

UNIVERSITY OF TARTU VILJANDI CULTURE ACADEMY

Creative Project Management

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**ORGANIZATION OF THE FIRST WINTER CAMP OF THE IMPROFILM NGO
AND CREATION OF A SHORT FILM SERIES**

Master's Thesis

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Introduction

Film and improvisation are creative disciplines that combine technology and art, offering a unique and collaborative way for individuals to express themselves. From my perspective, access to film education can often seem hindered by high costs, complex technical requirements, and perceived exclusivity, which may discourage many beginners from exploring this creative field. While film education continues to develop across Europe, it remains a relatively underfunded and underrepresented part of the general education system, particularly in smaller countries like Estonia. Locally, the cost of offering film education is often considered prohibitively high, and its long-term viability is still being debated. A recent paper by Damásio (2024) highlights that film education across Europe is at a crossroads: it faces increasing pressure to adapt to rapidly evolving technologies, shifting audience behaviours, and institutional limitations. The author suggests that a major rethinking of both pedagogical methods and institutional models is required—moving from teaching about film to teaching through film, in ways that integrate practice, literacy, and critical reflection. This perspective resonates with my own observations from the Estonian context. While national surveys have noted the limited reach of formal film education (Eesti Filmi Instituut, 2020), discussions around its future focus more on structural change, affordability, and interdisciplinary potential. Models like FilmEU and its Samsara framework offer a useful lens for imagining more inclusive, collaborative, and technologically responsive approaches to film education—principles that also guided the development of this project (Damásio, 2024). Internationally, several studies and articles have further explored structural barriers in film education. For example, my observation is supported by insights from Amanda Winstead, writing for Raindance, a respected film school and festival organiser, who highlights financial and systemic barriers within the film industry (Winstead, 2024). Further, a study published by Michigan Publishing discusses how traditional structures in film schools may reinforce exclusivity and hinder access for diverse groups (Banks, 2019).

Over the past ten years, Improfilmi Malev has evolved into a successful community-based initiative that gives film enthusiasts and improvisers the opportunity to experiment with creative self-expression in a practical, affordable and friendly environment in Estonia. Its summer format has enabled participants with different backgrounds and skill levels from across Estonia to gather in smaller towns and villages to create short films together, learn from one another, and strengthen a creative community.

With this master's project¹ I focus on the organisation of the first Winter Improv Film Lab – a film camp grounded in collaboration and creativity, organised by the NGO Improfilm. The event marked the organisation's tenth anniversary² and, for the first time, brought the camp format into a winter setting. The camp brought together film and improv enthusiasts from all over Estonia to co-create short films. As part of this innovative format, the camp was held for the first time in a larger city – Tartu – with a limited number of participants. The programme also introduced creative "surprise challenges", where participants were divided into groups as they arrived and taken to filming locations that were planned and agreed upon by the organizers. There they had to create on the spot episodes for the short movie. These refreshing elements provided a contrast to previous summer camps and created an experimental and engaging learning experience that elevated the format in terms of environment, structure, and participant engagement.

In addition to the practical objectives of the camp, I also set a personal goal for the academic year: to intentionally observe and develop leadership skills throughout the planning and implementation phases of the project. Therefore, the theoretical framework chosen for this work is the concept and theory of *Communities of Practice* (Wenger, 1998), which is applied both as a model for collaborative learning and as a perspective for analysing the dynamics of informal leadership in a grassroots creative initiative. The project is guided by the central research question: **How does a *Community of Practice* support the development of leadership skills within the context of this camp?**

The structure of this master's project is as follows: in the first chapter I introduce the theoretical framework, focusing on Wenger's theory of communities of practice and the creative learning environment of Improfilm. In the second chapter I give the overview of the methodology and process documentation, such as the planning, partnership development, implementation, and feedback processes of the camp. After which I present a reflective analysis, where I have also used a tool such as the Kübler-Ross change curve to interpret the personal and team-based changes and learning that emerged during the project. In the final section, I summarize the main conclusions and provide recommendations for future creative education initiatives.

¹ "In the preparation of this master's thesis, I used the AI application ChatGPT (OpenAI, 2024) to support the writing process. With the help of this AI tool, I carried out initial thematic research and translated certain text sections from Estonian into English. All inputs generated by ChatGPT have been critically evaluated, edited, and integrated by the author.

² This information is the author's own knowledge, but can be also gathered from Improfilm's Facebook site.

The first Winter Improv Film Lab took place on the 21st to 23rd of February 2025 in Tartu.

1. Theoretical Foundation

In this chapter, I present the theoretical framework of the master's project that supports the creation of the Winter Improv Film Lab analysis and my personal development in a leadership role. Since the project aimed to combine creative work, community-based collaboration and personal leadership practice, the theoretical approach is based on concepts of social learning. The theory of *Communities of Practice*³ (Lave & Wenger, 1991; Wenger, 1998) plays a central role, helping to understand how knowledge and leadership skills develop through participation, collaboration and exchange of experiences. In addition, the project is based on principles of collaborative learning (Wenger, 1998) and experiential pedagogy (Kolb, 1984), which are essential for understanding how learning occurs in a creative and high-pressure project environment. These theoretical perspectives offer a framework for reflecting on the development of leadership skills within an informal creative collective.

1.1 Communities of Practice

The concept of a CoP refers to a group of individuals united by a shared interest, problem, or passion, who develop their knowledge and skills through ongoing interaction. This concept was introduced by Jean Lave and Etienne Wenger in 1991 as a model of sociocultural learning, suggesting that learning takes place through participation in communal practices rather than simply through formal transmission of knowledge (Lave & Wenger, 1991). Wenger later elaborated on this model, identifying three key characteristics of a community of practice (1998):

- **field:** A shared area of interest that gives the community its identity;
- **community:** A group of individuals involved in joint activities, discussions, mutual support, and information sharing;
- **practice:** Shared resources, experiences, stories, tools, and methods for addressing repeated problems.

This framework emphasises the social nature of learning and the idea that knowledge is developed through participation rather than transferred through hierarchical instruction.

³ Hereafter, the abbreviation CoP (*Communities of Practice*) will be used to refer to the concept introduced by Lave and Wenger (1991) and expanded by Wenger (1998).

Learning happens organically through collaboration, reflection, and engagement in real-world contexts. I think this is well illustrated by the feedback I received while interviewing participants at the 2024 summer camp as a preliminary step in preparing for the winter camp: “Every time, what stays with me the most is the collaboration between people and how one idea can take on a completely new form through another’s support.” (Participant of the summer camp) (see also: Appendix 1)

In the context of the Winter Improv Film Lab, this theory helps to understand how the camp functioned not only as a creative environment but also as a dynamic learning community where informal leadership could emerge and develop. Since one of my personal goals in the project was to observe and develop my own leadership skills, the framework of CoP provides a valuable basis for reflecting on this process as well—how leadership can emerge through participation, accountability, and collaboration rather than through formal assignment. To support this goal, I documented situations that required taking initiative, guiding a team, or making decisions under time constraints and incomplete information. I paid attention to moments that involved balancing creative ideas with logistical constraints, motivating participants, and maintaining clarity about shared goals. These experiences allowed me to reflect on which leadership qualities emerged naturally and which required conscious reinforcement.

