

CINEMA OPEN TO YOUNGSTERS

GDYNIA - ELBLĄG - JAROCIN

STUDY REPORT

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Executive summary

1. General assessment of the films presented during the project was slightly above average. More favourable opinions were formed by younger viewers, students from Elbląg and girls.
2. The declared level of cinema knowledge, including European film knowledge, is average. Analogically, there is an average sense of impact on cinema programme in young viewers.
3. During the project, the proportion of visits in cultural institutions grew among the participants.
4. In the studied group, there are no universally shared preferences concerning favourite film characters, actors and directors.
5. Students want to watch various films and their tastes are not limited to a particular genre. With age, they become more reflective when it comes to the choice of films they watch and they talk about them.
6. Most films are watched at home. There are no clearly acknowledged trajectories when it comes to seeking information about films.
7. The project activities were coordinated professionally and the organisation of particular events was received well by schools.
8. The main difficulty in organising the project was to choose films adjusted to the perceptual capabilities and expectations of the young audience.
9. Students appreciated the advantages of European films and, at the same time, pointed out that the contact with films was demanding for them, while some films did not come up to their expectations.
10. The evaluations of activities connected with film were varied. The stop motion workshops were deemed especially beneficial. However, it was highlighted that some of the activities were not attractive or engaging enough.
11. Nearly all the participants of the project declared that they would like to take part in a similar endeavour again.
12. The project allowed to develop the students' social competences, had positive impact on their attitudes and increased their reflectiveness.
13. Schools are aware of the need to make use of the educational offer for students and they recognize its significance in the context of the students' psychosocial development.
14. The opportunities of developing activities in the area of film education are noticed in training teachers' skills. There is a noticeable deficiency in the offer for this group which would allow them to act as educators with substantive background.
15. The projects fundamental value lied in the diagnostic activities. They allow cinemas to reorient their policies towards young audiences.

Introduction

This report summarizes the results of studies conducted as a part of the project “Cinema Open to Youngsters”. This text contains a detailed reconstruction of the project’s course as well as the analysis and interpretation of the acquired data. The introduction presents the main assumptions of the project, the methodology of the study which has been completed as well as short characteristics of the report’s structure.

Main assumptions of the research project

The study was planned as an integral part of the project. Its purpose was to provide knowledge on building cinemas’ relations with young audience. The research activities were addressed at the project’s three target groups: younger children in the early grades of primary school (8-11 years old), older primary school children (12-15 years old) as well as high school students (16-18 years old). The project was conducted in three cities: Elbląg, Gdynia and Jarocin.

The research activities were in consonance with the logic of the project which was divided into six phases. In each of them, diversified research material was being gathered, based on the previously settled criteria. For the cinemas which participated in the project, the research activity was their first diagnostic and organisational activity on such a broad scale. From September 2022 to June 2023, a large body of information was gathered. It can be the base on undertaking strategic activities in the subsequent periods.

It was assumed in the project application, that thanks to conducting the study it will be possible to adjust attractive offers for particular audience groups, having taken into account the age diversity in the “children and youth” sub-population. The innovative character of the project, among others, consisted in allowing the young audience to speak up, allowing them to be active actors to the changes which cinemas may be a part of in the foreseeable future. The key element of the project was emphasis on promoting European films, presenting its appeal and diversity.

Due to the project assumptions in the methodological report developed in the autumn of 2022, it was assumed that the project would be completed according to the “participatory action research” model whose essence is to simultaneously conduct research and implement social change (in this case, a change in the model of cultural institutions’ operation as a reaction to the diagnosis of the diverse young audience group’s needs). It was recognised that the study will have a strong participatory component which, on the one hand, is a response to the project assumptions and reflects the unique character of the new forms of participation in institutionalised culture.

Obtaining information on the culture choices (including cinematic ones) of young audiences may allow to design solutions for supporting cinemas in producing events adjusted to the needs of diversified groups of young audiences. Therefore, a decision was made to, among others, research issues connected with motivation for participating in the cinema culture, awareness of European cinema's characteristics as well as ways of creating offers to cater for the needs of young audiences.

Research methodology

Based on the adopted research assumptions, a list of questions was prepared and answers to them were sought during the project. The whole text of the report contains answers to them. They have also been prepared in a synthetic form in the summary of this report. The questions are listed below:

1. *What are the needs and motivations of young viewers when it comes to consumption and creation of film content?*
2. *How do young viewers perceive consuming and creating film content in a cultural institution (preferences concerning presence in an institution, reception of content, etc.)?*
3. *What are the barriers concerning the consumption and creation of film content in cultural institutions by young audiences (persons endangered with social exclusion, persons with disabilities, etc.)?*
4. *What are the forms/dimensions of diversification in institutional culture participation within a given age group between the groups (analysis for 8-11, 12-15 and 16-18 groups)?*
5. *What benefits for the cultural institution and local communities come from young audiences engaging in consuming and creating film content?*
6. *How should the cultural institutions' information and communication policy be implemented in the context of reaching young viewers?*
7. *What structural challenges are there for cultural institutions in the context of adjusting the programme to the needs of young audiences?*
8. *What institutional strategies could be created based on the knowledge obtained as a part of the project activities?*

To complete the study, a number of methods and research techniques were applied. Thanks to them, it was possible to gather a broad collection of data varying in form and character. The project implemented the formats of obtaining data set out in the juxtaposition below.

1. **Focus group interviews** conducted after film screenings in the opening and closing phases of the project cycle (n=18). Two independent scenarios were prepared for this purpose, depending on the moment when the interviews were completed. The

duration of an interview depended on the possible engagement of the group. 1 of the 18 interviews was completed online.

2. **Surveys concerning impressions after seeing a movie** were conducted among all the participants of the project activities. The PAPI technique (Paper and Pencil Interview) was used for this purpose. It was completed with the help of local coordinators. For all age groups, the research tool was of the same character, regardless of the city where a given phase of the project was conducted. In total, 811 filled in surveys (n=811) were collected in all the phases. The surveys were anonymous and students filled them in multiple times (after every watched film).
3. **Surveys concerning knowledge of films and attitudes towards them** conducted among all the project activity participants which allowed to obtain data seen as the base for estimating social impact (basic indicators). In the case of this tool, the PAPI (Paper and Pencil Interview) technique was applied too. The mode of conduction and the character of the tool were analogous to the surveys concerning particular films. In total, 282 filled in surveys were gathered (n=282). At the second survey, data from two school grades/groups was not gathered.
4. **Meetings applying workshop techniques** after particular screenings. In particular cinemas, meetings in various forms and on various subjects were conducted in reference to the screened productions. For some workshops, the educators prepared reports on the conducted meetings.
5. **Impression on the project.** Participants of the project could prepare additional statement at the end of the project in the form of an essay, a poster or a film.
6. **Individual group interviews with teachers / supervisors /educators** concerning their experiences and observations on young audiences' participation in the processes of film consumption and creation (n=11).
7. **Individual group interviews** with the representatives of Partners on the way the offer for young audience is organised (n=6).
8. **Phase reports prepared by the researcher.** The reports summed up particular phases of project activities and were provided to the project coordinators as material for planning the completion of subsequent activities as a part of the project.
9. **Ongoing monitoring by coordinators.** These were activities conducted by cinemas engaged in the project work whose goal was to increase the professionalization of the conducted institutional activity. They were based on the cinemas gathering data on the degree of completion of the result indicators specified in the project.
10. **Reports prepared by local coordinators.** This material was the main form of organizational self-reflection.

