

INTERREG ITALY-CROATIA PROJECT REEL

D.3.1.1 n. 1 cross-border youth camp to provide audiovisual education in Dubrovnik

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1. Summary

This report refers to the implementation of Activity 3.1 – Cross-border training activities for youth and aspiring professionals in the audiovisual sector, carried out within Work Package 3 of the REEL project (“A Cinematic Journey through Italy and Croatia”), funded by the Interreg Italy–Croatia Programme 2021–2027.

The activity took the form of a cross-border Youth Camp, held in Dubrovnik, Croatia, from 13 to 19 October 2025, in parallel with the Dubrovnik Film Festival. The camp brought together 12 young participants from Italy and Croatia, selected through an open call, to take part in an intensive, hands-on learning experience in the audiovisual field.

Over the course of seven days, participants worked side by side with professional filmmakers, exploring the full process of film creation—from developing an idea and writing a concept, to filming and post-production. Through a dynamic combination of workshops, practical exercises, and teamwork, they gained valuable technical skills while also experiencing the challenges and rewards of working in an international creative environment.

A key highlight of the activity was the collective production of a short film, created entirely by the participants and presented to the public during the Dubrovnik Film Festival. This final screening represented not only the outcome of their work, but also a meaningful opportunity to engage with a wider audience and experience the real context of the audiovisual industry.

Beyond technical learning, the Youth Camp fostered intercultural exchange, collaboration, and the creation of new professional connections, contributing to the development of a cross-border network of young creatives. By combining education, creativity, and international cooperation, the activity successfully supported the REEL project’s objective of strengthening the link between the audiovisual sector and sustainable tourism in the Programme area.



2. Agenda

Youth camp | Dubrovnik | 14th to 19th October 2025

Programme

Monday, 13/10/2025	
Morning and afternoon	Arrival of participants and check-in
19:00 - 21:00	Dinner at the hotel https://maps.app.goo.gl/7bvyiBQwZ2a9mL949

Tuesday, 14/10/2025	
07:00 – 10:00	Breakfast
10:00 – 13:00	Introduction to short film – screenings and analysis • Getting acquainted • Introduction to the principles of short film • Basics of dramaturgy, film screenings, dramaturgical and directorial analysis, • Participants' first ideas Location: Hotel Park
14:15 – 15:30	Lunch time at Restaurant 44 in Old Town https://maps.app.goo.gl/J8djQZiGbAjTwyrX7
15:30 – 18:30	Creative walk in Old Town A walk in search of ideas, inspiration, locations, and characters
19:00 - 21:00	Dinner at the Hotel Park https://maps.app.goo.gl/7bvyiBQwZ2a9mL949

Wednesday, 15/10/2025	
07:00 – 10:00	Breakfast
10:00 – 13:00	Development and elaboration of ideas, creation of scenes • Individual development of ideas by participants,



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	- Joint refinement and reflection on each idea - Choosing the winning idea - Joint work on the scene sequence Location: Hotel Park
14:15 – 15:00	Lunch time at Restaurant 44 in Old Town https://maps.app.goo.gl/J8djQZiGbAjTwyrX7
15:00 – 18:00	Creating a photobook Going to locations, framing, creating a photo board Location: Upon agreement
19:00 – 21:00	Dinner at the Hotel Park https://maps.app.goo.gl/7bvyiBQwZ2a9mL949

Thursday, 16/10/2025

07:00 – 10:00	Breakfast
10:00 – 13:00	Video and audio equipment operation and testing Training in operating a camera, lenses, tripod, sound recorder, microphone, headphones, film clapper, basic lighting Location: Hotel Park
14:15 – 15:00	Lunch time at Restaurant 44 in Old Town https://maps.app.goo.gl/J8djQZiGbAjTwyrX7
15:00 – 18:00	Filming Part 1 Location: Upon agreement
19:30 – 21:00	DUFF 2025 Festival Opening Catering Location: Cinema Sloboda