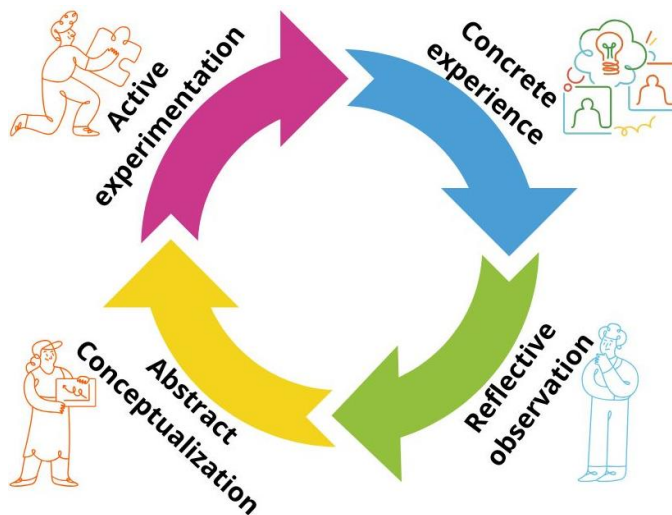
1.2 Collaborative Learning and Experiential Pedagogy

To support the theoretical framework of this project, it is appropriate to introduce the principles of collaborative learning and experiential pedagogy as key concepts in understanding learning in informal and creative settings.

Collaborative learning refers to the process by which knowledge is constructed through social interaction, co-creation, and mutual support (Wenger, 1998). This approach emphasizes the importance of shared experiences, mutual learning, and the dynamic exchange of ideas.

Experiential pedagogy, as described by Kolb (1984), focuses on learning through direct experience and reflection. It is structured around a cyclical model (Figure 1) in which learners participate in concrete experiences, reflect on them, generate new ideas, and actively test these concepts. This framework is particularly relevant for creative practices that require improvisation, teamwork and problem-solving in unpredictable contexts.

Figure 1. A diagram of Kolb's cycle of experiential learning (author's visual based on Kolb, 1984).



Together, these two approaches form the basis for analyzing informal learning processes in community-based creative projects. They offer valuable perspectives for interpreting how leadership, participation, and knowledge sharing can emerge organically in non-formal educational settings.

Experiential learning emphasizes learning through direct action. In the Winter Improv Film Lab, there were no lectures or theoretical sessions — participants learned by writing scripts, directing, filming, and editing, often under time pressure and in unpredictable situations. Creating a short film series was one of the main stated tasks of the camp and reflected experiential learning in its purest form. Participants were divided into teams upon arrival and asked to produce episodes for Improfilm's first short film series using only minimal prompts — meaning they had to create content in a short time, in unknown filming locations, and by working closely together. This setup required teams to make quick decisions, solve problems creatively, and depend on each other's skills and contributions. The hands-on and intense format allowed learning by doing and clearly followed Kolb's (1984) experiential learning cycle:

- concrete experience (taking part in real filmmaking tasks),
- reflective observation (thinking about what happened and their role),
- abstract conceptualization (developing new ideas and understanding),
- active experimentation (trying new approaches in the next steps).

In this kind of environment, leadership doesn't need to be formally assigned — it can naturally emerge through participation, initiative, and team dynamics. As one participant reflected: "I didn't know anything about filmmaking before, but I got to be the director and

the editor. I realised that learning happens through doing.”.” (Participant of the winter camp)
(see also: Appendix 1)

1.3 Improfilm as an Example of Practice-Based Learning

The Improfilm experience can be looked at from several theoretical angles, as it represents a long-term, grassroots creative learning project that brings together practical learning and community participation. Since 2014, Improfilm NGO has organised summer film camps where participants make short films in a short amount of time and in different team formats (Improfilm, n.d.). The main idea behind this approach is that people learn best by doing, trying things out, and supporting each other. Because the participants come from many different backgrounds — from beginners to professionals — they are able to share knowledge in a natural and dynamic way. This reflects what Wenger (1998) calls the formation of a CoP.

The Improfilm format — built around improvisation, shared responsibility, and learning without formal teachers — creates a space where learning and leadership can develop naturally. Roles are not fixed; instead, participants can try out different tasks at each camp. This helps them learn new skills and understand different parts of the filmmaking process. These ideas match the principles of experiential learning (Kolb, 1984), as mentioned earlier. Improfilm’s summer camps are a strong example of long-term learning through hands-on experience. The organisation’s focus on being open to all, working together, and learning from peers fits well with both the CoP and experiential education. The Winter Improv Film Lab took this model further by adding new challenges — like cold weather, time limits, and urban locations — to see how teamwork and leadership develop under pressure.

In short, the theoretical framework of this project combines Wenger’s concept of CoP with the ideas of collaborative and experiential learning. Improfilm’s unique method serves as both the context for this analysis and a real-world example of how these theories work in practice.

2. Methodology and process documentation

This chapter documents the practical implementation of the Winter Improv Film Lab, including the justification, planning, target group definition, marketing strategy, partnership development, risk assessment, and outcomes. It also includes the author's observations on team dynamics, leadership practices, and creative collaboration. The chapter provides a step-by-step overview of how the project was developed and executed in alignment with the theoretical foundations laid out in the previous chapter.

Author's observations are documented in diary style and the diary is in the possession of the author. In addition to the general survey, which has also been conducted in summer camps, the author prepared a separate survey in the Google Drive environment about the program for making short film series.

2.1 About the project

The idea for the Winter Improv Film Lab came from my personal wish to combine filmmaking, improvisation, and community-based learning in a unique creative space. For years, I had been invited to join Improfilm's summer camps, and when I finally attended one in 2020, the experience was life-changing. I felt a deep connection with the people I met there and wanted to keep working with them.

In the summer of 2024, I decided to organise the first winter camp in Improfilm's history as part of my master's thesis project. This also happened to be Improfilm's 10th anniversary—making it the perfect moment to try something new. While the summer camps had been successful, I saw an opportunity to refresh the traditional format by changing the season, location, group structure, and program. The idea was supported by Tarvo Metspalu, Improfilm's founder and long-time member. Winter, often a slower time for artists, gave us the chance to stay creative, explore new ideas, and support shared learning.

The goal was to create a space where learning, creativity, and teamwork could happen naturally. The event didn't require expensive equipment or high fees but still aimed to offer a professional-level experience. It also supported values like community-building, sustainability, and new ways of collaborating—core ideas that match Improfilm's mission. The camp was designed for adult film enthusiasts interested in filmmaking, improv, or creative teamwork—regardless of their prior experience. Both beginners and professionals

were welcome, and everyone had an equal opportunity to contribute in an inclusive and creative environment. (Minors could also participate if accompanied by a responsible adult.)

The project is also supported by global research. PwC's report *Global Entertainment & Media Outlook 2024–2028 highlights* the rapid growth of user-generated content and short-form videos on platforms like TikTok and YouTube Shorts. This reflects a growing demand for accessible, creator-driven media production. Similarly, UNESCO's *Re/Shaping Policies for Creativity* (2022) notes that many young people find formal film education too expensive or restrictive. As a result, informal learning opportunities like workshops and creative camps are becoming increasingly popular.

The project aligns well with Etienne Wenger's (1998) theory of CoP, which focuses on learning through shared activity and engagement. The Winter Improv Film Lab is a real-life example of this idea: participants learned from each other by working side by side in a creative, hands-on environment. This theory helps explain how learning, group interaction, and leadership can grow naturally over the course of a shared project. At the same time, this project was a valuable personal journey in leadership. One of my goals was to reflect on and develop my leadership skills throughout the process. I kept notes on situations where I needed to take initiative, guide others, or make decisions quickly and with limited information. This helped me better understand how leadership roles can form in a team setting, and where I still have room to grow. For me, this leadership element was just as important as the project's content and structure.

2.2 Project planning

2.2.1 Timeline and Scope

I started to plan the Winter Improv Film Lab in August 2024, during the 10th Improfilm Summer Camp in Alatskivi, where members of the NGO Improfilm expressed the desire to create a special project for the organization's anniversary. As part of the master's project, I proposed organizing the first winter camp in Improfilm's history with an extended format. Since the NGO had no formalised mission, vision or values documented, I started formulating a foundational direction based on the patterns and practices of the organisation over its 10 years of activity. It was approved by the members of the NGO.

Mission - To create safe, accessible and collaborative space for filmmaking.

Vision - To be an innovative platform where anyone can experiment, learn, and grow

through improvisation and film.

Values:

CREATIVITY – we dare to experiment, make mistakes, and learn.

