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THE IMPORTANCE OF FILM LITERACY IN STRENGTHENING INTERCULTURAL SENSITIVITY AMONG STUDENTS

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Abstract

The aim of this research was to determine the importance of developed film literacy on students' intercultural sensitivity. The target group of respondents were primary and secondary school students and principals and educators of preschool, primary and secondary schools throughout the Republic of Croatia. The opinions and attitudes of students, teachers, professors, principals and educators on film literacy in Croatia were examined with the aim of developing and supplementing the curriculum with film art so that students develop the best possible competencies and can operate in the media world and develop critical thinking, which we consider to be an essential skill today. The research was conducted in two phases, using the method of personal in-depth interviews with teachers, professors, principals and educators, and the method of personal face-to-face interviews in the households of the respondents, with primary and secondary school students. The measurement instruments – guides for in-depth interviews – consisted of open-ended questions and were adapted for teachers, professors and principals. The measurement instruments – questionnaires for the student population – consisted of open and closed questions, and were adapted to the age of the students. The first phase of the research was conducted on a sample of 15 experts, namely those employed in kindergarten (2 principals and 2 educators), in primary school (2 principals, 2 class teachers, 3 subject teachers) and in secondary school (2 principals and 2 professors). The second phase of the research on the primary and secondary school population in Croatia was conducted on a representative sample of 800 respondents, primary and secondary school students, aged 7 to 17. We can conclude that the results of the research among students confirm a positive attitude towards the role of films in the context of interculturality: films about other cultures, languages and religions are generally positively received by students, they engage them emotionally and serve as a medium for learning something new.

Keywords: film literacy, interculturalism, intercultural sensitivity, students, film

1. Introduction

The educational system has an important role in achieving the general concept of interculturality. The education model addressing interculturality involves creating peaceful and constructive dialogue, understanding and accepting different cultures, and forming one's own cultural identity. Piršl (2007) defines intercultural sensitivity as the ability to observe and appreciate different worldviews, enabling individuals to recognize and accept their own cultural values alongside those of others.

In today's global society, education about intercultural issues in schools tackles or eliminates various challenges associated with living alongside diverse cultures. It is expected to further democracy, safeguard human rights and basic freedoms, and foster greater international understanding and collaboration.

Intercultural education ought to foster an understanding of the national, religious, and cultural identities of individuals. Recognizing and valuing our own uniqueness helps us to appreciate diversity. (Sekulić-Majurec, 1996). As a scientific and practical approach to cultural diversity, interculturalism implies a positive and active relationship among groups and individuals who differ in terms of various characteristics, such as national, ethnic, racial, religious, gender, and other differences. Film art can also help develop a person's culture and awareness of their cultural identity (Sablić, 2021).

Film art is distinctive as it unites other types of arts, including drama, literature, music, and visual arts. Film influences a greater scope of senses than other arts and demands greater concentration. Therefore, greater attention is needed in education to determine its impact on children and youth, as well as its influence on the formation of responsible young individuals who are active in modern society (Dunatov, 2016). Film teaches about the culture of foreign countries or one's own country, about history, various cultures, and the customs of people. It helps us see, hear, and identify with something different from what we already know. Moreover, it influences how the tastes of children and youth will be formed, as well as their characteristics, hence "film education is necessary" (Mikić, 2001). There are

numerous studies on intercultural sensitivity (Drandić, 2015, 2016; Domšić & Šporčić, 2023; Jurčić & Matešić, 2010; Smontara, 2016; Bedeković, 2015; Jurković & Buterin Mičić 2024...), fewer on film literacy (Đordić, 2021, Đordić & Padjen Đurić, 2023; Tufekčić & Krnjajić, 2024; Prugovečki, 2020), but there is insufficient or minimal research on the link between these two related concepts.

2. Intercultural sensitivity

According to Piršl (2007), the development of intercultural competence and sensitivity contributes not only to better formation and education, as well as the school environment, but also to reducing ethnocentrism, prejudice, stereotypes, inequality, and discrimination in society. It also suggests a level of metacognitive maturity, characterized by a high degree of self-awareness, self-assessment, greater perceptual ability, and a tendency to ponder on gained experiences.

Intercultural sensitivity is sometimes equated with the concepts of intercultural awareness and intercultural competence (Chen & Starosta, 2000); however, many scholars also agree that these are distinct concepts with some overlapping aspects. Specifically, discussing the development of intercultural communication competence requires establishing certain prerequisites with an emotional foundation. The prerequisite in question is precisely intercultural sensitivity.

Intercultural sensitivity refers to the affective dimension of intercultural communication competence (King & Baxter-Magolda, 2002), personal awareness, knowledge, and understanding of cultural differences (Sandberg & Vincze, 2008), whereas Bhawuk and Brislin (1992) also include understanding different forms of behavior in various cultures, openness to cultural differences, and flexibility from the perspective of one's own culture.