During the group interviews, children and young people were asked about their impressions of the movie they had just seen, their general film preferences, film watching practices, knowledge of film / cinema and the experiences of institutional culture consumption. In the interviews which ended the project, they could also talk about whether the project came up

to their expectations, what they had learned by participating and how their attitude towards European film changed.

In the questionnaires which were filled in regularly, after the screenings, they were asked to declare how they liked a given film and whether they would be ready to recommend it to others. In the questionnaires on film knowledge, among others, they were asked for self-assessment of their film competences, indication of their favourite film characters, actors and directors.

In the conversations with the teachers, it was asked how they ended up participating in the project. Questions also concerned their assessment of the project activities as well as visions of the project's future counterparts. The educators and coordinators were additionally asked about detailed aspects of the project activities and their assessment of the scale of the activities' completion. An attempt at forecasting the future of cinemas was also an important element.

In the data analysis phase, all the elements of the ongoing coordinators' monitoring were used as well, to extend the knowledge of the mode of the project's completion and juxtaposing the collected data to the result indicators formulated in the project.

Text structure.

The report consists of several fundamental parts. It is opened by an executive summary, which briefly presents the key findings of the completed study. After the introduction which comes next and contains basic information about the study, the results of the quantitative part of the project are presented. The chapter dedicated to the quantitative assessment of the project activities is the report's key element. It allows to look at the conducted endeavour's unique character from a distance. After this description, there is a short summary of the findings together with references to the analysis of indicators and recommendations for further activities.

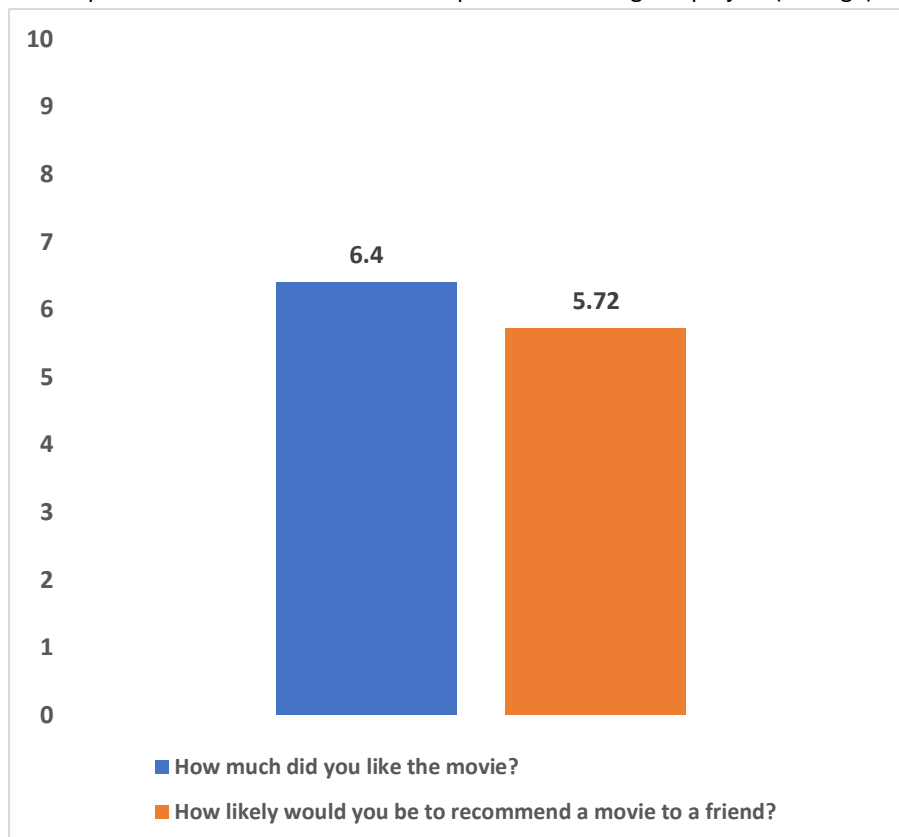
Results of the quantitative part of the project

This part of the report presents results of the project's quantitative part, i.e. a sum up of all the data gathered in the questionnaires. A significant part of the empirical material is presented and described in particular component reports. Above all, this report contains the results which synthesise the study's findings.

Summary of project phases – film assessments

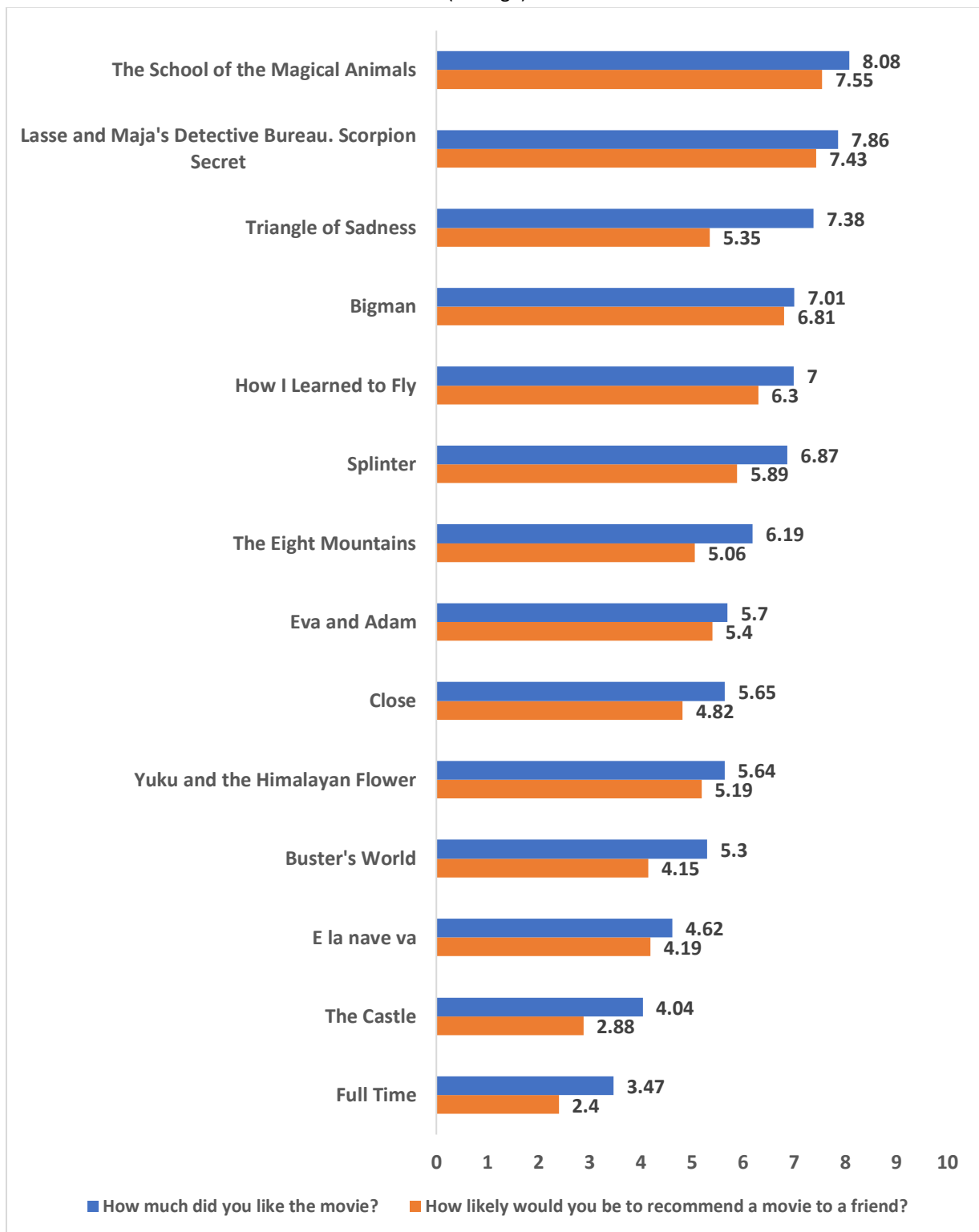
It results from the gathered data (811 questionnaires in total filled in by students from all schools and grades who participated in the project) that the average film attractiveness rate is 6.4 points in the 1-10 scale where "1" stands for the most critical evaluation while "10" is the most positive. Willingness to recommend a film to friends was rated lower (5.72 points). The difference between the two ratings indicate an interesting pattern. In the case of nearly all films, the attractiveness rating are noticeably higher than the willingness to recommend the productions to others. This issue is worth consideration and analysis in the context of film offer planning.