COLLABORATION – we share roles, responsibility, and joy.

OPENNESS – we welcome people and ideas from all backgrounds.

ACCESSIBILITY – we lower the barriers to participation.

CARE – we build a safe space where everyone can be themselves.

Core members of the organizing team are

- **Merlin Ponna** - visionary and coordinator; leads concept development and ensures strategic alignment. In the Winter Improv Film Lab, she coordinated the team, built partnerships, and managed communication efforts, supporting both internal cohesion and external visibility.
- **Tarvo Metspalu** - initiator of IFM, visual technician and board member of Improfilm NGO; oversees technical aspects during the event (visuals, equipment setup) and provides strategic input.
- **Jaanus Karlson** - composer, accountant, website administrator and board member of Improfilm NGO; manages the project budget, as well the website and ensures financial reporting compliance. Usually one of the main contacts on site.

Additional team members on site

- **Ats Kurvet** - 3D, VR & AR specialist, board member of Improfilm NGO; integrates creative elements like VR/AR components, if applicable.
- **Alar Valksaar** - videographer and technical advisor; supports participants with video editing, special effects, and visual storytelling, assists in organizing and on-site coordination of camps, providing guidance on translating creative ideas into audiovisual form.
- **Juku Trump** - audio engineer, computer engineer and YouTube ‘manager’; manages audio and technical equipment, overseeing YouTube content production for post-event.

The planning period lasted from October 2024 to January 2025. During this time, the concept was refined, a timeline was confirmed, and discussions were held with partners. The planning stage included:

- developing the initial concept and engaging partners (meetings with the leadership of NGO Improfilm; discussions with members of the improv theatre Ruutu10 regarding their participation in the camp and their role as mentors in the short film series);

The Winter Improfilm's Camp - but so that the order of the summer camps would not be confused, and since it was the first attempt to do it in winter and, by agreement, in Tartu, and for easier organization, the limit of participants was set at 30, the event was called the laboratory - the First Winter Improv Film Lab in Tartu. Inspired by the location, the mentors suggested a special title "The Spirit of Tartu in a Healthy Body". This became the title of our short film series and the participants were also able to produce their creations in this light.

- securing the location and accommodation facilities as well as catering;
- creating the concept for the short film series and sourcing locations, costumes and props - including visiting various institutions, taking photos, making agreements and contracts;

The short film series was the dynamic opening challenge of the Winter Improv Film Lab, combining improvisation with time pressure, thematic constraints and playful immersion in history. The participants were divided into four groups, each assigned a different time period: prehistoric times, the Middle Ages, the 1920s and a dystopian future, and had to travel to filming locations pre-arranged for them by the organizers. Upon arrival, each group received a bag containing costumes and props reflecting their assigned era. Their task: to create a short film of approximately 2 minutes in a two-hour session using predetermined keywords (e.g. "finding a message", "leaving a new version of the message"). Each group had complete creative freedom. But first, the roles within the group had to be clarified: who would act, who would film, who would create the content, who would help with lighting/sound and who would be the director, i.e. who would take responsibility for the creative decisions. Only editing was done outside of the allotted time. This challenge served as both a creative icebreaker and an artistic experiment, requiring teams to collaborate quickly, adapt to thematic and material constraints, and present a compact and expressive story.

- producing promotional materials and launching a website (Appendix 2);
- drafting a detailed schedule (Appendix 3);
- developing a budget and pricing model;
- shaping the communication strategy.

Participant registration and marketing took place mainly in December 2024 and January 2025. Initial communications began already in November within internal circles and accelerated in December with the launch of a dedicated online registration platform and website.

The camp took place from February 21–23, 2025, at Mart Reiniku School in Tartu. Participants arrived on Friday evening and were divided into teams, each guided by a mentor and supported by a camera operator. They were quickly taken to filming locations where they had just two hours to shoot scenes for a short film series, based on specific criteria. The next two days were all about the participants' own creative projects—developing ideas, collaborating, and making films. By Sunday lunchtime, all films were finished and shown to both a jury and the rest of the participants. After that, there was a short workshop on AI tools, a group feedback session, and a celebratory closing event where the jury handed out awards and letters of appreciation. After the camp, the teams continued working on post-production—editing, sound design, and final touches before uploading them to YouTube. They also helped prepare documentation and shared feedback. Everyone received a follow-up letter with links to their films and event highlights.

From the first idea to the final feedback, the full project took about six months. This timeline enabled a balance between creative spontaneity and structured project management.

2.2.2 Budget and Pricing Strategy

The budget for the project was created together with the board of NGO Improfilm. The goal was to offer a high-quality and accessible film camp experience at a price that participants could afford. The basic principle was to cover all camp-related costs (which was mainly accommodation and catering) through participant fees and, where possible, small contributions from sponsors. The main sources of income were participant fees and a small sponsorship donation. Participants were offered an 'early bird' discount in the first month, which meant that full participation in the camp cost €59. In January, the fee increased to €69, and a few weeks before the camp, the full package was €79. Additionally, there were special prices for those who could only attend for one or two days. Since we have participants who greatly value this initiative, we also offered a 'super fan' ticket, which costs €10 more than the current month's regular package. This year, there were 4 participants who bought these tickets. With this, participants receive free t-shirts, hats, stickers with the Improfilm logo, and sometimes, if the opportunity arises, a bed or sofa to sleep on. In total, 29 people joined the

camp, generating €1986 in fees. One partner contributed €250, bringing total income to €2236. Expenses reached €2240.31 and covered venue rental, catering, equipment rental, materials, and printed handouts. The difference between income and expenses was minimal, resulting in a nearly balanced budget.

When setting the fee, the focus was on keeping the camp affordable—especially for young creatives and first-time filmmakers. The pricing strategy emphasized inclusiveness, low barriers to entry, and cost-efficiency. Participants paid a low fee, but got access to a full film program, professional support, and all necessary equipment—without any extra charges. The project also benefited from in-kind contributions by partners, such as mentoring, access to gear, and discounted locations. This community-driven support helped keep expenses low and made the project financially sustainable.

In short, the pricing approach stayed true to Improfilm's mission: to offer creative, collaborative film education that's accessible to everyone—and to do it in a way that builds a strong foundation for future projects.

2.2.3 Target Audience Profile and Marketing Channels

The target audience of the Improfilm film camp consisted of adult film enthusiasts seeking opportunities to develop their creative skills, gain hands-on filmmaking experience, and do so in a community-oriented and supportive environment. The group included both first-time filmmakers and individuals with previous creative experience - both valued collaborative learning, diverse roles in filmmaking, and low-barrier access to audiovisual expression. During the studies Value Proposition Canvas (Osterwalder et al., 2014) was developed to better understand participants' needs and how the project meets them. This analysis identified both the challenges ("pains") and benefits ("gains") experienced by participants, as well as how Improfilm responds to them.

Participants' main pains included:

- a lack of creative opportunities;
- insecurity about technical filmmaking skills;
- limited access to quality film education.

Their desired gains included:

- a safe space to experiment and learn;
- finding new creative collaborators;

- creating something tangible—a completed short film.

Improfilm responded to these needs through:

- gain creators: collaborative and creative team experience, hands-on learning, and high-quality mentorship;
- pain relievers: low participation fee, welcoming and supportive learning environment;
- key offerings: the full filmmaking journey from idea to editing, final short films, and meaningful community connections.

This value proposition delivered what participants needed—practical experience, encouragement, and creative freedom—while keeping financial and psychological barriers low. (See appendix 4 for the full canvas)

The marketing strategy focused on channels that gave direct and trustworthy access to the right audience. Key channels included:

- Improfilm’s and partners’ social media⁴
- Film-related communities and Facebook groups
- Word-of-mouth and personal networks from past participants
- Outreach through cultural and creative industry organizations

As outlined in the “My Project Pitch” (Appendix 5) which I made for the Marketing Strategies and Brand Communication course, communication was built around three core values: authenticity, inclusiveness, and trust. Messages emphasized the camp’s accessibility, hands-on value, and creative freedom. The visual and verbal style was designed to feel open and artistic—never too formal, but always respectful and inspiring. By using a multi-channel, audience-first approach, the campaign successfully reached the people who would truly benefit from what Improfilm offers.