Recognizing communication barriers among culturally different individuals shows the importance of learning about other cultures, as Drandić (2012) highlighted, such as raising awareness, identifying visible and invisible barriers, and establishing positive interactions with people from other cultures. According to Daniel (1999), intercultural pedagogy in the co-construction of an intercultural curriculum, which involves all participants in the education of students, including the broader social context, should ensure that intercultural content is incorporated into all programs and educational materials. The grateful artistic determinant of film content makes it an excellent tool in education for raising awareness and developing intercultural sensitivity among students. Given that students today are exposed to all forms of film content more than ever before, it becomes necessary to educate them about the selection, quality, and critical reflection of such content and how such aspects positively influence the development of intercultural sensitivity by receiving and accepting the different characteristics of other cultures.

3. Film literacy

In mastering new forms of media and drastically faster forms of communication, some media literacy programs educate about the use of technologies while also developing analytical and critical thinking skills. The difference between film literacy and media literacy is important. Sometimes, film literacy is unjustly categorized as a segment of media literacy. Film is a work of art, imbuing a cultural function, and therefore should be studied through its language and specific characteristics. Although film once exhibited informative qualities, it is neither news nor information, and cannot be analyzed as such (Đordić, 2021: 32). When referring to the curriculum—specifically the former Media Culture, and today, Culture and Media—film literacy plays an important role, but this knowledge is further supplemented by relating it to other media, from radio and television to video games. Some film experts define film using the term *medium*; for instance, Težak (2002: 11) says that "film is a medium portraying sound or silent images in motion," and Mikić (2001: 10) uses the term "film medium." However, these descriptions do not justify equating film literacy with media literacy because, in the mentioned examples, *medium* refers to the form of film recording (Palošika, 2022).

The Croatian Audiovisual Centre and the Agency for Electronic Media provide a definition of film literacy as the ability to understand, analyze, and interpret the language of film and the specific characteristics of films and media (in terms of the form of film recording and the overall film work), cinematography as a cultural, social, and communicative fact, as well as other concepts and phenomena

what are the subjects of study in film theory as a discipline in general. Teaching about film means helping students critically analyze film as an art form.

Film should not be examined only for its ethical implications. Similarly, in Croatian language education, the emphasis is not on critiquing the harmful effects of morally questionable events but on their cultural significance and the essence of literary form. This perspective should also be applied to the analysis of film works. (Đordić, 2021: 35). However, we recognize that we must also modify both literary works and films to suit the age and developmental stage of children. Film is the most complex form of art as it encompasses many other arts and media (visual arts, photography, literature, comics, theater, music), while also offering a personal experiential and social phenomenon, cultural and economic, elite and populist, demanding and entertaining (Mikić, 2004: 11). Težak mentions the search for meaning and points out that to find meaning in life, children need to feel that they can also participate creating this world (Težak, 2002). The search for meaning in art is a legitimate and intercultural approach, globally acceptable and accessible to all. Even though films are viewed in groups, each individual perceives and interprets them in their own unique way. (Mikić, 2001: 214).

In this omnipresent digital age, artistic creation has succumbed to mass production, and the student population does not hesitate to create short videos accessible to all, given that the "boundaries between film and video are unclear, fluid, and permeable, and the underlying creativity of film expression is not necessarily confined to a traditional approach to film production" (Prugovečki, 2020: 11).

During teenage years, interest in television falls due to increasing rebellious behavior toward adults and greater interest in identifying with peers (Žderić, 2009), but today's children and young people create and consume film content primarily on the TikTok platform.

Therefore, it becomes necessary to teach how to select film content, how to qualitatively assess it, and critically engage with it. The text by Stjepko Težak, "Film as an Object of Study in Teaching a Native Language," published in 1958 in *Pedagoški rad* (Pedagogical Work), first mentions film as a teaching content rather than as a teaching tool, and hence "we can consider it the inception of film education in Croatian schools" (Đordić, 2021: 83). Also important is the emphasis on the importance of watching and analyzing films, as the best way to learn about film, rather than through discussion and learning about films (Đordić, 2021: 106-107). Kermek-Sredanović (1994) wrote that "children occasionally gain film viewing experiences at school; moreover, film is an art, as well as an industry and entertainment, and children are least familiar with such productions in school, and along with comics and television programming, film is most prominent in their free time." The educational value of teaching film art in institutional education has not yet been fully recognized, which is actually more telling about society and the inertness of school systems to adapt to modern life. The educational social sphere must keep up with the times and effectively overcome challenges, where intercultural sensitivity is definitely among the top priorities. Film should not be viewed exclusively for its ethical value. Just as in Croatian language classes, where the emphasis is not on questioning the negative impact of events considered morally wrong, but on their cultural value and the principles of literary formation, the same should apply to the study of films (Đordić, 2021: 35). Nevertheless, the assumption is that literary works and film creations are adapted to the age and developmental stage of children. Film can also be analyzed through its language, camera movements, genres, types, and other elements, making it an ideal educational platform for introducing and developing essential intercultural sensitivity.