Graph 1. General assessment of films presented during the project (average)



Source: the author's own report

Graph 2. The ranking list of the film's presented during the project based on the assessment of attractiveness (average)¹



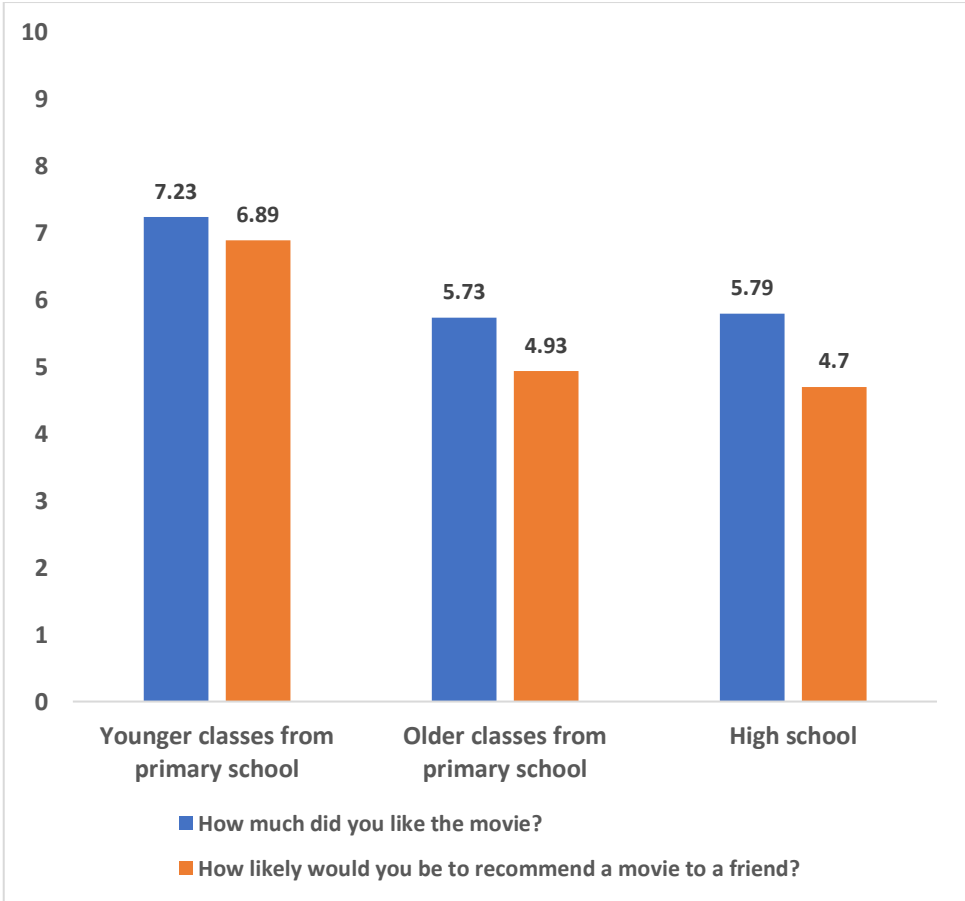
Source: the author's own report

¹ In the first phase of the project in which students did not fill in questionnaires on films, three films were screened: Poly (younger primary school students), Comedy Queen (older primary school students) and Silent Twins (high-school students).

The films' ratings were clearly varied. Among the fourteen titles, three productions received the highest ratings: "School of Magical Animals", "JerryMaya's Detective Agency" and "Triangle of Sadness" but it is worth emphasizing that in the case of the last film, there is a really large discrepancy between the ratings of attractiveness and the willingness to recommend the production. While the films with the highest ratings receive 7-8 points on average in the 1-10 scale, the lowest rating ones get much lower scores (not more than 5 points). The following films received the lowest ratings: "And the Ship Sails On", "The Castle" and "full Time".

The youngest viewers' opinions of the films were significantly higher. Older primary school kids and high school students provided similar assessments of particular titles and they rated them as mediocre. This pertains both to the personal assessments of productions watched and the willingness to recommend it.

Graph 3. General assessment of films presented during the project divided according to school grade type (average)