2.2.4 Marketing and Communication Plan

The marketing and communication plan for the project was structured around building awareness, generating interest, and converting engagement into participation. The approach was designed to reflect the target audience’s values—accessibility, creativity, and community. The main goals of the communication activities were to:

- introduce the Winter Improv Film Lab as an exciting opportunity for new filmmakers;
- build trust through real stories and consistent, honest messaging;

⁴ Improfilm’s Instagram account: <https://www.instagram.com/improfilm>
Improfilm’s Facebook page: <https://www.facebook.com/improfilm>

- drive sign-ups by showing both practical and emotional value;
- keep the audience engaged before, during, and after the event.

Key activities included:

- launching a social media campaign across Facebook and Instagram, featuring participant testimonials, behind-the-scenes content, and sneak peeks into the camp's format;
- sharing information through cultural and creative industry mailing lists and community groups;
- custom visuals and short texts for each platform;
- a consistent posting schedule with a clear communication calendar;
- encouraging user-generated content through hashtags and tagging.

To ensure cohesive messaging, the project followed the tone and visual identity outlined in the Value Proposition Canvas (see appendix 4) and "My project pitch" (see appendix 5) documents. The tone was inclusive, energetic, and creative. Visuals were informal yet polished—reflecting the hands-on, team-based spirit of the camp. Post-camp, follow-up communication included sharing outcomes (films created), celebrating participant achievements, and maintaining momentum for future events. I believe this strengthened the community and increased brand loyalty, supporting the long-term vision of Improfilm.

2.2.5 Strategic Partnerships (Roles and Value Propositions)

The Winter Improv Film Lab was made possible through the support of a strong network of strategic partners. Their contributions—both financial and in-kind—played a key role in making the event happen. These partnerships went beyond logistics. They added real value to the participant experience through generosity, expertise, and a shared belief in the power of creative collaboration. I believe that together, we built more than just a camp—we built a creative community. Partner contributions included:

1. Mr & Ms Chadwick Bowser – Financial sponsors with a contribution of €250.
2. Costume rental "Väike nõid" – Provided free costumes for the short film series and offered discounts for participants' personal creative projects.
3. Vanemuine costume rental – Offered a 20% discount on costume rentals.
4. Manni Koogid – Donated a lactose-free cake for 35 people.
5. Torditoimetus – Donated 30 packs of gingerbread cookies.

6. Dodo Pizza – Donated 6 large pizzas.
7. Apollo – Provided cinema gift vouchers.
8. Kommipomm – Donated various sweets and cookies.
9. Tartu Nature House – Donated family tickets.
10. Elektriteater – Donated cinema gift vouchers.
11. LendTeater – Donated theatre gift vouchers.
12. Aura Water Park Centre – Provided 20% discount coupons for spa visits.

We are especially grateful to Tartu Mart Reiniku School and its headmaster Enn Ööpik, who provided us with a welcoming and creative environment for the camp. The school became both our home and our organizational hub, offering not just space but a strong sense of place and purpose. Our catering partner, Kataköök LLC, also deserves special thanks. They stepped in on short notice and delivered delicious, functional meals that kept our participants energized and happy throughout the camp. Additionally, collaboration with members of Improvisational Theatre Ruutu10 – Martin Junna, Andres Kalle, and Jürmo Mehine – played a vital role. All of them had previously participated in Improfilm’s summer camps and returned this time as well as mentors in improvisation, contributing content depth and helping sustain continuity with the broader camp community.

Each partner played a specific role in strengthening the social, cultural, or logistical dimensions of the camp. Whether by providing food, enabling access to cultural activities, or supporting creative expression, all these partnerships embodied a shared commitment to community-based and accessible creative education.

In addition to logistical and material contributions, several individuals and organizations made valuable intellectual and strategic inputs:

- our jury members—Signe Somelar-Erikson (Tartu Film Fund), Jassu Hertsmann (photographer/videographer), and Veiko Klemmer (visual artist and educator)—played a key role in evaluating the final films. Their professional feedback not only elevated the quality of the work but also supported participants’ personal and creative growth;
- we’re also deeply grateful to Tartu Film Fund and Ants Siim (curator of educational programs at Tartu City History Museums), who supported the conceptual development of the Winter Lab and helped connect it with the broader local film ecosystem;
- a special thanks goes to the hosts of our filming locations, which became integral to the creative outcome. Shooting took place in remarkable spaces such as St. Paul’s

Church, the Old Anatomical Theatre, Tartu Railway Station, and the University of Tartu's Institute of Physics. These unique and inspiring locations enriched the visual identity of the films and gave the creative process a powerful sense of place.

While their contributions were not financial or material, they played a crucial role in the strategic development and overall quality of the project, fully in line with Improfilm's vision of offering meaningful, community-driven, and professionally guided film education.

These collaborations reflect how strong local partnerships can elevate grassroots initiatives and affirm the deep connection between Improfilm's values and the wider cultural ecosystem in Tartu and beyond.

2.3 Risk Analysis

When I planned and carried out the Winter Improv Film Lab, I used basic project management methods to identify and manage possible risks. I followed well-known ideas from the *PMBOK® Guide* (Project Management Institute, 2021) and added ideas from the *Creative Entrepreneurship* course (Urb, 2024), where we discussed how to create value for participants and work together in a creative way. Risk management was part of the whole process—from early planning to post-camp reflection. My goal was not only to avoid problems but also to make sure the project stayed creative, safe, and meaningful for everyone involved. Below are the main risk areas I focused on, along with the actions I took to reduce them:

- 1. Logistical Risks.**

I was aware that problems with locations or equipment could delay or even stop filming. To reduce this risk, I booked locations and equipment early and tried to test things in advance. I also had a list of alternative places ready.

- 2. Health and Safety Risks.**

Because the event was in winter and involved physical activity, I prepared for possible health issues. I made sure first-aid supplies were available and gave safety instructions to participants.

- 3. Financial Risks.**

One risk was that not enough people would register, or that unexpected costs would appear. I used careful budgeting and kept the participation fee low, while also looking for a small sponsorship. I made sure to keep a small buffer just in case.

4. **Weather-Related Risks.**

Since the camp took place in winter, I knew bad weather could cause problems with travel or filming. I built flexibility into the schedule and had options for filming indoors.

5. **Team and Volunteer Reliability.**

Another risk was that mentors, jury members or helpers might cancel last-minute. To prepare, I assigned overlapping roles, shared task lists, and made sure some people could step in if needed.

6. **Participant Experience Risks.**

I wanted participants to feel satisfied and inspired. To avoid a mismatch between their expectations and the program, I clearly explained what the camp would offer. I also built flexibility into the schedule to respond to the group's needs.

7. **Reputation and Communication Risks.**

As this was the first winter edition of Improfilm, I wanted to make sure all communication was clear and consistent. I followed a communication plan and used feedback after the event to learn and improve.

While creative projects always involve some uncertainty, I found that managing these risks helped protect not just the logistics of the camp, but also its creative energy. This connects with what we learned during the course: in the cultural and creative industries, value comes from emotional and shared experiences (Bilton, 2007). That's why I paid attention not only to practical details but also to how people felt and connected during the camp.

2.4 Project Outcomes

The Winter Improv Film Lab took place from February 21 to 23, 2025. The aim was to bring together people interested in film, offer them hands-on learning experiences, and build a creative and inclusive community. This section gives an overview of the main results of the project—both in numbers and in experience.