4. Methodology

4.1. Aim of the research

In line with the research objectives, the following hypotheses were established:

H1. Watching films that depict other cultures, languages, and customs effectively promotes intercultural sensitivity, empathy, and reduces biases among students.

H2. Watching films helps students develop critical thinking, understand social issues, and better appreciate diversity.

H3. A professionally curated selection of films that aligns with student interests, including collaboration with film professionals, can further boost engagement and understanding among students.

The ultimate goal of the study is to examine the opinions and attitudes of students, teachers, professors, principals, and educators about film literacy in Croatia, with the aim of developing and supplementing the curriculum with the topic of film art so that students can develop intercultural sensitivity and critical thinking—an essential skill for today. The research was conducted in two phases, using the method of personal in-depth interviews with teachers, professors, principals, and educators, as well as face-to-face interviews in the homes of respondents, with students from elementary and high schools, and the mandatory use of Computer Assisted Personal Interviewing (CAPI).

Measurement instruments were guides for in-depth interviews, comprising open-ended questions tailored for teachers, professors, and principals. Measurement instruments were also questionnaires for the student population, which included both open and closed-ended questions adapted to each age group of school students. The research adhered to the provisions of the Ethical Code for Research with Children, and a modified Intercultural Sensitivity Scale (ISS) was used (Buterin, 2013). The first step, involving data collection on the attitudes and experiences of teachers, professors, principals, and educators, was conducted immediately after the start of the school year, from September 6 to October 4, 2024. The second phase of data collection on the experiences and attitudes of students took place from October 30 to November 27, 2024. The average time required to complete the entire main questionnaire was about 20 minutes, while the in-depth interviews lasted up to 60 minutes.

Before the main research was conducted, a pre-testing of the questionnaire for students was carried out on a quota sample of 30 respondents using the face-to-face method, which included various socio-demographic groups from different regions. A pre-testing report was created, and relevant changes were made to the questionnaire and the CAPI survey program based on the findings of the pre-testing.

4.2. Sample

The target group of respondents comprised primary and secondary school populations, including directors and educators from preschool, primary, and secondary institutions throughout Croatia. The first phase of the research was conducted with a sample of 15 experts, specifically those employed in kindergartens (2 directors and 2 educators), in primary schools (2 directors, 2 classroom teachers, 3 subject teachers), and in secondary schools (2 directors and 2 teachers). Approximately half of the participants were involved in or had film groups at their schools, while the other half did not.

The regional structure of the sample is shown in Table 1.

Table 1. Structure of the sample of in-depth interviews (number of respondents from particular regions and size of residential settlements).

		Size of residential settlement				Total
		Large city	Medium-sized city	Small city	Rural	
Region	Zagreb	3				3
	Northern Croatian		1	2		
	Slavonia		1		2	3
	Lika, Kordun, Banija			1		1
	Istria and the Croatian Littoral	1	2			3
	Dalmatia	1	1			2
Total		5	5	3	2	15

The second phase of research on the elementary and secondary school population in Croatia was conducted based on a representative sample of 800 respondents, students in elementary and secondary schools, aged from 7 to 17 years. The sample of the elementary and secondary school population was random, stratified, and nationally representative of the specified

population (subsample of elementary and secondary school children) according to region, size of residential settlement, age, and gender of the students.

The sample structure of the second phase of research is shown in Table 2.

Table 2. Structure of the sample (sample structure of students).

		n	%
Region	Zagreb	225	28.1
	Northern Croatia	125	15.6
	Slavonia	140	17.5
	Lika, Kordun, Banija	56	7.0
	Istria, Croatian Littoral, Gorski Kotar	85	10.6
	Dalmatia	169	21.1
Size of settlement	Up to 2,000	305	38.1
	2,001-10,000	136	17.0
	10,001-100,000	160	20.0
	More than 100,000	199	24.9
Sex	Male	412	51.5
	Female	388	48.5
Age group	7-10	267	33.4
	11-14	277	34.6
	15-17	256	32.0
School	Elementary school students	536	67.0
	High school students	264	33.0
Grade	Elementary school, grade 1	75	9.4
	Elementary school, grade 2	73	9.1
	Elementary school, grade 3	64	8.0
	Elementary school, grade 4	52	6.5
	Elementary school, grade 5	69	8.7
	Elementary school, grade 6	52	6.5
	Elementary school, grade 7	80	10.0
	Elementary school, grade 8	70	8.7
	High school, grade 9	83	10.4
	High school, grade 10	84	10.4
	High school, grade 11	81	10.1
	High school, grade 12	16	2.0
Total		800	100,0

4.3.Data processing

The SPSS program was used for data processing. The results were analyzed based on sociodemographic characteristics (region, size of settlement, type of household), and those with statistical significance were listed.