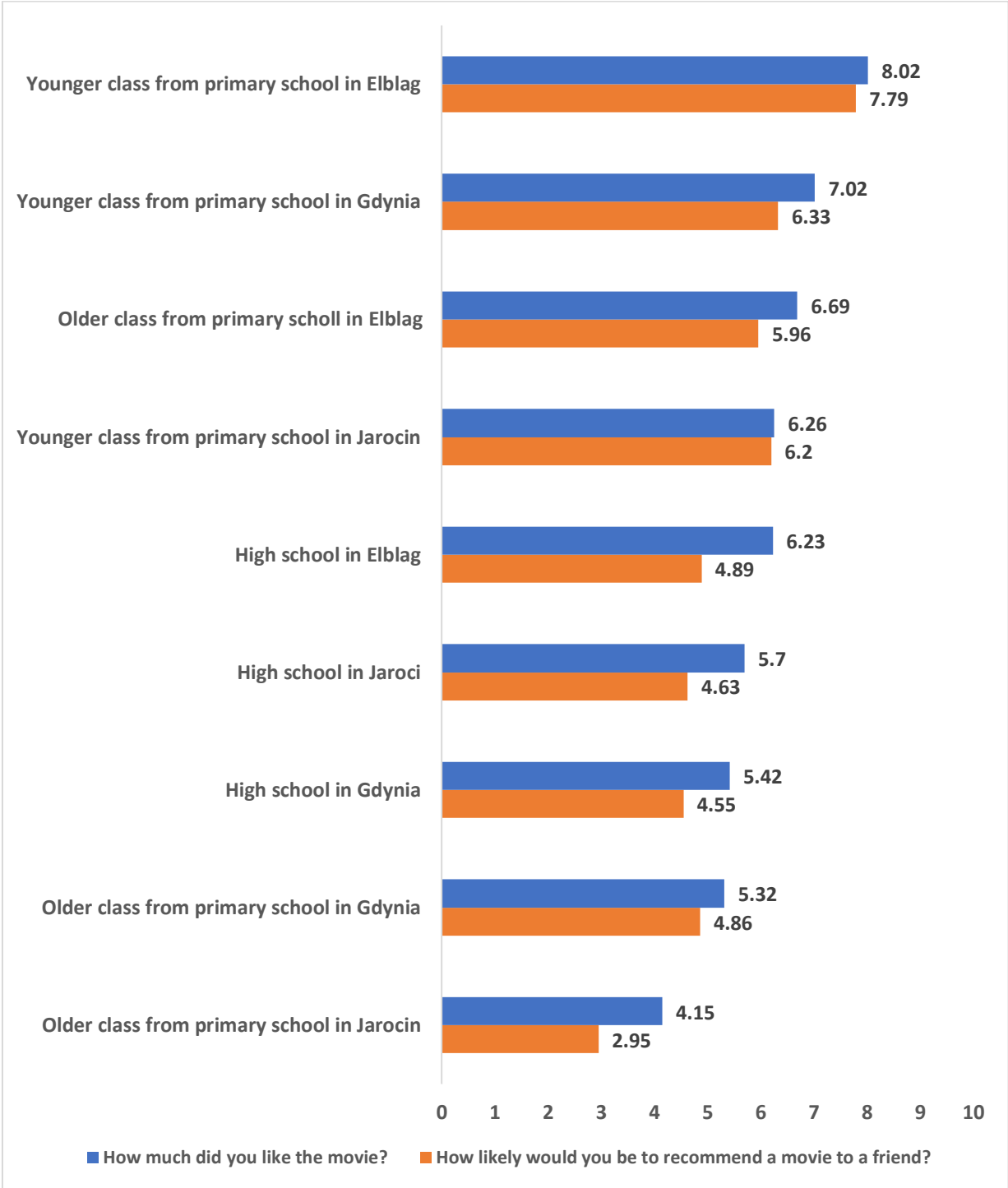


Source: the author's own report

If you look at the results divided into particular grades which participated in the project, you can see that the youngest children from Elbląg definitely provided the highest ratings while the lowest ones were given by older primary school kids from Gdynia and Jarocin. In high

school grades, the ratings are average, compared to all the grades engaged in the project activities. The younger children from Jarocin stand out compared to nearly all groups with the nearly identical results in the studied fields – the personal preferences and willingness to recommend a film to others.

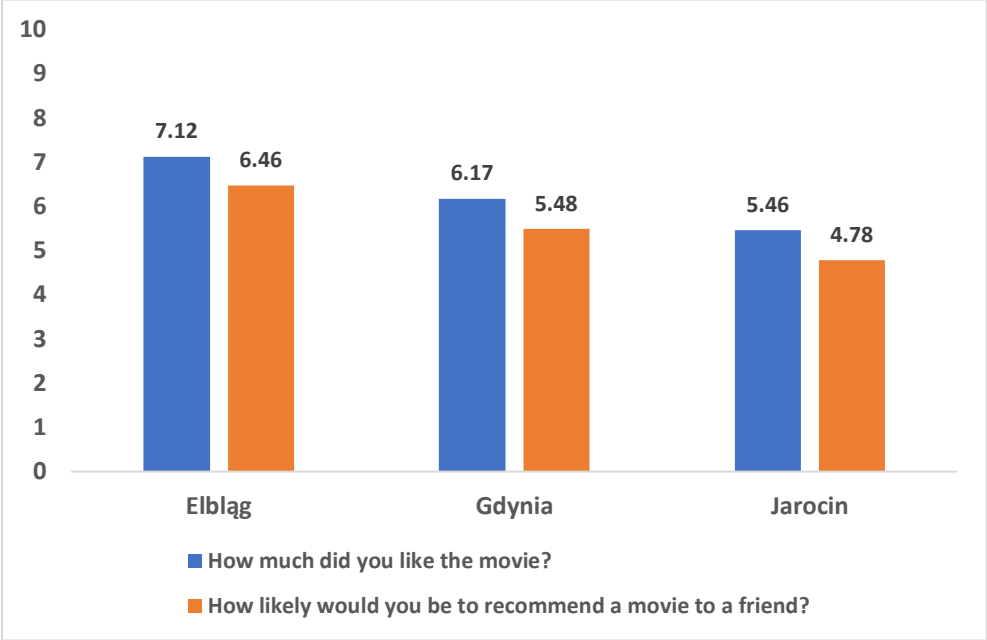
Graph 4. General assessment of films presented during the project divided according to particular school grades that took part in the project (average)



Source: the author's own report

If you analyse that data from the perspective of the city where the project activities took place, the ratings in Elbląg groups are noticeably higher. Gdynia comes right after it. The most critical opinion, on the other hand, is expressed by students from Jarocin

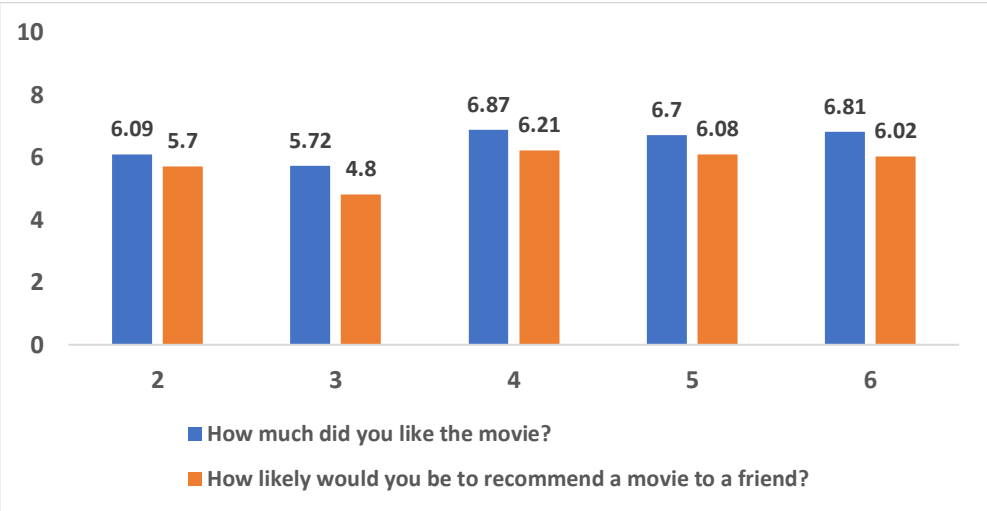
Graph 5. General assessment of films presented during the project divided based on the city (average)



Source: the author's own report

The data shows that in general, the later phases of the project were more attractive to the students when it comes to the films they were shown. The lowest ratings were definitely given to films presented to students in phase 2. Regardless of the stage, the willingness to recommend a given title is lower than in the case of personal rating.