Altogether, 29 people took part in the camp, and 18 short films were created (Appendix 6). Although there were no separate workshops, participants learned by doing—practical learning was part of the filmmaking process itself. One of the most engaging activities was the short film challenge on the first evening. Four teams were taken to secret filming locations and given costumes and keywords. Each team represented a different

historical era. They had two hours to come up with a story and film it using only in-camera editing. This challenge helped people work together quickly and break the ice creatively. The open and supportive atmosphere allowed participants to shape their own experience. Those who had been to earlier camps helped the newcomers feel welcome, and the mentors supported each group during the filming. One participant said that even though they had no experience in filmmaking, they ended up directing and editing a film—showing how the camp encouraged people to try new roles.

The project also gained visibility through social media. In December 2024, an Instagram advent calendar was launched, sharing fun facts, memes, and event updates. Posts were shared on Instagram and Facebook. Emails were also sent to past participants, which brought positive responses and new followers. After the event, several people contacted the organisers to say they were interested in joining future camps.

The project had 11 company sponsors and one financial supporter. Important partnerships were formed with Tartu Mart Reiniku School (the venue), Kataköök LLC (catering), and actors from Ruutu10, who helped as mentors. These partners played a key role in making the event happen. And although the goal to submit the films to spring competitions in Estonia wasn't reached due to limited time, the project still had a lasting impact. For example, one participant was later accepted into a university internship in Germany, and the short films made during the camp helped them get selected. This shows that the project had value beyond the weekend itself.

The camp also helped to strengthen Improfilm NGO's role as an organiser of creative and beginner-friendly film activities. The idea for the winter edition came during the 2024 summer camp, and even though most of the planning was done by one person, the teamwork during the event was strong and effective. The experience showed that with the right structure and support, making films can be both fun and accessible for everyone. All main goals were achieved: the camp supported creativity, learning, and community, and created a good starting point for future events and partnerships.

3. Analysis

The first winter film camp I organized with Improfilm NGO – the Winter Improv Film Lab – took place in February 2025 in Tartu. This was an experimental step for the organization, aimed at creating a new camp format that would preserve the creative freedom and community-based learning style of the summer Improfilm Camp while also opening space for new target groups and testing the short film creation process in winter conditions.

This master's thesis focuses on two main themes: (1) organizing the Winter Improv Film Lab as a community of practice (CoP)-based event and (2) experimenting with a short film series format on the opening night. I explore these themes through my personal experience as the main organizer, reflecting on leadership practices and how they evolved. Additionally, I examine how the creative community supported—or failed to support—my development as a leader, addressing the research question: "How does a community of practice support the development of leadership skills within the context of this camp?"

3.1 Organizational Process and Project Management

I began planning in autumn 2024, holding early meetings with partners and initiating communication with Ruutu10 and the Improfilm team. The process included arranging accommodations, catering, social media outreach, the website, and activities based on previous feedback. I coordinated all communication efforts, which in retrospect revealed the personal value of taking the lead—but also the risk of burnout due to an uneven workload and fragmented roles. My diary entries reflect the emotional strain: "...so many things are open... and now they are no longer up to me..." and "I don't like to stress about this project... but since I carry the title of main organizer, the anxiety is inevitable." These quotes highlight both the sense of responsibility I felt and the emotional complexity of leading a volunteer-based creative project.

While the organizing team was active during the event, I handled most of the preparations alone. I came to realize that a leader must not only initiate but also build the structure and set expectations that enable others to contribute early on. This experience shaped how I saw myself—not just as a visionary, but also as an organizer and communicator committed to fostering collaboration.

In hindsight, planning the short film series was more time-consuming than expected. Without a separate budget, I managed location visits, costume and prop searches, and scene logistics

manually. This highlighted the importance of treating such content creation elements as full sub-projects requiring their own timelines and resources.

3.2 Community of Practice in Action

Improfilm works as a learning community, where people develop filmmaking skills by doing things together. The Winter Lab gave us a chance to try this model in a new context—during winter, in a city, and with a smaller group. According to Wenger (1998), a community of practice has three important parts: mutual engagement (how people connect and interact), joint enterprise (what the group is trying to achieve), and shared repertoire (the tools, routines, and ways of working the group shares). These elements were present in the camp, but they needed more support to work well. This supports Wenger's idea that learning happens through active participation, but long-term growth needs structure—clear roles, shared goals, and space for reflection. In our case, some of that structure was missing, which made it harder for leadership and collaboration to fully develop.

Knowledge sharing mainly happened through experienced mentors. However, feedback (Appendix 7) showed that overlapping roles (mentor-director-writer) and unclear expectations limited the effectiveness of collaboration. Mentors noted that too many things were happening at once and key creative elements were left too open. So I learned that even in a flexible learning environment, a clear structure can support creativity rather than hinder it. But also this indicates a weak shared repertoire (Wenger, 1998), where the group lacked common tools, routines, and reference points for joint action.

Although the community supported me emotionally, I often felt structurally unsupported as a leader. My own journal reflections—like "I felt like I was moving in one direction while another core team member was moving in another" or "I did most things quite alone"—highlighted the lack of a shared vision and clear collaboration framework. This showed me the importance of clearer delegation, ongoing communication, and possibly a leadership mentor role in future projects. And also this reflects Wenger's (1998) notion that mutual engagement must be backed by shared commitment and clear boundaries for the community to function effectively.

3.3 Short Film Series Format: Experimental and Educational

On the first evening, four “blindfolded” teams were taken to secret locations where they created short, improvised films using given costumes and keywords, each contributing to a shared narrative. From the feedback (Appendix 7) mentors found the concept exciting but also chaotic. They felt there wasn’t enough time to develop ideas properly and that keeping parts of the storyline secret made some creative choices confusing. Some suggested adding tighter story constraints or more time for idea development to reduce uncertainty. Participants found the challenge both exciting and stressful. Some weren’t sure how to continue the storyline. One participant described it as “an exciting but confusing experience.” I realized my role that evening was too technical and behind the scenes—I needed to provide clearer leadership to guide the process. I can discuss this feedback with Tarvo, who was the creator of the concept for the short film series. The experience showed me that creative tasks are complex and hence need both freedom and clarity to support learning.

3.4 Leadership and Learning Through Challenge

This project taught me that leadership in creative, volunteer-driven settings develops through practice, reflection, and trial and error. I used the Kübler-Ross change curve to reflect on emotional dynamics—from initial excitement to confusion and overwhelm, then insight and growth. This pattern also matched many participants’ experiences, especially during the first evening. In addition to this - mentioned emotional arc also supports Wenger’s (1998) view that reflection on participation is key to deep learning in communities of practice. Some key lessons I took away:

- define roles clearly from the start;
- plan time more realistically;
- create space for structured feedback;
- build in support for the leader (e.g., mentoring, shared planning).

The community helped me stay motivated and supported me emotionally, but I lacked structural tools like planning timelines and role descriptions. Over time, my role shifted from visionary to connector, manager, and reflective learner—a combination that demanded adaptability and deepened my self-awareness. This shift aligns with Wenger’s (1998) view

that identity within a community of practice is shaped through evolving participation and changing roles over time.

3.5 Organisational Learning and Strategic Development

Beyond just running the camp itself, this project helped Improfilm grow as an organisation. At my request, we added a long-needed “history” section to the website to show our long-term work and impact. While preparing for this project, we also defined Improfilm’s vision, mission, and values for the first time and started thinking about a clear strategy for the future. This kind of self-reflection is what Damásio (2024) says is important for keeping film education sustainable in the long run. For me personally, I realised it’s not enough to only organise events—I need to start thinking about developing our work as a service. That means setting goals (like OKRs), exploring hybrid formats, working across different fields, or offering specific services like training or team-building events for companies. This experience taught me that creative education should be treated like a structured service—with clear goals, target groups, and roles.