4.4.Research results and a discussion

4.4.1. Attitudes and experiences of expert educators

Films play a significant role in developing intercultural sensitivity, as they allow children and young people to discover different cultures, languages, and customs. Complex social issues such as poverty, mental health, or marginalized communities can be clarified through the

showing of films. Films allow children to reflect on often sensitive social topics, such as ethnic and cultural differences, discrimination, or social inequality. These topics can be treated in a manner that children can understand, and films often deepen understanding by depicting real situations through characters with whom students can relate. As a result, children understand that everyone shares similar fundamental desires and needs regardless of appearance or background. Consequently, films can diminish negative stereotypes and help build a better society where diversity is embraced and respected, while also encouraging children's creativity in filmmaking.

> "We live in Međimurje, and our co-residents are Roma people, and I think it's really important to highlight that through film, because there's this general opinion that they're bad. But then, when you show students how those kids live and what they go through just to survive, maybe it helps them see things differently and have fewer prejudices. Or, for example, we've also had Ukrainian students come to our school, and we made a film about that too. It's extremely helpful for developing intercultural understanding." (Croatian language class, elementary school)

Appreciating diversity through films can encourage critical thinking and lead to a deeper understanding of the world, which is crucial for the development of a critical film audience. Both positive and negative criticism is not inherently bad; rather, it can help society reflect on films and their messages. In schools and programs like Erasmus, films can act as a means of building bridges between cultures and fostering understanding. Through these activities, students can develop an interest in other cultures and expand their horizons by using films to connect with various social issues. "It's certainly a good way, as are Erasmus projects that offer any opportunities for students and teachers, which then expose people to different cultures and enable them to meet up and see any other culture, including film in another environment" (principal, elementary school).

While film can significantly contribute to education, it is essential that the content is thoughtfully chosen to ensure it is both educational and suitable for children of different ages. Therefore, the challenge is to engage students who are initially uninterested in these topics. Since children frequently fail to recognize all the contributors in a film production, it becomes crucial for schools to connect with film professionals. This collaboration can improve understanding among students of the filmmaking process and its societal impact, developing greater interest in film. "At first, when offered to them, they don't find it interesting at all. It should be adapted to their area of interest, and that would depend on their motivation. At first, they're always rebellious; they're not interested and think it's pointless, but then certain things connect with them. In my experience, perhaps if they had contact with film production professionals, like directors, editors, or an actress, depending on their inclination, that interpersonal connection with a real person working in a particular field would also make an impression. If they could see how it functions and how films are created. That seems really important to me, but we're not doing it. It's like taking them on a field trip related to a profession; that's where they find themselves. So too that discussion, perhaps even a visit to a studio. We've collaborated with Croatian Radio and Television, and since we are further away, we thought they could meet up there to see how that comes about. They would also get an idea from that, because often they don't even know who is actually necessary in the film production process." (Croatian language class, high school).

Furthermore, the choice of the film and its production is crucial to avoid creating resistance or appearing to push a viewpoint or hidden agenda, as this could have the opposite effect. "Perhaps it's a matter of choice as to 'what will be watched?' It depends on whether the film resonates with them, how it is made, and how something is portrayed. So, it may depend on

the formation of certain views. There are probably kids who are very stubborn in their attitudes, making it difficult to change them. Then, for example, if they watch a film that hasn't resonated with them, they'll only reinforce their views. I think it largely depends on the audience and what film is selected for that audience. It can resonate well with them, or it can head off in some other direction." (Vocational subjects, high school).

Film is a powerful tool for developing intercultural sensitivity because it can portray other cultures through the lens of human emotions and experiences. Watching films about children from different parts of the world helps students recognize shared human values, such as the desire for love and attention, which in turn mitigates differences and prejudices. This approach also lets children develop tolerance and respect for diversity. "I can film the ending, people's lives, customs, and cuisines. I can tell stories, I can present things, I can connect across all levels—through language, culture, speech, and imagery. I can express and bring the richness of my region closer to someone from another country or land. I believe it is a good medium in that sense." (Croatian language, high school)

The results of the qualitative analysis show that films are seen as an effective tool for developing intercultural sensitivity as they allow students to become acquainted with different cultures, languages, and customs, as well as develop empathy and critical thinking. Through films, children can gain a deeper understanding of social issues like mental health, poverty, and other societal matters, helping to reduce prejudices against different groups. However, an important question remains about how films are presented and the motivation among students toward film content.

4.4.2. Experience and attitudes of students

The research results indicate that 52.5% of all respondents had viewed films that explore other cultures, languages, or beliefs. Among elementary school students, 43.1% had watched such films, while high school students reported significantly more experience with films that discuss other cultures, languages, or beliefs.