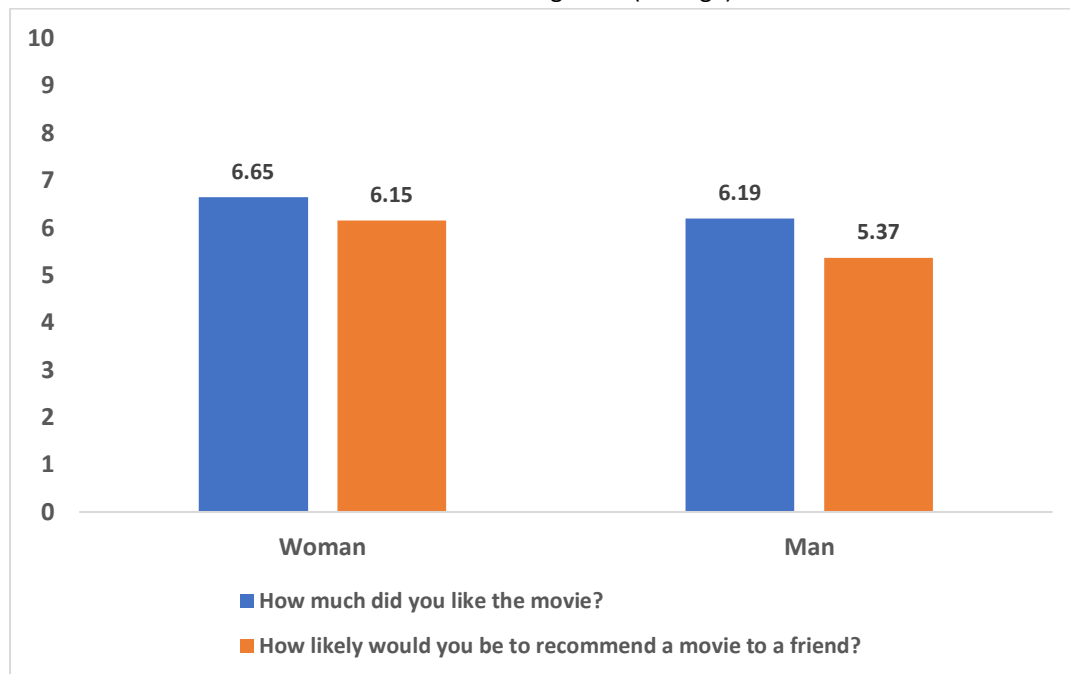
Graph 6. General assessment of films presented during the project divided according to phases (average)



Source: the author's own report

The difference in boys' and girls' data should also be noticed. In the case of girls, both the film attractiveness ratings and the readiness to recommend it to others are higher than in boys. This could be a significant lead in understanding the needs of students of different genders.

Graph 7. General assessment of films presented during the project divided based on gender (average)



Source: the author's own report

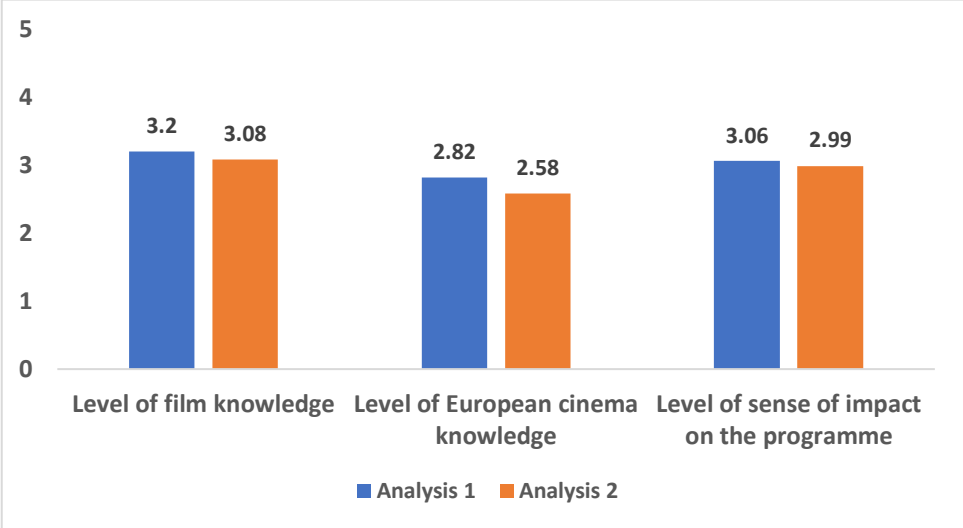
Film and cinema in children and young people's experience

Two surveys were assumed in the project – at its beginning and at the end – in the cinema knowledge level (including European cinema), the sense of impact on the cinema programme building and the frequency with which the students visit other cultural institutions than the cinema.

The data shows that the declared level of cinema knowledge (also European cinema) decreased more often than grew between the beginning and the end of the project. The data is surprising and difficult to explain in a simple way. The children and young people's encounter with the cinema did not contribute to a decrease of knowledge level. On the contrary, it provided an opportunity to gather new experience and learn new things. The difference between the results may be an outcome of the conviction that film is a domain which requires studying, which the study group could probably notice while participating in the project. In such a scenario, familiarising oneself with the film industry's functioning context would translate into the distance towards forming opinions on the knowledge on it.

In the whole studied population, the lowest decrease was noted in the field of impact on the programme (-0.07 point) and respectively larger ones for the level of cinema knowledge (-0.12) and European cinema knowledge (-0.24 point).

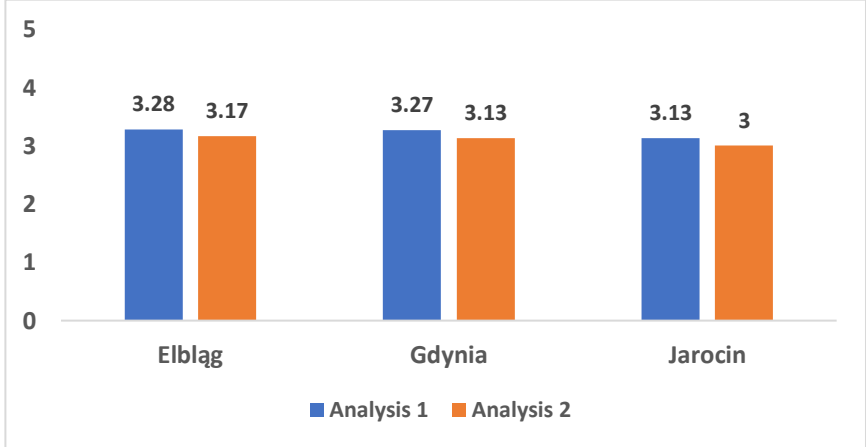
Graph 8. The level of film knowledge and the sense of impact on the programme among all the students (average for two analysis)