3.6 Conclusion and Recommendations for Sustainability

Participant feedback showed strong satisfaction with the creative atmosphere and the accessibility of filmmaking. Many described the experience as empowering, inclusive, and rich in learning. Suggestions for future improvements included more time for creative development, clear role definitions, practical workshops, and stronger media communication. Mentors also encouraged further experimentation with role division and more structured story-building elements in similar film challenges. For future camps to remain sustainable and impactful, I recommend:

- involving the team early in the planning process;
- providing enough technical help and editing tools;
- offering guidance and reflective support for organizers;
- continuing to experiment with new formats while keeping core values intact. As Damásio (2024) notes, the future of film education depends on the ability to test new models and remain responsive to changing creative and technological contexts;
- strengthening media outreach and community engagement.

In addition, thinking about Improfilm as a structured service could support long-term development. For example, we could build partnerships with theatre schools or companies in the entertainment industry to reach new audiences. Another idea would be to offer the camp as a creative team-building experience for workplaces. By treating Improfilm as a service—with clear goals, roles, and target groups—it becomes easier to plan, grow, and explain what we offer and why it matters.

By organizing and leading the Winter Improfilm Lab, I gained valuable leadership experience in a real-world setting. I learned that creativity needs framework, communities need structure, and leaders thrive with support. This project laid a strong foundation for future initiatives and helped me grow into a more confident, adaptable, and reflective leader.

Summary

Organization of the First Winter Camp of the Improfilm NGO and Creation of a Short Film Series.

This master's project explores how creative leadership can develop in community-based film education through the organization of the first Winter Improv Film Lab—an experimental film camp organized by the NGO Improfilm. The central research question addresses how a community of practice supports the development of leadership skills in the context of this camp.

The camp was held in February 2025 in Tartu and brought together 29 film enthusiasts from across Estonia to co-create short films in a collaborative and informal learning environment. The project was guided by the theoretical framework of *Communities of Practice* (Wenger, 1998), supported by principles of collaborative and experiential learning (Kolb, 1984), and included an analysis of the project through personal reflection and risk management methodology (PMI, 2021). The process included planning, budgeting, marketing, partnership development, and implementation of a short film series challenge. Throughout the camp, participants engaged in hands-on learning and creative teamwork, supported by mentors. Feedback was collected from both participants and mentors to assess the effectiveness of the learning model and project design.

The findings show that although the camp created strong emotional engagement and meaningful peer learning, structural elements like role clarity, leadership support, and planning tools were essential for sustainable leadership development. The author concluded that organizing creative events can significantly support leadership growth, especially when reflective practices and community support are in place. The project also contributed to the strategic development of the NGO, including the creation of vision and mission statements, and laid the groundwork for future initiatives.

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Appendices

1. Appendix - General takeaways from feedback 2024 and 2025.

General takeaways from the 2024 Summer Camp feedback

Participant 1:

“The best quality in 10 years!”

Participant 2:

“What stood out the most was the high quality of the films, the great cinema venue, and Jaanus’ patience.”

Participant 3:

“What stuck with me most was the daily sense of a productive and friendly atmosphere.”

Participant 4:

“As always, what touched me the most was the unwavering helpfulness and kindness of everyone — sharing their equipment, time, and advice selflessly. It’s rare to find such a cohesive and welcoming community, especially towards newcomers, and it inspires me to behave the same way.

From an organisational point of view, I really like the flexible ‘free schedule’ format, the quick problem-solving, and adaptability. In three years, I haven’t heard a single word of complaint from anyone — and that’s a huge achievement.”

Participant 5:

“My third year, so more like ‘everything was pleasantly as expected’ — in a good way. I got what I came for. And the younger generation also got a light version of the camp experience, which was my personal goal this year.”

Participant 6:

“The way things move forward helpfully, responsively, quickly and productively — ideas flow between people and films come to life. I’d do this full-time with this crew, if it were paid.”

Participant 7:

“Wonderful people, with whom ideas and imagination take flight and become real. It’s amazing how this always happens in Malev :)”

Participant 8:

“First time directing — and it was really cool.”

Participant 9:

“How helpful and enthusiastic people are. The many ways to realise your own project. Seeing how filming actually works. The different framing options when creating films. So many exciting moments.”

Participant 10:

“Every time, what stays with me the most is the collaboration between

people and how one idea can take on a completely new form through another’s support.”

General takeaways from the 2025 Winter Improv Film Lab feedback

Participant 1:

“What I liked most was being able to see everything and try out different things. I didn’t know anything about filmmaking before, but I got to be the director and the editor. I realised that learning happens through doing.”

Participant 2:

“What stood out most was the same as before: the nature of the event itself — so many amazing people gathered in one place, all ready to engage in exciting film projects, along with the necessary equipment and tools.

I’m taking with me new acquaintances/experiences and a good mood. What was unique about this edition was the series experiment and the more densely populated urban location.”

Participant 3:

“Getting together just once a year feels too rare — that made this all the more ‘precious’. The smaller, shorter, more urban format is a bit different, and maybe there’s slightly less of that ‘all together’ vibe, but in some ways it also makes it easier for people to attend. So overall, the format definitely works.”

Participant 4:

“A wonderful group with a positive and productive attitude.”

Participant 5:

“As always, the organisation was well thought out and executed. I especially liked how flexibly basic needs were covered — food was available even if someone missed mealtime due to filming, or needed something at 5 AM. What impressed me again was the continued passion, kindness, and helpfulness of the participants, and of course the blind commitment to do anything for the sake of art.”

Participant 6:

“It was great to work more with the cameras. Also useful to see how much preparation short films actually need — costumes, makeup, everything.

While editing, I realised how important transitions between shots are, so next time I’ll prepare better.”

Participant 7:

“Every time, I take away the experience of how people are willing to contribute creatively. I’m impressed by the participants’ quick wit, technical skills, the friendly and constructive atmosphere, and amazing humour.”

2. Appendix - Promotional materials

2.1 Appendix - The Winter Improv Film Lab poster



2.2 Appendix - The Winter Improv Film Lab logo

It was updated to reflect winter conditions



2.3 Appendix - The Winter Improv Film Lab website

The appearance of the website right before and after the day the project went public. Later a separate history page and a section for film camp supporters were added as well as an entry for the participant's intranet.

Improvfilmalev (IEM) on täisealiste suunatud filmientusiastide kogunemine, kus ühe pikema nädalavahetuse jooksul luuakse kuni paarkümmend lühifilmi ning omandatakse teadmisi ja oskusi kõigest, mis puudutab filmitegemist - ideede loomisest montaažini.

Pole vahet, kas oled kaamera ees või taga, algaja või professionaal! Kõik erineva tasemega filmihuvilised on vilga oodatud. Meilevas pole juhendajaid ega kindlat ajakava - kogu tegevus ja õppimine toimub organisaatorite erinevates sümboles. Järgitud kogemused ja loominguiline koostöö on selle laagri tuum.

Improvfilmalev tähistas 2024. aastal oma 10. suve! Aastate jooksul on sellest kujunenud traditsioon, mis ühendab filmitegemise armastajaid üle Eesti. Selle piduliku sündmuse puhul toimub esmakordselt Talvine Improvfilm Labor, mis toob kaasa uue ja värskendava lähemise.

Mis teeb Talvise Improvfilm Labori eriliseks?

- Hooajalisus ja vajakajutused: Talviseid ilmastikuolud ja suuremad võttealad toovad Meileva traditsioonilise formaati täiesti uue dimensiooni. See tähendab rohkem koostööd ja loovust keerulistest tingimustes.
- Uus formaat: Osalejad viiakse salapärase võttepaika, kus algab inspireeriv teekond filmi loomisess.
- Talviseid teemad: Lumi, külm ja talvine loodus inspireerivad uusi lugusid ja annavad filmidele ainulaadse esteetika.
- Täiendatud struktuur: Ekstreemseimate olude tõttu on traditsioonist Meileva formaati täiendatud, loodes rohkem julgeid ja loovust suunavaid toetusi, et iga meeskond saavutab edukalt oma filmi valmis.