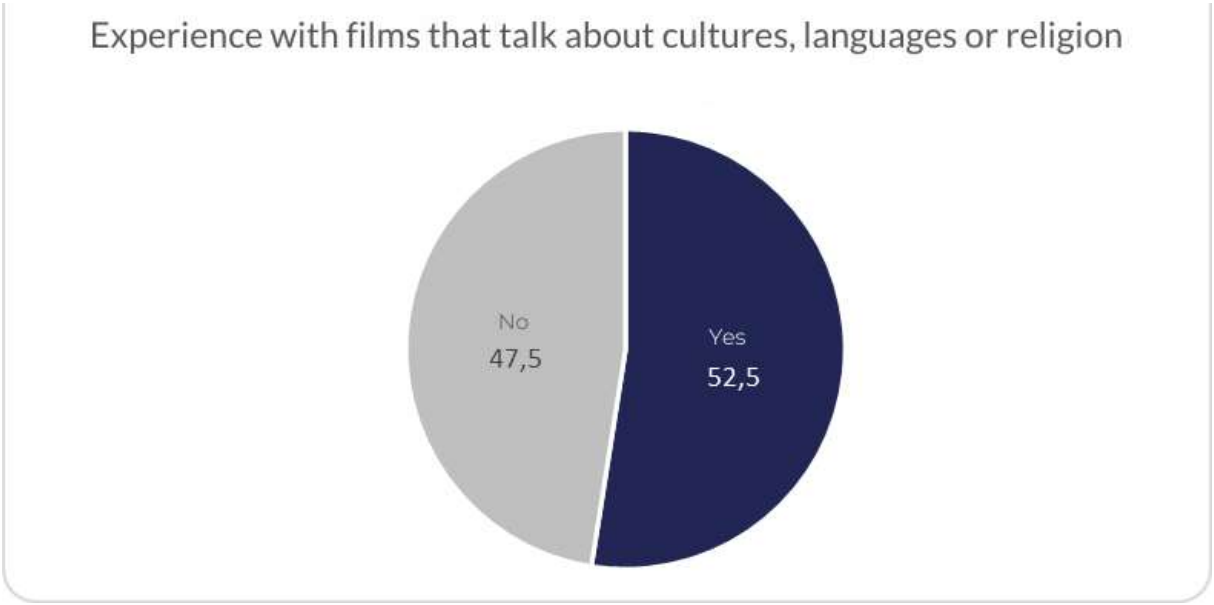


Figure 1. Experience with films on intercultural topics. All respondents, N=800.

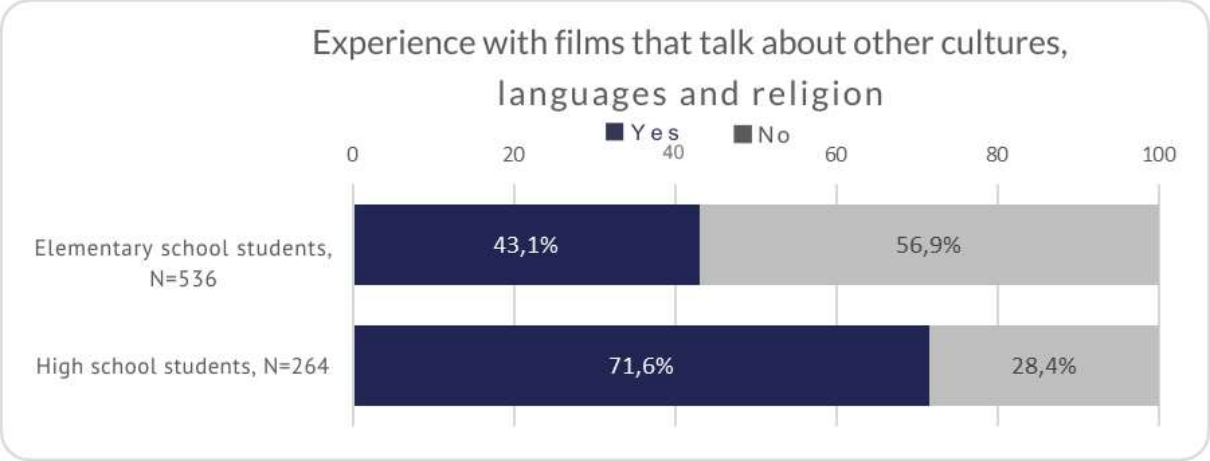


Figure 2. Experience with films on intercultural topics, based on level of education; All respondents, N=800

The results show that most students respond positively to films that address other cultures, languages, and religions. In all, 58% of respondents stated that they generally or really like such films. Elementary school students are slightly more inclined towards these films (63% indicated that they generally or really like such films), while high school students show significantly lower interest (52% indicated that they generally or really like such films). The average rating suggests a slightly positive perception.