Source: the author's own report

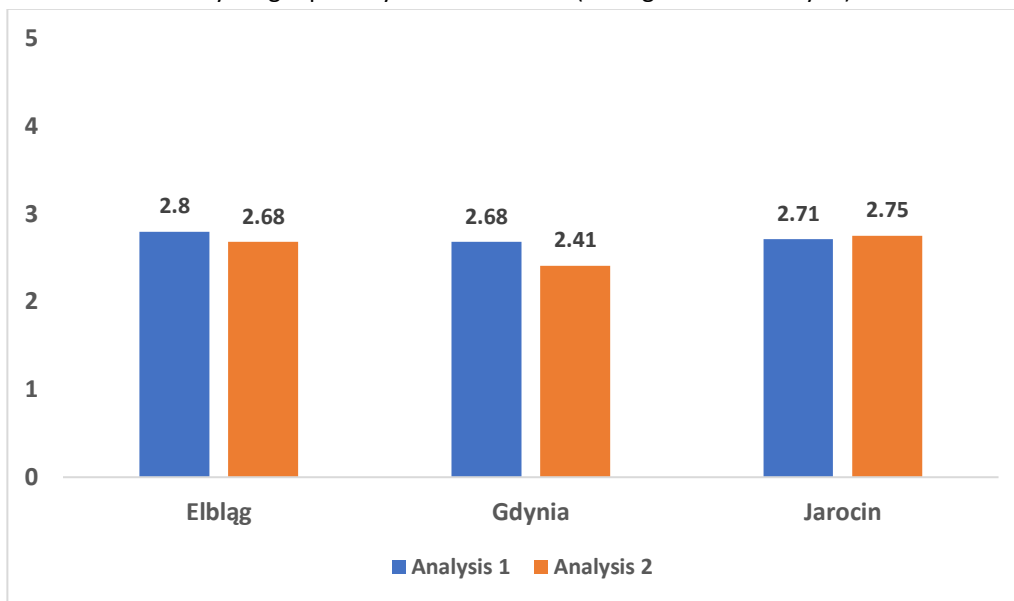
Below, there are juxtapositions of data on cinema knowledge and European cinema knowledge among the younger primary school children. When it comes to the knowledge of cinema, decreases are noticeable in groups from all the cities. On average, they amount to between 0.10 and 0.20 of a point and the declared knowledge level remains similar, i.e. average. In the case of European cinema, the second survey at school among the children from Jarocin had a slightly better result than the one at the beginning of the project. In general, however, the values that were received are low, which means that according to the project participants, their knowledge of European film is below average.

Graph 9. The level of cinema knowledge in the group of younger primary school students (average for two analysis)



Source: the author's own report

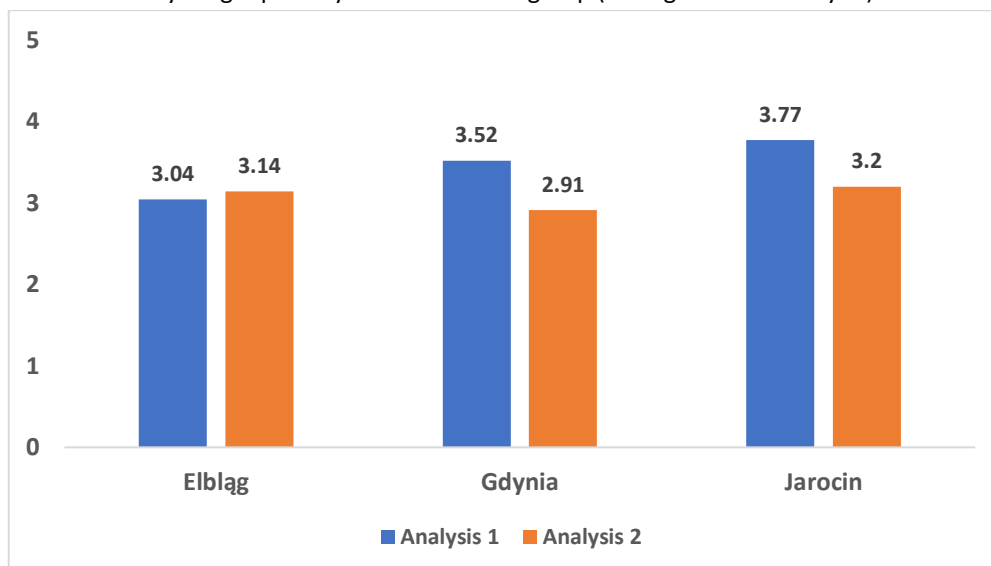
Graph 10. The level of European cinema knowledge in the group of younger primary school students (average for two analysis)



Source: the author's own report

Among the younger primary school students, the values of the indicators referring to the sense of having impact on shaping cinema programme are lower in Gdynia and Jarocin, while in Elbląg the indicator grew slightly. In each case, we can observe a rather average sense of impact on shaping cinema programme.

Graph 11. The sense of impact on shaping cinema programme in younger primary school students group (average for two analysis)

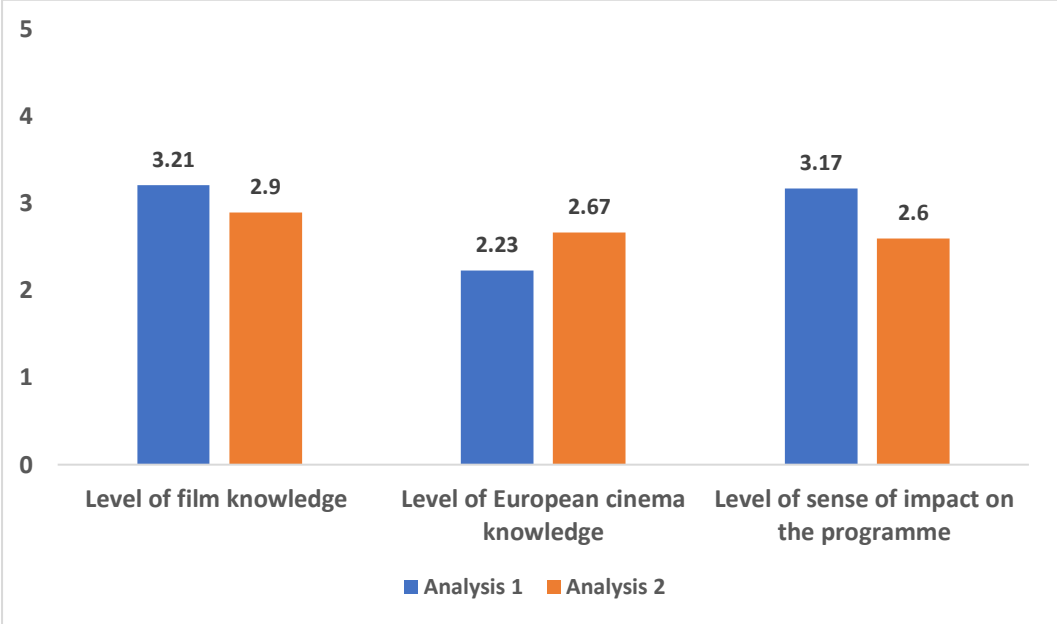


Source: the author's own report

In the case of older primary school students, comparison of rates was possible for the student group from Gdynia. A there is a declarative decrease in cinema knowledge among students

and an increase in the European cinema area. The young viewers' conviction that they have impact of the cinema programme decreased, on the other hand.

