

# Cinema Open to Youngsters. Methodological report

## PART 1. THE RESEARCH CONCEPT

### AIMS AND OBJECTIVES OF THE PROJECT

The project will be implemented in the "action research" model, the essence of which is to simultaneously conduct research and implement social change (in this case, change the model of activities of cultural institutions in response to the diagnosis of the needs of a diverse group of young recipients). Therefore, the research will have a strong participatory component, which responds to the project aims and reflects the specificity of the new formulas of participation in institutional culture. The aim of the project is to gain knowledge about the preferences of children and youth in three different age groups in terms of their cultural activities, with particular emphasis on film / cinema activities. Gaining information about the choices of young viewers will allow us to design solutions supporting cinemas in creating strategies and producing events tailored to the needs of diverse groups of young audiences. The following issues will be examined: issues related to the motivations for participation in cinema culture, awareness of the characteristics of European cinema, and ways of creating a cinema offer that responds to the needs of young audiences.

### RESEARCH QUESTIONS

1. What are the needs and motivations of young audiences regarding the consumption and creation of film content?
2. How do young recipients perceive the consumption and creation of film content in a cultural institution (preferences regarding presence in the institution, reception of content, etc.)?
3. What are the barriers within the scope of the consumption and creation of film content in a cultural institution by young recipients (people at risk of social exclusion, people with disabilities, etc.)?
4. What are the dimensions of the diversity of practices of participation in institutional culture within a given age group and between groups (analysis for groups 8-11, 12-15, and 16-18)?

5. What are the benefits for cultural institutions and local communities of engaging young audiences in consuming and creating film content?
6. How should the information and communication policy be implemented in cultural institutions in the context of reaching young recipients?
7. What structural challenges do cultural institutions face in the context of adapting the program to the needs of young audiences?
8. What institutional strategies can be developed based on the knowledge gained during the project activities?

## RESEARCH METHODS AND TECHNIQUES

1. **Focus group interviews conducted after the screenings of films** in the opening phase (stage 1) and closing phase (stage 6) of the project cycle (n=18). Two different scenarios depending when the interviews are conducted. Duration depends on the possibility of group involvement.
2. **Questionnaires on impressions after watching the film** conducted among all project participants. Technique: PAPI (paper questionnaire). Implementation with the support of local coordinators. The research tool is the same for all age groups + regardless of the place of implementation of a given stage of the project.
3. **Questionnaires on knowledge and attitude to films** conducted among all participants of project activities, enabling the acquisition of data treated as the basis for estimating the social impact of the project (base indicators). Technique: PAPI (paper questionnaire). Implementation with the support of local coordinators. The research tool is the same for all age groups + regardless of the place of implementation of a given stage of the project. It is recommended to conduct the survey in stage 2 before the screening, and in stage 5 – after the screening.
4. **Meetings with the use of workshop techniques after screenings 2-5.** The decision regarding the choice of the subject of the workshop belongs to individual cinemas. Educators prepare a report on the conducted meetings and workshops for each stage.
5. **Impressions of the project.** Own work of project participants in the form of an essay, poster or film.
6. **Individual group interviews with teachers/tutors** about their experiences and observations regarding the participation of young audiences in the processes of consuming and creating film content (n=9).
7. **Individual group interviews with representatives of Partners** on how to organize the offer for young recipients (n=6).
8. **Stage reports prepared by the researcher.** A report summarizing the individual stages of project activities provided to the project coordinators as a material for further activities within the project.
9. **Ongoing monitoring of coordinators.** Activities carried out by cinemas involved in project work aimed at increasing the professionalization of their institutional activities.

## 10. Reports prepared by local coordinators – reports on the implementation of the project.

### RESULTS

After the end of each of the six stages of the project, short reports will be prepared summarizing the course of individual stages, enabling the implementation of changes before the next meetings. Moreover, the final research report containing conclusions and recommendations regarding the key assumptions formulated in the application and in the research concept will be prepared. The research report will constitute the basis for project reporting and the basis for further assumptions for the implementation of the strategy of institutions involved in project activities.