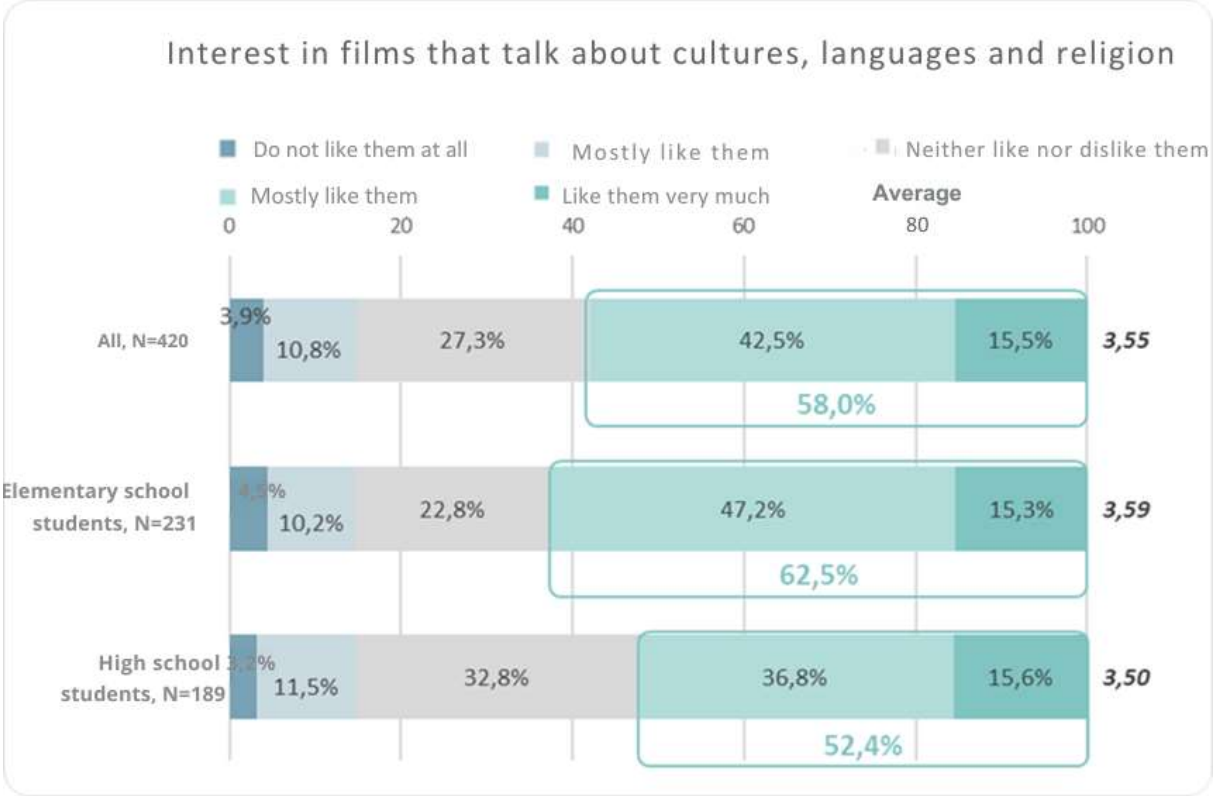


Figure 3. – How students feel while watching films with intercultural topics, based on their level of education; Respondents who watched films about different cultures, languages, or religions, N=420

Most students responded positively to films that talk about other cultures, languages, or religions. Half of all respondents said that they learned something new while watching, and

48.4% expressed some interest in the film content. About one-third felt good while watching the films, and 10.7% were surprised by the content. Only a smaller percentage, i.e., 2.7%, felt bored, and 1.9% felt afraid. High school students showed slightly greater emotional engagement than elementary school students, with a higher percentage of those who learned something new and felt good while watching films discussing other cultures, languages, or religions.