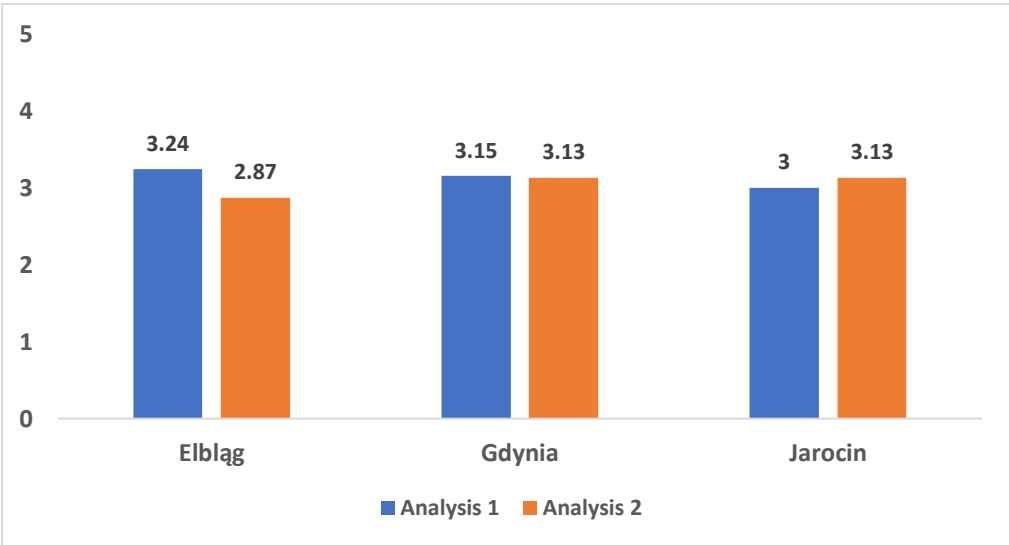
Graph 12. The level of film knowledge and the sense of impact on the programme in the older primary school children from Gdynia (average for two analysis)



Source: the author's own report

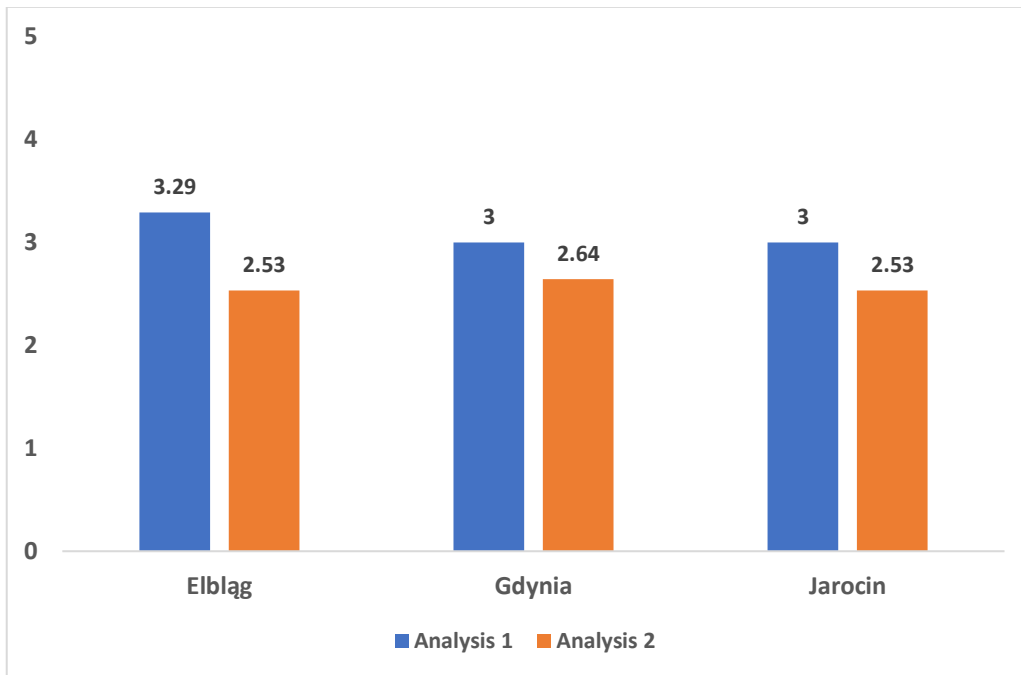
The declared level of knowledge of cinema among high school students decreased in the case of the Elbląg and Gdynia group. Its increase was noted in Jarocin. In all cases however, the changes in the rates are relatively low. Higher decreases were noted in the case of declarations on European cinema knowledge. From average or higher ratings (3 and more) the average results in the second survey decreased down to below 3 points. The largest change was noted in Elbląg (decrease by 0.76 point in 1-5 scale).

Graph 13. The level of cinema knowledge in high school students (average for two surveys)



Source: the author's own report

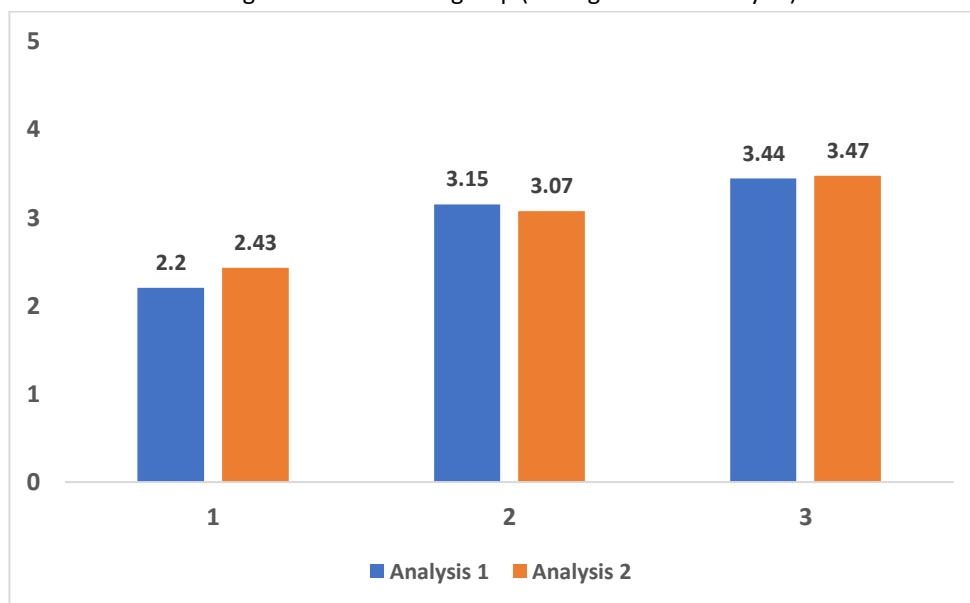
Graph 14. The level of European cinema knowledge in high school students (average for two analysis)



Source: the author's own report

In spite of the declarations on the decrease in the knowledge of European cinema among high school students, the conviction that they have impact on shaping cinema programme increased. Increases in average values were noted in Elbląg and Jarocin while a decrease was observed in Gdynia. However, the results which were obtained generally indicate an average level of conviction that they can have impact on the cinema programme.