Friday, 17/10/2025

07:00 – 10:00	Breakfast
10:00 – 13:00	Filming Part 2 Location: Upon agreement



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14:15 – 15:00	Lunch time at Restaurant 44 in Old Town https://maps.app.goo.gl/J8djQZiGbAjTwyrX7
15:00 – 18:00	Editing, analysis, further development of the idea Editing of the material recorded so far, corrections and finishing, designing new material Location: Upon agreement
19:30 – 21:00	Dinner at the Hotel Park https://maps.app.goo.gl/7bvyiBQwZ2a9mL949

Saturday, 18/10/2025

07:00 – 09:00	Breakfast
09:00 – 13:00	Filming Part 3 and picture and sound editing Delivery of materials, in parallel, another part of the team installs Location: Hotel Park
13:30 – 14:30	Lunch time at Restaurant 44 in Old Town https://maps.app.goo.gl/J8djQZiGbAjTwyrX7
14:30 – 17:30	Finalization of image and sound editing, colour correction Image and sound locking, film colour, finalization Location: Hotel Park
18:00 – 20:00	DUFF 2025 Competition screenings 8&9 / screening featuring a film by workshop participants Location: Cinema Sloboda
20:00 – 22:00	Movie pub quiz Catering Location: Hard Rock Caffè https://maps.app.goo.gl/ViAzbtYbYbZMR1b8

Sunday, 19/10/2025



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07:00 – 09:00	Breakfast
10:00 – 12:00	DUFF 2025 • Festival Awards • Screening of film or workshop off-camera footage Location: Cinema Sloboda
Late morning or afternoon	Departures upon individual schedule



3. Participants

The selection of participants for the cross-border Youth Camp was conducted through a structured and transparent open call procedure, developed and implemented by Public Institution Dubrovnik Cinemas (KD) in line with the REEL project objectives and Interreg principles of equal opportunities and non-discrimination.

The preparation of the Call for Participants was carried out in March 2025, followed by a refinement phase in April 2025, resulting in a comprehensive application package including the call document, application form, self-certification of English language proficiency, and a detailed evaluation grid. The call was officially published on 17 April 2025 and widely disseminated through a targeted promotion campaign involving local and regional media, universities, schools, film clubs, and NGOs, with the aim of reaching young people interested in the audiovisual sector across the eligible territories.

Despite the initial outreach efforts, the number of applications received by the original deadline (31 May 2025) was below expectations. In response, and following a decision taken at the Steering Committee meeting in Pula, the partnership introduced several adjustments to increase participation and ensure a competitive selection process. These included:

- extending the application deadline to 20 June 2025,
- broadening the eligibility criteria to include the entire territories of Italy and Croatia, rather than only the Programme area,
- increasing the maximum age limit for participants to 30 years.

These measures proved effective, leading to a significant increase in the number of applications and allowing the Evaluation Commission to proceed with a qualitative assessment based on the predefined scoring system.

The evaluation process was carried out by an Evaluation Commission, assessing candidates on the basis of merit and motivation, including criteria such as motivation and attitude, soft skills, educational background, English language proficiency, and relevant experience in the audiovisual field. The process ensured transparency, fairness, and equal treatment of all applicants.



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Following the evaluation, a final ranking list was established and officially published on 14 July 2025. The top 12 candidates were selected, ensuring a balanced composition between the two countries, in line with the call requirements (6 participants from Italy and 6 from Croatia).

The selected participants were young individuals aged between 18 and 30, with diverse academic and professional backgrounds related to film, media, audiovisual production, and digital arts. The group included students, emerging professionals, and participants with prior experience in non-formal education, workshops, and creative projects.

In line with the horizontal principles of the Interreg Programme, particular attention was given to gender balance and equal opportunities. The final group consisted of 8 women and 4 men, demonstrating a positive contribution towards gender equality. Furthermore, considering that both facilitators involved in the implementation of the youth camp were male, the overall composition of participants and staff resulted in an even more balanced gender representation within the learning environment.

The final cohort demonstrated a strong motivation to develop their technical and creative skills, particularly in relation to digitalisation in the audiovisual sector, as well as a clear interest in cross-border collaboration and intercultural exchange. Their profiles reflected a balanced mix of competencies, perspectives, and experiences, contributing to the creation of a dynamic and interdisciplinary learning environment.