### RESEARCH PLAN [STAGES DETERMINED BY SCREENINGS IN CINEMAS]

Stage	RESEARCH CONDUCTED AMONG PROJECT PARTICIPANTS									
	Group interview (1 and 2)	Questionnaire after the film	Questionnaire on knowledge and attitude to films	Meetings and film workshops (+ report prepared by educator)	Impressions of the project – essay	Interviews with teachers / tutors	Interviews with coordinators	Stage report prepared by the researcher	Ongoing monitoring of coordinators	Report prepared by a local coordinator on their experiences from the project implementation
F1	YES	NO	NO	NO	NO	NO	NO	YES	YES	NO
F2	NO	YES	YES	YES	NO	NO	NO	YES	YES	NO
F3	NO	YES	NO	YES	NO	NO	NO	YES	YES	NO
F4	NO	YES	NO	YES	NO	NO	NO	YES	YES	NO
F5	NO	YES	YES	YES	NO	NO	NO	YES	YES	NO
F6	YES	YES	NO	NO	YES	YES	YES	YES	YES	YES

### SCHEDULE

The schedule is consistent with the assumptions described in the application. The research was carried out in two phases: autumn and spring. The report was prepared at the turn of May and June. In the course of the project, constant consultations between the Partners took place. All materials from the implementation of individual stages of the project can be submitted for analysis electronically, in digital form (scans / photos of materials, including: questionnaires, materials from workshops, etc.).

## PART 2. RESEARCH TOOLS

### GROUP INTERVIEW SCENARIO NO. 1 [STAGE 1]

*NOTE: the conversation applies to all video content, including series, amateur productions on the Internet, and not only just feature films*

#### IMPRESSIONS AFTER THE FILM

1. What are your impressions after the film you watched? According to you, what was the film about?
2. Was the film inspiring? If so, what has it inspired you to do?

3. Have you heard of this film before? Will you be reading information about the film now? If so, where will you search for it?
4. Would you recommend this film to your friends? Would you include this film in the cinema repertoire?

#### **FILM PREFERENCES**

5. Do you like watching films? If so, what kind of films? Why do you like / don't you like watching films? Is watching films cool / trendy?
6. What are your favourite films to watch? What film genres do you like the most? What is your favourite film?
7. Does the cinema deal with important topics? What topics are important to you?

#### **FILM PRACTICES**

8. How often do you watch films? With whom do you watch them? Where? What media do you use? How do you find out about interesting films?
9. Do you like talking about films? Why? With whom?

#### **KNOWLEDGE ABOUT CINEMA**

10. Do you watch Polish or foreign films? Which do you prefer? Why? Does it matter to you if a film is Polish / American / produced in a different country?
11. What associations do you have with films from different countries? What are the differences between films produced in different countries? Where can we watch films from different countries?
12. What are your favourite filmmakers? Who are your favourite actors, directors, film characters?

#### **FILMMAKING**

13. Do you know how films are made? Do you know film professions? What do you have to know to make films?
14. Would you like to learn how to make films? Why?

#### **EXPERIENCES FROM THE TRIP TO AN INSTITUTION**

15. Do you like it here in the cinema? Why? What is cool and what is not?
16. What other films would you like to watch here in the cinema? Why?

#### **PARTICIPATION IN INSTITUTIONAL CULTURE**

17. Do you go to other places like theatre, museum, and community centre? Why? Where have you been lately?
18. Do your parents go to the cinema, theatre or other similar places? Do you go there with them?

#### **QUESTIONNAIRE AFTER WATCHING THE FILM**

**Share your opinion 😊**

We have a request to you. Please answer the questions below. This will help us plan following meetings better!

<b>Day (enter the date)</b>	.....									
<b>Place</b>	1. <input type="checkbox"/> Elbląg 2. <input type="checkbox"/> Gdynia 3. <input type="checkbox"/> Jarocin									
<b>Gender</b>	1. <input type="checkbox"/> Female 2. <input type="checkbox"/> Male 3. <input type="checkbox"/> I'd like to specify myself .....									
<b>How much did you like the film? Tick 1 if you didn't like it at all, and 10 if you liked it very much.</b>	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>	4. <input type="checkbox"/>	5. <input type="checkbox"/>	6. <input type="checkbox"/>	7. <input type="checkbox"/>	8. <input type="checkbox"/>	9. <input type="checkbox"/>	10. <input type="checkbox"/>
<b>How much would you recommend the film to your friend? Tick 1 if you would not recommend it at all, and 10 if you would very much recommend it.</b>	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>	4. <input type="checkbox"/>	5. <input type="checkbox"/>	6. <input type="checkbox"/>	7. <input type="checkbox"/>	8. <input type="checkbox"/>	9. <input type="checkbox"/>	10. <input type="checkbox"/>
<b>In my opinion, the film was about...</b>										
<b>What I liked the most in the film was...</b>										
<b>Additional notes</b>										

**QUESTIONNAIRE MEASURING THE LEVEL OF KNOWLEDGE AND PREFERENCES OF CHILDREN AND YOUTH [2X THE SAME TOOL]**

**Share your opinion 😊**

We have a request to you. Please answer the questions below. This will help us better understand what aspects of films and cinema are important to young people.