Miks liituda Improvfilm Labori kogukonnaga?

Kaasaegne ja paindlik õppimine - ei mingeid pikki loenguid ega rangeid graafikuid. Õpid koostööd tehes.

Loovuse vabadus - sul on võimalus proovida, katsetada ja avastada enda armid teiste rahides.

Sõprade ja kogemuste jagamine - iga osaleja toob madagi unikaalselt "lauda". Vastuoluse jagamine on teleritud, kuid mitte kohustuslik.

Sobib kõigile - introverdid, ekstraverdid ja kõik vahelpealsed - Improvfilm Labor on mitmekesine ja avatud kõigile.

Registreeri Talviseesse Improvfilm Laborisse ja saa osa Eesti loovaimast filmiregriest! Talvine Improvfilm Labor - esimene onatiline kogemus, mis sulatab talvetsüklina loominguiliseks energiaks.

Osalen 2 päeva

- ★ Saabun laupäeval
- ★ Soon hommikust, lõunast ja õhtusöök
- ★ Magan oma madratsil magamiskotiga
- ★ Annan endast parima igavese kuulujutu nimel

Hind kuni 01.12: 69€

Osalen 3 päeva

- ★ Saabun reedel
- ★ Teen kõike eelnevat ainult pikemalt
- ★ Olen eriliselt entusiastlik ja püüdk

Hind kuni 01.12: 79€

Olen SUPERFÄNN

- ★ Saabun mullal tahan (varemalt reedel)
- ★ Olen juba kuulus (mõistlikkuse piires)
- ★ Saan korraldajalt tasuta nänhi (jaht)
- ★ *Tahan ette võtmist vilga toetada (vilga!)

Hind kuni 01.12: 89€

improfilmalev[at]gmail.com

Site location address: <https://improfilm.ee/>

As of the 6 of May 2025, there is no more information related to the images above. Soon information about the XI Improvfilmalev will be uploaded there.

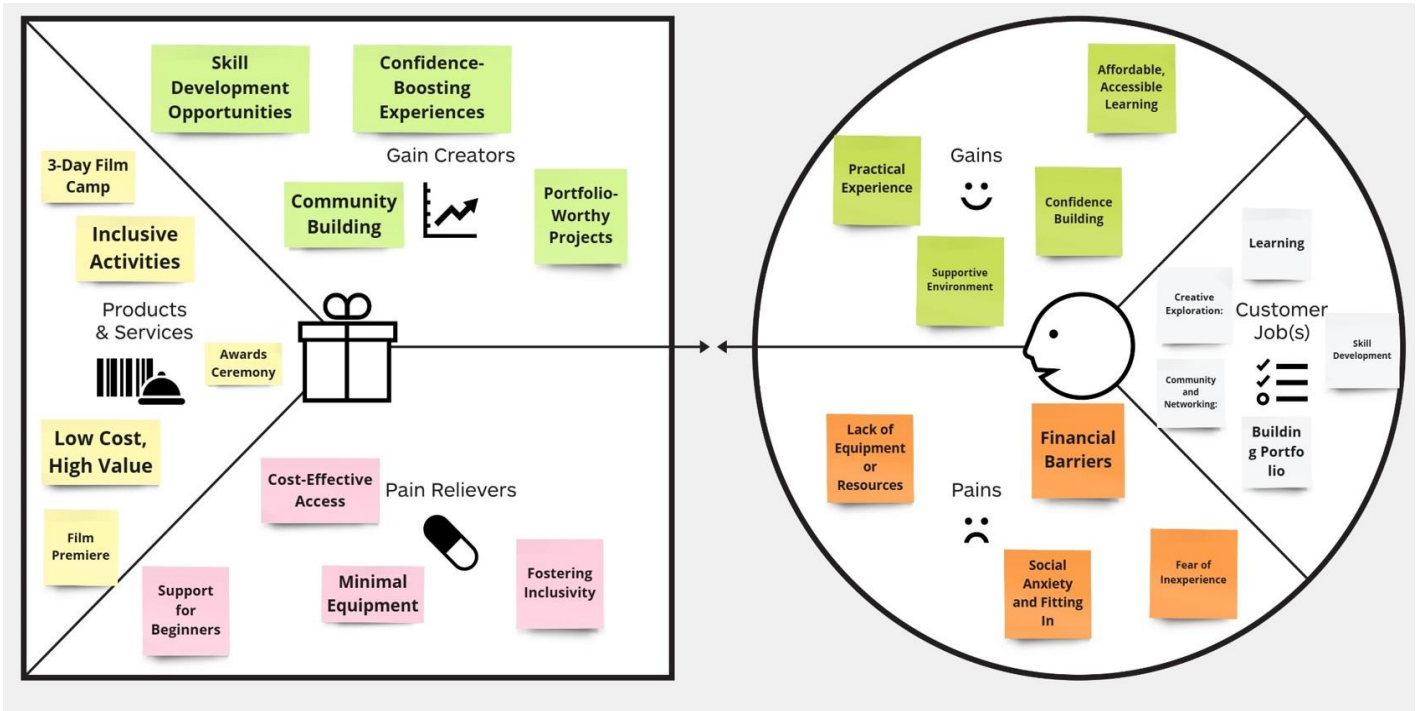
3. Appendix - The schedule of the Winter Improv Film Lab

Reede (21.02 2025)			
Kellaeg	Tegevus	Asukoht	Tegevus
Alates kl 15:00	KOGUNEMINE	Vanemuise tn 48, Tartu	Võimalus valida magamiskoht ja tutvuda majaga.
16:00	AVAMINE	Vanemuise tn 48, Tartu	Kiire ülevaade IFM 10,5 ; kuidas ja mis seekord teistmoodi on (nt isiklikud projektid laupäeval); kiire tutvumine ja gruppidesse jagamine (saabumisel/regamisel eri värvi kleeps).
17:30-19:30	GRUPPIDE VÕTTED erinevates kohtades	Grupp #1 (Tarbatu) - Pauluse	
		Grupp #2 (Dorpat) Vana Anatoomikum	
		Grupp #3 (Jurjev) Vaksal	
		Grupp #4 (T@R+U) Physicum	
19:30-21.00	ÜHINE ÕHTUSÖÖK	Vanemuise tn 48, Tartu	
	ISIKLIKUD PROJEKTID		
23:00	ÕÖRAHU		
Laupäev (22.02 2025)			
Kellaeg	Tegevus	Asukoht	Tegevus
Alates 8:30	HOMMIKUSÖÖK	Vanemuise tn 48, Tartu	filmiprojektide tutvustus
10:00	ISIKLIKUD PROJEKTID		
12:30	LÕUNASÖÖK	Vanemuise tn 48, Tartu	
14:00	ISIKLIKUD PROJEKTID		
19:00	ÜHINE ÕHTUSÖÖK		
	ISIKLIKUD PROJEKTID		
23:00	ÕÖRAHU		

Pühapäev (23.02. 2025)			
Kellaeg	Tegevus	Asukoht	Tegevus
Alates 8:30	HOMMIKUSÖÖK	Vanemuise tn 48, Tartu	
	ISIKLIKUD PROJEKTID		
12:30	LÕUNASÖÖK	Vanemuise tn 48, Tartu	
13:30	FILMIDE ESITAMISE TÄHTAEG	Vanemuise tn 48, Tartu	
kuni 14:00	KORISTAMINE	Vanemuise tn 48, Tartu	
14:00	ESITATUD FILMIDE VAATAMINE, HÄÄLETAMINE	Vanemuise tn 48, Tartu	žürii
umbes 15.30	AI koolitus	Vanemuise tn 48, Tartu	
16:00	TUNNUSTAMINE ja IFL LÕPETAMINE	Vanemuise tn 48, Tartu	tunnustuste üle andmine, koogi sõõmine, tagasiside küsimine

4. Appendix - Value Proposition Canvas for Winter Improv Film Lab participants

Figure 2. Value Proposition Canvas filled by author



5. Appendix - My project pitch

“My project pitch” document was created by author for “Marketing Strategies and Brand Communication (HVVK.00.092)” course led by Anniken Haldna during the fall 2024 sessions

https://docs.google.com/document/d/1IVdk_VHxEbaoDX6hCi7IwcWui0PMdS_mVj39dTJ7y_c/edit?usp=sharing

6. Appendix - Improfilm's YouTube channel

Short film collection that were uploaded after the Winter Improv Film Lab in February 2025

Retrieved May 7, 2025, from

<https://youtube.com/playlist?list=PLMZz->

[DNdXyFO7vMeCSzR89b4VNhszd1fe&si=2F4g23F8VRT3tfyU](https://youtube.com/playlist?list=PLMZz-DNdXyFO7vMeCSzR89b4VNhszd1fe&si=2F4g23F8VRT3tfyU)

7. Appendix - Improfilm Short Film Series Feedback Summary

16 participants and two mentors responded to the survey.