The selected participants were:

1. Angela Daloiso
2. Dominik Dolenc
3. Alice Palumbo
4. Nicole Turi
5. Shane Joseph McKeivitt
6. Claudio Giaconella
7. Asita Singh
8. Roberto Traniotti
9. Anna Dell'Aquila
10. Petra Oršulić



11. Simona Lops

12. Ivan Katavić

Participation in the Youth Camp was fully funded by the REEL project, covering travel, accommodation, meals, and all costs related to the implementation of the programme. As a result, participation was completely free of charge for all selected participants, ensuring equal access and removing potential financial barriers.

4. Event Report

The cross-border Youth Camp was implemented within Work Package 3 – Cross-border training to enhance the audiovisual sector development, and specifically under Activity 3.1, aimed at strengthening the capacities of young people and aspiring professionals in the audiovisual field. Organized by Public Institution Dubrovnik Cinemas, the activity brought together 12 selected participants in Dubrovnik, Croatia, from 13 to 19 October 2025.

The main objective of the Youth Camp was to equip participants with both theoretical knowledge and practical skills in the audiovisual sector, with a particular emphasis on digitalisation processes and emerging technologies. Through a combination of training sessions and collaborative project work, the activity aimed to enhance participants' technical competences while fostering creativity and innovation in audiovisual production.

At the same time, the Youth Camp was designed to promote cross-border cooperation and intercultural exchange between young people from Italy and Croatia. By working in an international environment and engaging directly with industry professionals, participants had the opportunity to explore diverse working methods, strengthen their communication and teamwork skills, and build meaningful professional connections.



Ultimately, the activity contributed to the creation of a cross-border network of emerging audiovisual professionals, supporting their professional development and increasing their exposure to the sector through direct interaction with experts and stakeholders within the framework of the Dubrovnik Film Festival.

Location and duration

The film camp was held during Dubrovnik Film Festival, with activities taking place at the Grand Hotel Park in Dubrovnik, where both participants and camp facilitators were accommodated.

Workshops were conducted daily in the hotel's conference hall, from 10:00 to 19:00, with a lunch break.

Camp facilitators

The implementation and facilitation of the camp were entrusted to professionals in the field of film and audiovisual production, who led the educational activities, mentored participants, and coordinated the practical work.

The activities were carried out by the following members of the BLANK association:

Igor Jelinović (1984) was born in Split and graduated in Communication Studies from the University of Milan, as well as in Film and TV Directing (fiction) from the Academy of Dramatic Art in Zagreb. He is the author of approximately 15 short fiction films and one feature film. Since 2012, he has been leading film workshops both nationally and internationally. He is the president and head of the film association Blank in Zagreb, where he works as a producer, screenwriter, and director.

Karlo Vorih (1998) was born in Zagreb and has directed six short films to date. After completing primary school, he enrolled in the School of Graphics, Design and Media



Production, and in the same year joined the Blank Film Incubator, where he remains actively involved. In 2017, he enrolled at the Academy of Dramatic Art, specializing in Film and TV Directing. Since 2018, he has been leading film workshops for primary and secondary school students, as well as editing workshops within the Blank Film Incubator and the summer film school “FROOOM”. He is currently in the final year of his studies in Film and TV Directing. He completed his undergraduate studies in 2021 and continued with a Master’s degree in Film Directing. His final undergraduate film, “Autumn of Our Summer”, won the award for Best Fiction Film at the 31st Croatian Film Days and the Golden Pram Award for Best Short Film at the Zagreb Film Festival 2021. Since 2022, Karlo has been a member of the Croatian Directors’ Guild. In addition to directing his own films, he has worked in various roles in film production, including assistant director and editor. He is currently actively working on the web series “Videobox”, which he co-created, as well as on several other film projects.