<b>P1. Day (enter the date)</b>	.....
<b>P2. Place</b>	1. <input type="checkbox"/> Elbląg 2. <input type="checkbox"/> Gdynia 3. <input type="checkbox"/> Jarocin
<b>P3. Gender</b>	1. <input type="checkbox"/> Female 2. <input type="checkbox"/> Male 3. <input type="checkbox"/> I'd like to specify myself .....
<b>P4. How would you rate your level of knowledge about cinema?</b>	1. <input type="checkbox"/> Definitely low 2. <input type="checkbox"/> Rather low 3. <input type="checkbox"/> Neither low nor high 4. <input type="checkbox"/> Rather high 5. <input type="checkbox"/> Definitely high
<b>P5. How would you rate your level of knowledge about European cinema, i.e. films produced in European countries?</b>	1. <input type="checkbox"/> Definitely low 2. <input type="checkbox"/> Rather low 3. <input type="checkbox"/> Neither low nor high 4. <input type="checkbox"/> Rather high 5. <input type="checkbox"/> Definitely high
<b>P6. What is your favourite film character? [if none, skip the question]</b>	.....
<b>P7. Who is your favourite actor? [if none, skip the question]</b>	.....
<b>P8. Who is your favourite film director? [if none, skip the question]</b>	.....
<b>P9. Do you feel that you can have an impact on the choice of films screened in the cinema you attended today with your class?</b>	1. <input type="checkbox"/> Definitely no 2. <input type="checkbox"/> Rather no 3. <input type="checkbox"/> Neither no nor yes 4. <input type="checkbox"/> Rather yes 5. <input type="checkbox"/> Definitely yes
<b>P10. Have you been to another cultural institution than the cinema in the last three months, i.e. in the theatre, museum, or art gallery?</b>	1. <input type="checkbox"/> Tak 2. <input type="checkbox"/> No → go to question 12
<b>P11. What institutions other than the cinema have you been to in the last three months? List them.</b>	.....
<b>P12. Additional notes</b>	.....

**MEETING OBSERVATION SHEET**

*The person who conducts the meeting fills out the sheet*

Date: \_\_\_\_\_

Place: \_\_\_\_\_

Number of participants: \_\_\_\_\_

**Meeting description**

*In the first part of the meeting, a casual conversation should be conducted with the use of the following questions:*

- \* What are your impressions of the film that you have watched?*
- \* According to you, what was the film about?*
- \* What key words could be used to describe the film?*
- \* Was the film inspiring? If yes, what has it inspired you to do?*
- \* Have you heard of the film before?*
- \* Will you read any information on the film from now on? If yes, where will you find it?*
- \* Would you recommend the film to your friends?*
- \* Would you include the film in the cinema programme?*

*If the group agrees, the first part of the meeting should be recorded. The first part should last about 10-15 minutes. If the group does not agree or there is no technical possibility to record the first part of the meeting, a short report should be drawn up on the information collected during the conversation, and it should be included in the report of the meeting according to the instruction below:*

*Describe below: 1) what the meeting was about, 2) the course of the meeting, 3) how it was received by participants, 4) what your feelings related to the meeting are, 5) the most interesting moments of the meeting. Photo and film material will constitute a valuable addition to the report of the meeting. It can be handed over to coordinators together with the filled out sheet.*

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## INSTRUCTION TO CREATE OWN WORK BY PARTICIPANTS OF THE PROJECT

*The project is ending. Thank you for your participation and commitment. We hope that participation in the project was an interesting and valuable experience for you.*

*We would like you to let us know your impressions at the end of the project – what did you like, what was particularly interesting, what did you learn during your visits in the cinema.*

*Write a short (1-page) essay in which you share your reflections. If you prefer, you can draw a poster or record a video instead.*

## SCENARIO OF AN INDIVIDUAL IN-DEPTH INTERVIEW WITH A TEACHER

### THE ORIGIN OF PARTICIPATION IN THE PROJECT

1. Why did your school/class get involved in the project activities?
2. How did you prepare to participate in the project? From your perspective, how did the course of the project look like?