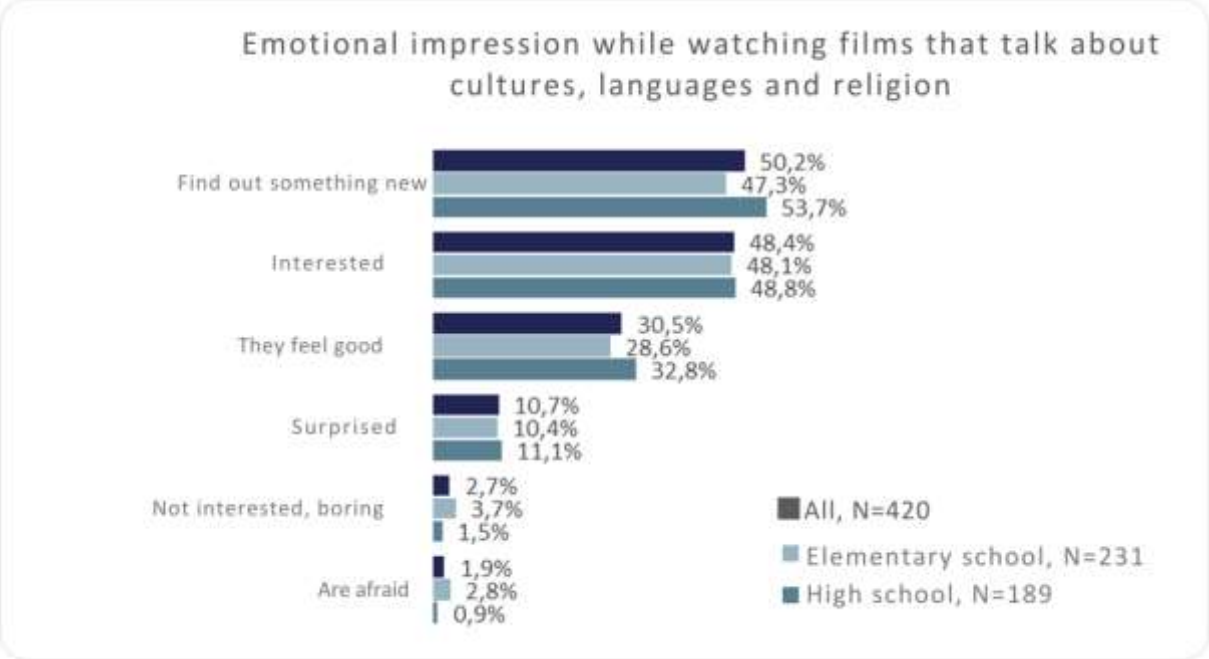


Figure 4. Graphical representation of how students feel while watching films on intercultural topics, according to the level of education; Respondents who watched films about other cultures, languages, or religions, N=42

The level of surprise among students when watching films depicting other cultures, languages, or religions is most often related to differences compared to us (27.9%). High school students are particularly surprised by different ways of life (30%), and significantly less than elementary school students (15%).

A different culture surprised 41.1% of high school students, while only 4.7% of elementary school students felt the same way. Religion, customs, stories, and traditions also surprised more high school students compared to elementary school students, who were less surprised by these topics.

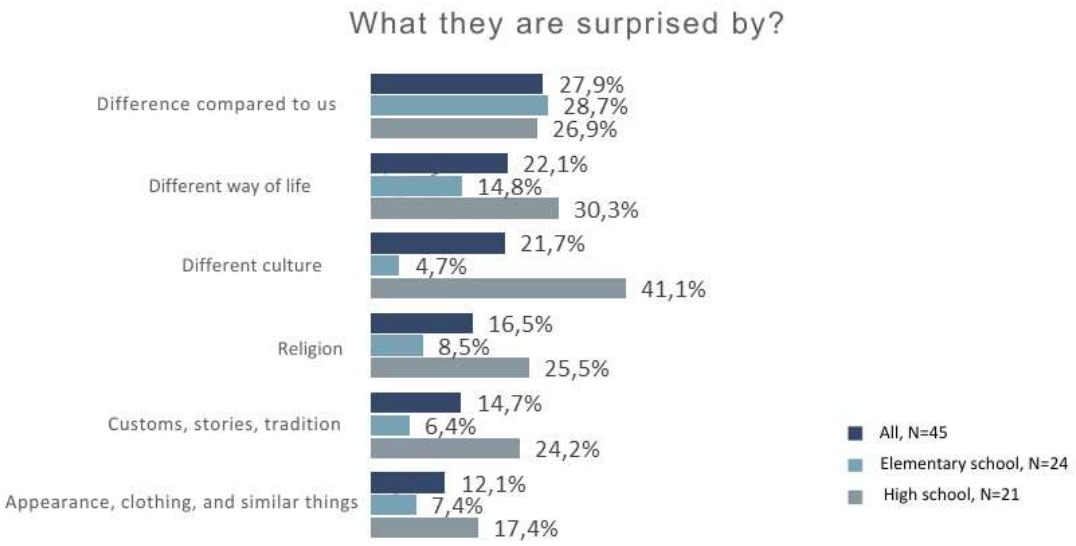


Figure 5. Elements that surprised students while watching films on intercultural topics, according to their level of education; Respondents who were surprised when watching films that discuss other cultures, languages, or religions, N=45

The research confirmed the proposed hypotheses:

H1. Watching films that portray other cultures, languages, and customs effectively encourages intercultural sensitivity, empathy, and reduces prejudices among students - More than half of the respondents (52.5%) had experienced films that discuss other cultures, languages, or religions, with high school students having significantly more experience than elementary school students. Most students reacted positively to such films, with 58% of respondents saying they enjoy films about other cultures, languages, and religions, and elementary school students were slightly more inclined toward these films than high school students. Films evoked emotional engagement from students, with a higher percentage of high school students noting that they learned something while watching, whereas being surprised most often stemmed from differences in ways of life, culture, and customs.