The camp facilitators were responsible for:

- preparing and delivering the educational programme
- organizing theoretical lectures and film screenings
- mentoring participants throughout the development of ideas and the film production process
- coordinating the work of the film crew
- guiding the editing process and final preparation of the film for screening

Working methodology

The camp programme was based on a workshop-oriented approach, combining three key elements:

- theoretical lectures
- practical work
- film screenings and analysis



Participants worked as a group and, through a rotational system of roles, had the opportunity to engage in all positions within a film crew, including:

- screenwriter
- director
- cinematographer
- editor
- sound recordist
- producer
- assistant director
- camera assistant
- clapper loader

This approach enabled participants to gain a comprehensive understanding of the filmmaking process and to develop a wide range of skills necessary for teamwork in audiovisual production.

Methodology of the educational programme – laboratory approach

The educational methodology of the camp was based on the laboratory principle, which emphasizes collaborative learning, active participation, and the development of participants' ability for self-directed learning.

The main teaching methods applied during the camp included:

- Demonstration method – based on the viewing and analysis of audiovisual materials, including film screenings, visual and audio examples, and the use of professional equipment. This method enabled participants to learn through direct observation and sensory experience.
- Dialogue-based method – involving structured discussions following screenings, encouraging participants to analyse, interpret, and critically reflect on audiovisual content through different forms of dialogue (reproductive, heuristic, academic, and debate-based).



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- Reading method – involving the use of scripts, excerpts from film literature, critical texts, and other written materials to deepen understanding of film theory and practice.
- Writing method – including the development of film concepts, scene descriptions, and narrative structures, as well as summarising and refining ideas.
- Practical work method – the core of the programme, encompassing all hands-on activities such as script development, filming, sound recording, editing, post-production, and collaboration within a film crew.

This integrated methodological approach ensured a holistic learning experience, combining theory and practice while fostering creativity, critical thinking, and teamwork skills in the audiovisual field.

Results of the activity

As a final outcome of the camp, participants, under the guidance and mentorship of the facilitators, developed a concept, filmed, and edited a short film.

The film was publicly screened on the final day of the camp in a cinema venue as part of the Dubrovnik Film Festival programme. This provided participants with the opportunity to present their work to an audience and gain first-hand experience in the public screening and presentation of a film project.

Detailed description of the programme

The REEL film camp involved 12 participants and was designed around a group-based working approach. The core principles guiding the programme were interactivity, theoretical learning, and practical work.



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Most participants already had some prior experience in film and/or media production, while for a few, the camp represented their first encounter with filmmaking. In order to ensure that all participants could gain a comprehensive understanding of the process and improve their skills, the main outcome of the camp was to develop, shoot, and edit a short film, which was publicly screened on the final day of both the camp and the Dubrovnik Film Festival.

Given the intensity and short duration of the programme, activities began immediately after initial introductions, focusing on hands-on work. Participants were first introduced to basic film terminology and the fundamental principles of short film production, followed by an introduction to dramaturgy. Several short films were screened and then analysed in detail according to dramaturgical principles. This method of repeated viewing and analysis allowed participants to better understand storytelling structure, character development, and narrative focus.

Following the analytical sessions, participants took part in a creative location walk around Dubrovnik, aimed at identifying potential filming locations and gaining a deeper understanding of the environment in which they would develop their stories. This helped ensure that their ideas remained feasible within the constraints of the camp while also encouraging them to connect with the atmosphere and context of the location.

After this preparatory phase, participants began developing their own film concepts. Given the limited timeframe, a specific framework was introduced: participants were tasked with creating a de-dramatized, atmosphere-driven film set in the tourist post-season, with freedom to choose the genre (fiction, documentary, experimental, animation, etc.), as long as it was feasible within the remaining four days. Participants were given time to individually develop their ideas, which were then presented, discussed, and refined collectively.

Through a voting process, one concept was selected for production. After an initial tie between two ideas, a second round of voting led to the selection of a fictional mosaic-



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structured film, allowing all participants to be actively involved in the production process across various roles.

The following phase focused on film directing and visual style, where participants analysed films from a directorial perspective and defined the stylistic approach of their project. The group collaboratively developed a shooting plan, adapting the script where necessary to align with the chosen visual concept. For this camp, it was decided to shoot the entire film using a telephoto lens (150–600 mm) and to structure each scene in a single shot, creating a sense of observational realism.

