production angle.
- **Individual consultations:** learners benefited from tailored mentoring with renowned creators and specialists, including Agnieszka Smoczyńska (director), Bartosz Nalazek (cinematographer), Sławomir Idziak and Tomasz Bagiński (Oscar nominees), Konrad Ziaja (VR specialist), Maciej Kozłowski (editor), as well as François Grandjacques and Jean Mach (French AI specialists). These sessions helped remove creative and technical obstacles before production began.

Stage 2: Hands-on immersion aboard the Cinébus (summer 2026)

After the remote preparation phase, participants boarded the Cinébus for ten intensive days (8 hours a day, i.e. 80 hours per country and 160 hours in total). A mobile laboratory equipped with professional audiovisual equipment, AI tools and photovoltaic panels, the Cinébus reverses the classic educational model: it brings

training to territories far from major urban centres, thereby reducing geographical and economic barriers as well as travel.

Polish session — Zielona Góra (29 May – 7 June 2026)

Set up on Bohaterów Westerplatte Square, the workshop brought together 18 to 20 participants under the direction of Tomasz Bagiński (BAFTA winner, Oscar nominee, director of *The Cathedral* and *The Art of Falling*, creative producer of *The Witcher*). Three principles guided the creation of original short films:

- **Originality and creativity:** aiming for originality rather than imitation, using AI as a tool for creative expansion and not as a replacement.
- **Dialogue with the public domain:** having AI engage with works in the public domain, following the motto “culture must be plastic and wild”.
- **Technological hybridisation:** combining cameras, drawing, editing and AI. The films produced were screened on the big screen in partnership with the Newa Cinema.

French session — Cabestany (14 – 23 August 2026)

Hosted at the Espace Jeunesse Guy Moquet (Cabestany, Pyrénées-Orientales), the residency brought together 20 participants under the pedagogical and technical direction of Florent Pallares and Thomas Vivien, with the support of François Grandjacques and Jean Mach. The curriculum covered the whole production chain:

- **Pre-production:** finalising storyboards and designing virtual sets with AI.
- **Hybrid production:** shooting real actors integrated into digitally generated environments and characters.
- **Post-production:** editing, sound design and music composition assisted by algorithms.
- **Finalisation:** aesthetic harmonisation and production of an educational making-of documentary.

Outcome of the artistic production in Cabestany: 21 audiovisual works were completed — 20 individual projects (each accompanied by an educational capsule detailing tools and methods) and 1 collective making-of documentary. The films were successfully screened at the André Abet Cinema, with a public presentation scheduled for 30 October 2026 at the Cabestany Cultural Centre. They reflect a strong territorial, societal and experimental anchoring:

- **Societal issues and inclusion:** the representation of women in the western; social mobility, emancipation and migration journeys, notably thanks to the partnership with the Perpignan association Welcome 66 (founded in 2018), which enabled two exiled directors from the DRC and from Guinea/Senegal to take part; cultural accessibility for visually impaired people in partnership with La Vue au bout des doigts; exploring “Trash” cinema as a critical and artistic lever.
- **Heritage, history and philosophy:** digital revitalisation of the 12th-century tympanum by the Master of Cabestany; historical reconstructions; philosophical reflections on temporality (past, present, future) and armed conflicts; the link between traditional writing (ink) and cinematic writing.
- **Environment and nature:** the human–nature relationship and ecological issues; a documentary devoted to the nesting of the loggerhead sea turtle (Caretta) in collaboration with the Emergence association (coordinator of the French Mediterranean Sea Turtle Network under delegation from the OFB and the MNHN).
- **Movement arts and experimentation:** creations around dance, martial arts and experimental animations exploring different visual textures.

Stage 3: Advanced training at the 21st Film Spring Open Workshops in Kraków (13 – 22 October 2026)

To extend the momentum, four leaders selected at the end of the Zielona Góra and Cabestany residencies were invited, with registration fees covered, to the 21st Film Spring Open International Workshops in Kraków. This event brings together every year about 350 creators and 53 partner companies providing cutting-edge technology, and for over twenty years it has welcomed mentors such as Natalie Portman, Juliette Binoche, Neil Corbould, Allan Starski, Ewa Puszczyńska, Tomasz Bagiński, Agnieszka Smoczyńska, Wojciech Staroń, Marcin Koszałka, Mariusz Wilczyński and Jagoda Szelc.

The laureates joined two creative groups: the Generative Forms Research Group (led by Jacek Nagłowski) and the Interactive Forms of Audiovisual Storytelling Group (led by Florent Pallares). There they were able to continue their experiments with AI and interactive formats while building a lasting international professional network.

3. Eco-production and “Green AI” as a structuring framework

The ecological dimension was an operational pillar of the project, backed by the expertise of FRAME (Research Federation for Audiovisual, Media and Ecology), founded in 2018 during the first Ecological Film Residency in Cabestany under the direction of Florent Pallares. FRAME notably develops AI-based tools — a carbon footprint calculator, writing assistance, planning of shoots and festivals, sustainable web design.

The concrete measures implemented demonstrated the possible synergy between intensive use of AI and environmental sobriety:

- **Digital sobriety from the writing stage:** rigorous planning (completed screenplays and detailed storyboards) reduced superfluous content generation and computing consumption, complemented by the use of servers located in Europe to limit the digital carbon footprint.
- **Solar infrastructure and zero-transport logistics:** besides the Cinébus’s photovoltaic installation, the Cabestany residency took place in a solar-powered building (Espace Jeunesse Guy Moquet) and within a shooting perimeter strictly limited to 100 metres (André Abet Cinema, Guillem Park, Romanesque Sculpture Centre), eliminating all motorised travel.
- **Material reduction:** the use of lightweight equipment (compact cameras, smartphones, connected glasses) and of generative AI for sets and costumes drastically reduced material needs and the costs associated with physical sets.
- **Responsible catering:** in Cabestany, meals were 100% plant-based and sourced from local short supply chains (Circuits courts 66, Le Domaine Los Penedès, La Boutik).
- **Measurement and full offsetting:** the event’s residual carbon footprint was measured with the FRAME CO2 AI calculator, then fully offset financially with the GoodPlanet Foundation.

4. Strategic assessment and lessons for adult education in Europe

Beyond the operational skills acquired by the learners (custom AI workflows, collaborative project management, eco-production practices and professional documentation), the project draws four major lessons:

- **Validation of the hybrid funnel model:** online preparation and individual consultations remove downtime during in-person sessions, allowing all the energy of the residencies to go into making.
- **Effectiveness of “sandbox” pedagogy:** faced with constantly changing tools, this approach guarantees real-time updating while preserving critical thinking and artistic standards.
- **Capitalisation and transmission:** producing collective making-ofs and educational capsules turns each student work into an open and lasting resource for the whole sector.
- **A replicable proof of concept:** thanks to its modular structure and the Cinébus’s mobility, the programme proves that technological innovation, ecological rigour and social inclusion can be combined in a model adaptable to other regions of Europe.

> **Strategic summary**
> The Franco-Polish Cinébus adventure confirms that AI-oriented audiovisual training can be at once artistically demanding, ecologically exemplary and fully inclusive. Backed by a clear ethical framework and open capitalisation tools, this scheme now stands as an operational reference for the future of professional training in Europe.

5. Resources and legal notice

Making-of video : https://www.youtube.com/watch?v=lIS8HU-iahU

Film Spring Open France : https://fsofrance.org/ia-ecologie/

Film Spring Open Foundation (Poland) : https://filmspringopen.eu/edukacja-ai/

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