H2. By watching films, students can develop critical thinking, understand social issues, and gain a deeper appreciation for diversity - Through films, students can develop critical thinking, understand social issues, and gain a deeper appreciation for diversity.

H3. Targeted selection of films that conform to student interests and collaboration with film professionals further enhances their engagement and understanding - Careful selection of films that conform to student interests and collaboration with film professionals can further enhance their engagement and understanding.

5. Conclusion

This research leads us to conclude that films representing different cultures, languages, and customs play a vital role in education and the cultivation of intercultural sensitivity among students. Children learn about diverse social topics through them, while also developing empathy, critical thinking, and diminishing prejudices against other groups. Given the positive feedback from students, films are seen as an effective means of fostering interest in different cultures and social issues. Nonetheless, it is crucial to choose films that resonate with the interests of students and avoid those that might provoke resistance or reinforce negative

attitudes. Utilizing films as an educational resource, paired with interactions with film professionals, can significantly boost understanding and engagement among students.

"We have included almost all forms of art in school programs (though dance and some performing arts have been neglected). By that standard, film art should also be part of general education programs. Since film art is more prevalent in the lives of ordinary people than any other form of art, it is evident that education in film is at least as necessary for the general public as education in literature, visual arts, music, and other art forms." (Težak, 2002: 14). "Nevertheless, in our country, film pedagogical research remains a matter of personal preference; we still lack a dedicated film pedagogical institute, and the pedagogical departments at our philosophy faculties show little interest in this research area." (Vrabec, 167: 123).

When the goal of education is film, it refers specifically to film classes, regardless of how it is carried out (whether as a compulsory, elective, or optional subject, or as a subject area). It is obvious that film is minimally used as a teaching tool, and very rarely as teaching content (syllabus). The flow of the lesson, or the stages in teaching film classes within a correlation-integration system, according to Bjedov (2006), can look like this: experiential-cognitive motivation – announcement of the film – watching the film – emotional-intellectual pause – sharing experiences – comparing and analyzing related components (literary work/film/stage work) – generalization/synthesis – watching the film again (or just a part of it) – creative work.

"Almost every subject incorporates technical tools within its framework, both theoretical and practical. This applies to literature instruction as well. Film occupies a unique position within the array of technical tools employed in literature instruction." (Rosandić, 2005: 138). The correlation-integration system is indispensable in teaching the Croatian language since the teaching content (syllabus) of all subject areas can be linked and combined in various ways. Linking film with the teaching content (syllabus) of other subject areas is certainly based on a correlation-integration approach (Kovačević, 2019).

The quantitative portion of the research indicates that more than half of the students viewed films showcasing diverse cultures, languages, and customs, with high school students significantly more exposed to these films than elementary school students. The enjoyment, or emotional response to these films, is also quite high. Although older students watch these films more often, they tend to like them slightly less (than elementary school students), but on the other hand, they confirm a somewhat greater emotional engagement, as well as friendships with individuals from the same culture who have friends of different cultural backgrounds (see Wrigh et al., 1997.), which positively impacts this development.

The research findings indicate that students have a favorable view of the influence of films on interculturality, i.e., films that explore different cultures, languages, and religions are typically well-received by students, engaging them emotionally and providing a medium for learning something new. Films occupy a special role among various audiovisual materials utilized in teaching and education, as watching a film facilitates the extensive transmission of data and information. Films assist students in gaining a clearer understanding of educational content, since certain methods employed in the learning process simplify the attainment of learning outcomes. However, "this doesn't mean that students have to try less and achieve the goal more easily – on the contrary, films enrich the learning process" (Lib, 2008: 210). Educating through film involves heightening awareness of artistic and social frameworks and their roles within society, fostering intentional and inclusive engagement in social interactions. According to Prugovečki (2020), studying film as an art form cultivates analytical and critical thinking skills, which are essential in today's information-rich digital age. Although school is an essential place for fostering positive attitudes towards diversity and cultivating intercultural sensitivity (Hayes, McAllister, and Dowds, 2007), and the teacher is the appropriate person to

guide these attitudes, it's important to remember that the nurturing of intercultural sensitivity is a process that should start as early as possible, requiring patience while waiting for visible progress.

This marks the first known domestic study exploring the link between film literacy and intercultural sensitivity in this specific context. In adhering to some recommendations for future research, the insights gained can be broadened, leading to a better understanding of the factors that influence intercultural sensitivity among future teachers as carriers of education and teaching, and among students. Consequently, this narrows the space for the onset of prejudices and stereotypes, making it easier to recognize the uniqueness of different cultures, which in turn leads to acknowledging their equal value in relation to one's own.

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