Participants also took part in internal casting sessions and were introduced to the use of camera, lenses, and sound equipment, followed by practical exercises. A rotational system was implemented, allowing participants to take on different roles within the film crew (director, camera operator, editor, sound technician, etc.) from scene to scene. Dialogue was largely improvised during filming, encouraging natural performances and reducing the pressure on participants with limited acting experience.

The third and fourth days were dedicated to filming, during which participants gained hands-on experience in managing real production challenges, adapting to unforeseen circumstances, and working collaboratively under time constraints.

The final day focused on digital editing and post-production, where participants learned how to assemble their material, identify and correct mistakes, and shape the narrative through editing. They were also introduced to sound design and colour correction techniques. Once completed, the film was reviewed and analysed by the group before being presented to the public.



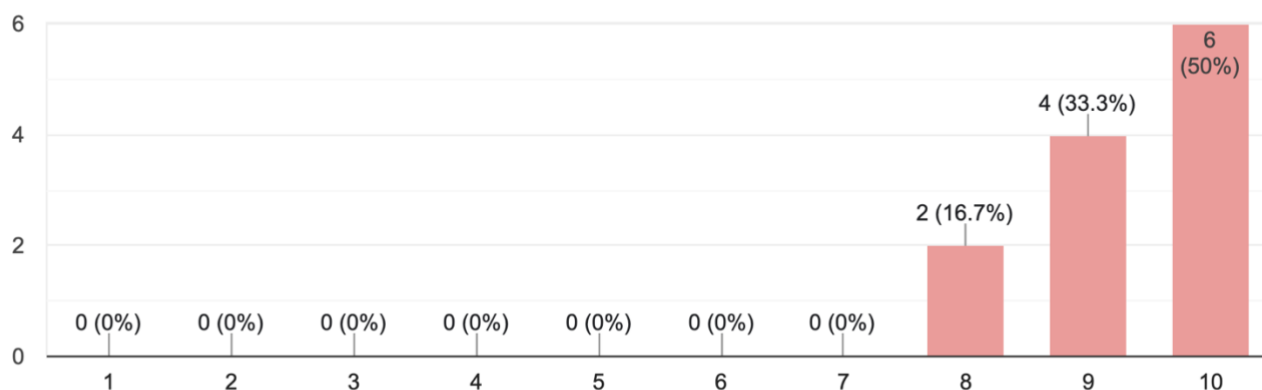
5. Event Evaluation

The evaluation of the cross-border Youth Camp was conducted through a structured feedback questionnaire distributed to all participants at the end of the activity. All participants completed the evaluation survey, providing valuable insights into their learning experience, level of satisfaction, and suggestions for improvement. In order to ensure a comprehensive overview of the activity's impact, the analysis below combines collected responses with overall observations from the facilitators and organisers.

Overall, the feedback highlights a high level of satisfaction with the Youth Camp, particularly in relation to its practical, hands-on approach and the opportunity to work in an international environment. Participants consistently emphasized the value of combining theoretical input with direct application through collaborative film production.

To what extent are you satisfied with the youth camp?

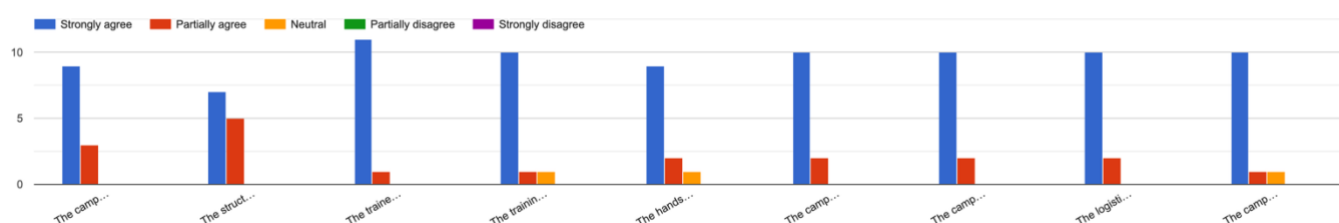
12 responses



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Please indicate your level of agreement:



A key outcome identified through the evaluation is the development of intercultural and collaborative competences. Participants reported that working with peers from another country allowed them to better understand different perspectives, improve communication skills, and adapt to diverse working styles. The intercultural dimension of the camp was perceived as a significant added value, contributing to a more dynamic, inclusive, and inspiring learning environment.