### EVALUATION OF PROJECT ACTIVITIES

3. How do you assess the quality of project activities in which the school / class was involved?
4. How do you assess the promotion and organization of activities carried out within the project?
5. Which elements of project activities in which the school / class were involved do you rate the best and the worst? Why?
6. In your opinion, how did children and adolescents react to the various stages of the project? Which elements did they like the most and which the least? Why, in your opinion?
7. In your opinion, to what extent was the group substantially and mentally prepared to participate in the project? Why?

### THE PROJECT VS. OTHER ACTIVITIES FOR CHILDREN AND ADOLESCENTS

8. Has your school/class ever been involved in similar project activities? Why? What are the similarities / differences between the projects?

### IDEAS FOR THE FUTURE

9. In the future, would you like to take part in a similar project to the one in which your school / class is finishing its participation? Why?
10. Would you recommend participation in a similar project to other teachers? Why?
11. In your opinion, what should be changed to improve implementing similar projects in the future? Why?
12. What conclusions for you as a teacher can be drawn for the future from the implementation of the project?

### THE CULTURAL OFFER OF THE CITY

13. How do you assess the cultural offer of the city where you work? To what extent is it adapted to the needs of children and young people?
14. In your work as a teacher, do you use the opportunity to participate in cultural events with your students or visit cultural institutions with them?

SCENARIO OF AN INDIVIDUAL IN-DEPTH INTERVIEW WITH A COORDINATOR IN THE CINEMA

*[The scenario will be made available after the interviews and will be made public as a case study material]*

## GROUP INTERVIEW SCENARIO NO. 2 [STAGE 6]

*NOTE: the conversation applies to all video content, including series, amateur productions on the Internet, and not only just feature films*

### IMPRESSIONS AFTER THE FILM

1. What are your impressions after the film you watched? According to you, what was the film about?
2. Was the film inspiring? If so, what has it inspired you to do?
3. Have you heard of this film before? Will you be reading information about the film now? If so, where will you search for it?
4. Would you recommend this film to your friends? Would you include this film in the cinema repertoire?

### IMPRESSIONS AFTER THE PROJECT

1. How do you evaluate the project in which you participated? What did you like the most and the least? Why?
2. Have you ever been involved in similar project activities? Why? What are the similarities / differences between the projects?
3. What did you learn from participating in the project?
4. Has the way you watch films changed because of the project? Do you watch different films than before? If so, why?
5. What do you think about European cinema today? What do you like most about it?
6. In your opinion, what should be changed when implementing similar projects in the future? Why?
7. Would you like to take part in a similar project in the future? Why? And if you would like to participate in a different project, what would you like it to be about?
8. Dłaczego? What other cultural institutions (theatres, museums, art galleries) that you know from your town/region would you like to visit while participating in the project? Why?

Self-monitoring of activities conducted by coordinators in individual cinemas may constitute an element supplementing the data collected in the project. In the last stage of the project, talks summarizing experiences with the project will be held. Until then, the coordinators can collect materials allowing for better planning of activities in the field of cinema offer and developing strategic solutions for the organization for the period after the completion of project work. The data collected as part of the monitoring and the conclusions developed by the coordinators will be analysed as part of the preparation of the final report on research in the project.

Below there is a list of threads that are worth considering at the self-monitoring stage. Where possible, the measurement should be made in specific units of time, e.g. monthly or at the beginning and end of the project. One should remember about high diversification among the group of recipients under 18 years of age (differentiation criteria: age, place of residence, family of origin, level of knowledge about culture, level of interest in culture).

1. Percentage of recipients under 18 buying tickets for screenings in the cinema in a given period (months / year; perhaps also broken down by days / hours);
2. Characteristics of films for which audiences under 18 buy tickets – analysis against the background of the entire repertoire;
3. Number of school groups attending the cinema;
4. Percentage of recipients under 18 following the cinema's media channels (website, social media pages);
5. The level of knowledge of cinema employees regarding the cultural preferences of audiences under 18 years of age;
6. The level of knowledge of cinema employees regarding the method of constructing an offer for audiences under 18 years of age;
7. Characteristics of monitoring and reporting activities concerning recipients under 18 years of age;
8. Characteristics of research activities undertaken to determine the needs of recipients under 18 years of age;
9. Characteristics of promotional activities addressed to recipients under 18 years of age;
10. The scale of cooperation with other cultural institutions directing their offer to young people under 18 years of age.