Overall experience: average rating was 4.38 / 5, ranging from 3 to 5

Here is structured summary of the Improfilm short series activity from participant and mentor feedback:

Most Positive Aspect	Did It Meet Expectations?	Mentor Support Comment	Location Impact	Improvisation Format Value	Would Participate Again	Describe in 3 Words
põnev filmimispaik - füüsika	Jah	Jah, lõpus sekkus	Ei	Jah	Jah põnev proffidega koos teha	Ootamatu efektne põnev
Koos midagi ruttu teha ja läheb lõpptulem	Jäin rahule	Jah	Positiivselt. Mul tulebki käigu pealt mõtteid	Suht sama palju ma ütleks	Jah osaleksin ikka	Spontaanne tühiprojekt, salajane, uudishimu tekitav
Kohe tuli tegutsema asuda ja esmane inspiratsioon oli kohe käes.	Jah, väga hea oli.	Jah	Jah, väga asjalik oli. Anatoomikumis olin varem ka käinud ning seal filmi teha oli inspireeriv.	Seriaal oli väga hea mõte-	Jah.	Mõtteid käivitav, inspireeriv, koostööd edendav.
uued inimesed	aega oleks võinud rohkem olla. Rollide jagunevus Oli veits nilbe.	ja	positiivselt	ei ole kindel	jah	tõine, kiire, lahe
Küirelt otsuste tegemine ja lahenduste leidmine	Jah ja ei. Koostööd sai teha, aga film oli meil võrdlemisi hierarhia põhine, et väga ei olnud aega turvuda inimeste ja oskustega. Oli rohkem nagu tunne, et oleme nüüd koos lahingus ja tuleb eluga siit väljuda	Ma loodan, et aitasin :D	Positiivselt	Jah	Ikka :)	Tore väljakutse
Väga sõbralikud inimesed ja laheseltskond, kõigil palju huvitavaid ideid ning sai ise oma aega sisustada ja valida, kui paju teen.	Jah, ei osanud küll midagi oodata, aga kõik tundus põnev ja huvitav	Jah, mentoril oli huvitav idee ning ta oskas hästi meid juhendada ja ideed ellu viia.	Positiivselt, andis ideid, mida muidu poleks tulnud	Jah	Jah	Huvitav, uus, põnev

Sain palju näidelda ja ennast proovile panna (Kõik olid toetavad)	Jah, sain kohe praktikat teha ja liiga palju mõtlemist ongi tavaliselt see, mis mind tagasi hoiab näitlemise puhul	Jah, oli kindlam tunne	Positiivselt ja oluline on kohal olla ka öösel	Ma olen esimest korda, siis ei oska öelda, aga kõik oli super.	Jah, muidugi! Väga lõbus!	Lõbus, põnev, enesetuletus
sunnitud improma	-	hoidis üell joonel	positiivselt	jah	jah	-
Kõik hõivatud kohe - uutele kindlasti "...and Action!", st pole molutamist.	Polnud ootusi, seega jah. Sisuliselt oleks võinud kuidagi episoodi paremini siduda :)	Jaa, sest tiim ise ei jõudnud mõtete osas üksmeelele.	Positiivselt.	Kindlasti ja.	Ja, kindlasti.	Positiivne uusarendus punkt
Sarja tulemus oli vahva ja kaasas mind projekti, millest muidu oma mugavuse tõttu oleks kõrvale hiilinud, aga jäin väga rahule, et osalesin.	Jah. Kõik oli sujuv ja piisavalt aktiivne, aga piisavalt aega ka sisseelamiseks	Jah	Positiivselt, mulle väga meeldib interjööri inspireeruda	Pigem jah	Jah.	Tasakaalukas. Mugavustsoonist välja toov, aga siiski piisavalt vabadust ja hingamisruumi.
Lõpus kokku käivaid filme näha	Ikka vastas, aga paras hämnung oli ka, mis siis aja surve tõttu kiiresti tegevuseks muundus	Jah, võttis režiini enda peale ja asjad liikusid	Positiivselt	Jah, mõningatel teistel filmimistel on ka sarnane võbin olnud, aga labori raames oli kindlasti kontsentreeritum	Jah, osaleksin	Lahe!
Ei tea öelda	Keeruline vastata, jõudsin poole pealt ja siis oli juba trall lahti, mingit seletust ei saanud.	Küsisin endalt kohe "mis mentorite süsteem", ehk ei saanud aru vist midagi, ilmselt täpsem info jäi hilinemise tõttu uuesti puudu	Ei tea, endiselt suts segane	Ei tea, esimene kord IMF-il	Selgema info või sihtmärgi põhjal ehk jah, nii sama vist pigem mitte.	Segane, kiire, vali
Videod olid söödavat pikad ehk 2-3 minuti pikkused.	Oli ootamatu gruppi sündmus. Võib seda vast juubelite aegadel teha, aga tava päraselt vast oleks parem kasutada aega video idee arendamiseks.	Raske võrrelda, sest pole teise gruppi käiku näinud.	Võib olla	Nii ja naa	Jah ja ei, sõltub kas on piisavalt monteerijaid ja kui palju tuleb neile videosi teha.	Uute inimeste kohtumine.

Ülesande püstitus oli vahva ja fantaasiat esile kutsuv.	Mulle meeldis selle idee, aga kuna ma olen pigem tagasihoidlik ja oma grupis väga kedagi ei teadnud, oli mul veidi igav. Võib-olla oleks võinud saada ise grupid teha.	Jah: seletas reegleid ja aitas	Positiivselt	Jah, aga kuna aega oli nii vähe, ei saanud mitmeid huvitavaid ideid teostada	Jah, sest see tekitas veidi rohkem põnevust, kui tavaline improfilm. Asukohad ja lugu ise olid ka põnevad.	Põnev, ootamatu, segane
Võtteplatsid olid ette otsitud	Natuke mitte. Ma ei osanud oodata, et nii palju sõprusgrupe ja vanasid olijaid siin koos oli, suhtlemine ja läbikäimine algas pisut konarlikult	Jaa	Positiivselt	Kindlasti aitas rohkem!	Ma arvan, et ma osaleks, sellesmõttes oli see suurepärase kogemus. Võibolla ei saa ainult kogu aeg sellist osalemistasu välja käia	Hea praktika, hea keskkond, head võimalused
"Tuleb lihtsalt peale hakata" sai kinnistatud.	Minu ootused polnud sellised, aga see oli ideaalne "vaibi sisse-elamiseks rööbas"	Jah ikka, avatud ja paindlik ja koostöö aldis ja tulemusele suunatud.	Pos	See aitas lainele saada, mul oli ootus nõ oma ideed teostama asuda, ega enne ei osanud taolise praktika väärtust ette näha, rõõmus et palju ei kinnine(enda sees) :')	Jah, uudne, tore, väljakutsuv	Kohane, asjalik, lõbus.

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