The learning outcomes most frequently highlighted include:

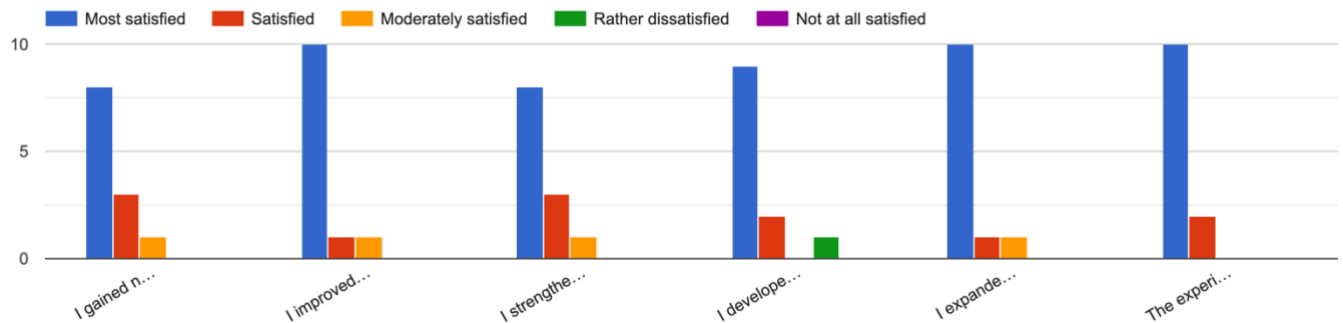
- improved technical and practical skills in audiovisual production
- enhanced teamwork and problem-solving abilities
- increased confidence in creative expression and idea development
- greater openness towards intercultural dialogue and cooperation



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Please indicate your satisfaction level:



Participants particularly appreciated the practical component of the programme, including filming, role rotation within the crew, and the opportunity to actively contribute to all stages of the production process. The final screening of the short film within the Dubrovnik Film Festival was identified as one of the most rewarding aspects, providing a sense of achievement and real-world exposure.

In terms of areas for improvement, feedback suggests that while the intensity of the programme was appreciated, some participants would have benefited from:

- additional time for editing and post-production
- clearer communication of the daily schedule in advance
- more opportunities for individual feedback from facilitators
- slightly more time allocated for team-building at the beginning of the camp

Despite these suggestions, no major organisational or logistical issues were reported, confirming the overall effectiveness of the planning and implementation.

From the organisers' perspective, the evaluation confirms that the Youth Camp successfully achieved its objectives, particularly in terms of capacity building, cross-border cooperation, and fostering a new generation of audiovisual professionals. The combination of a



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laboratory-based methodology, intercultural exchange, and real production experience proved to be highly effective in delivering both educational and personal development outcomes.

In conclusion, the Youth Camp can be considered a highly successful activity, with strong positive feedback from participants and clear evidence of its contribution to the objectives of the REEL project, especially in strengthening skills, networks, and cross-border collaboration within the audiovisual sector.



6. Photos and video

During the Youth Camp, visual documentation of the activities was carried out through both photography and video recording. This included the coverage of workshops, educational sessions, participants' work processes, and other events taking place within the programme.

In addition to photography, key moments of the camp were recorded on video, with the aim of documenting the participants' workflow, their collaboration, and the overall atmosphere of the activity.

Photographic materials were selected and edited on a daily basis, ensuring timely dissemination and promotion of the camp activities.







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Following the completion of the camp, a **short promotional video** was produced based on the collected video material. The video presents the main activities of the camp, highlights participants' engagement in the film workshops, and captures key moments of the seven-day programme.

The promotional video is available at the following link:

<https://www.youtube.com/watch?v=-WCgiCbJDB8>