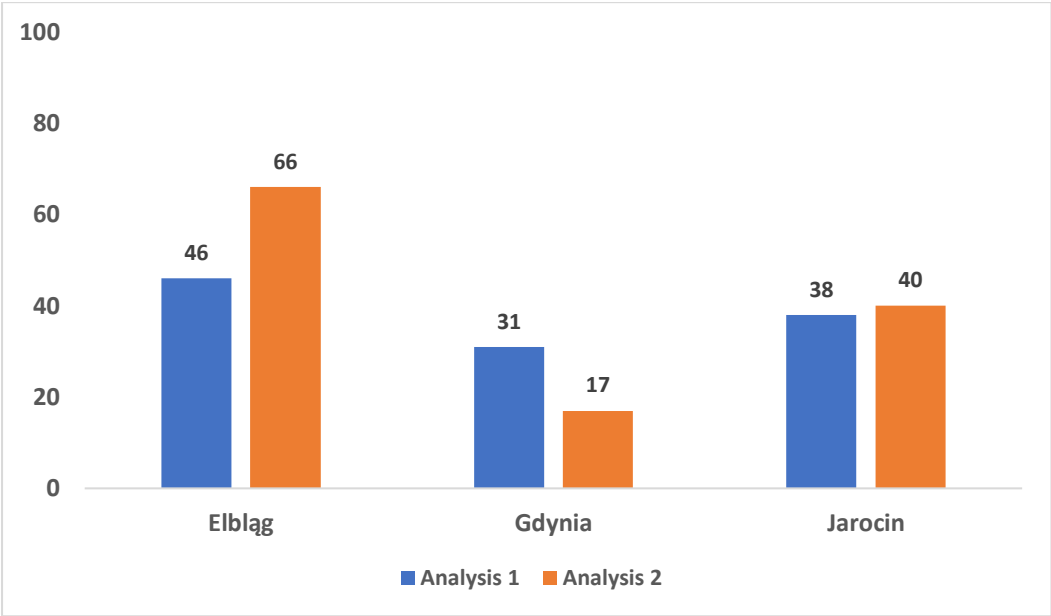
Graph 15. The sense of impact on shaping cinema programme in high school students group (average for two analysis)



Source: the author's own report

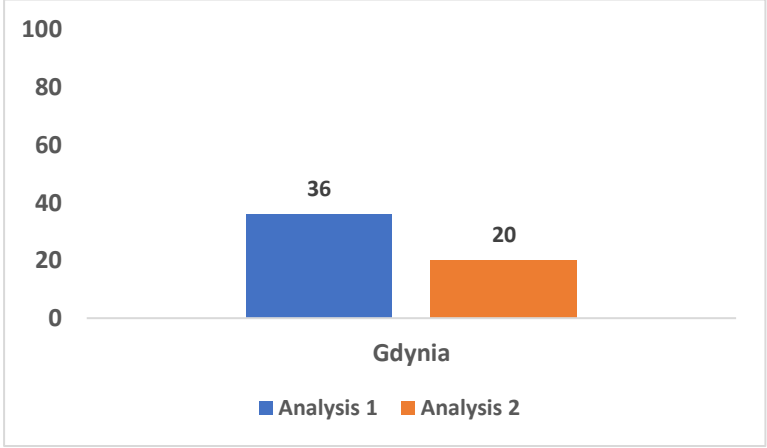
The declarations on children and young people visiting other institutions than cinemas underwent analysis. The gathered data suggests that there was a significant increase in the fraction of children from Elbląg who had been to another cultural institution within the previous 3 months (by 20 percentage points). At the same time, in the same group, a significant decrease was noted in Gdynia (by 14 percentage points). In Jarocin, no significant change was noted (minor increase by 2 percentage point). The higher indicators of the Elbląg group probably primarily result from the project visit at the Musical Theatre in Gdynia. In the case of older students from the primary school in Gdynia, the percentage of those who had visited other cultural institutions in the previous months dropped noticeably (by 16 percentage points).

Graph 16. The fraction of younger primary school students who had visited a cultural institution that was not a cinema in the previous 3 months (% data for two analysis)



Source: the author’s own report

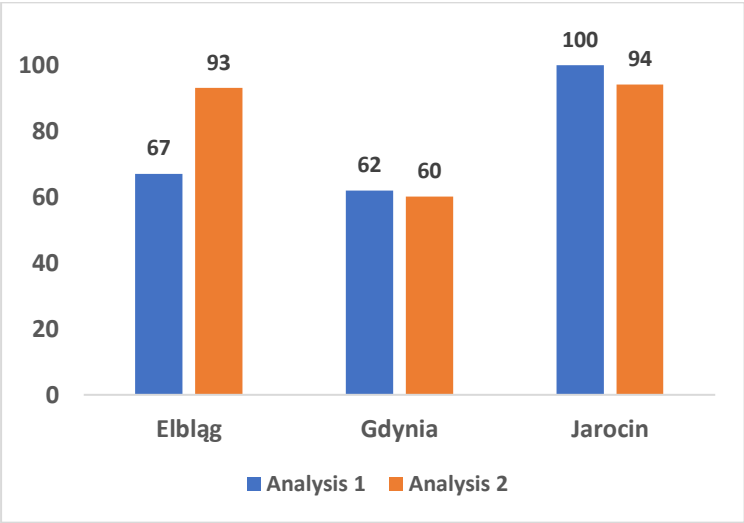
Graph 17. The fraction of older primary school students who had visited a cultural institution that was not a cinema in the previous 3 months (% data for two analysis)



Source: the author’s own report

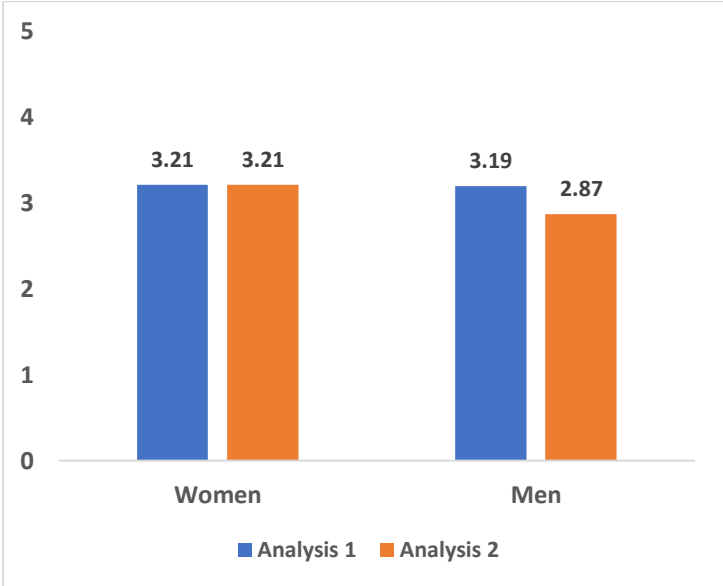
Among all the high school students, the percentage of people who had visited a non-cinematic cultural institution increased. It was mainly thanks to the students from Elbląg (an increase in visits at other institutions by 26 percentage points). Minor decreases were noted in the Gdynia group (by 2 percentage points) and in the Jarocin one (by 6 percentage points). In the Gdynia group, the fraction of visits at other cultural institutions was noticeably lower than in student group from other cities.

Graph 18. The fraction of high school students who had visited a cultural institution that was not a cinema in the previous 3 months (% data for two analysis)



Source: the author's own report

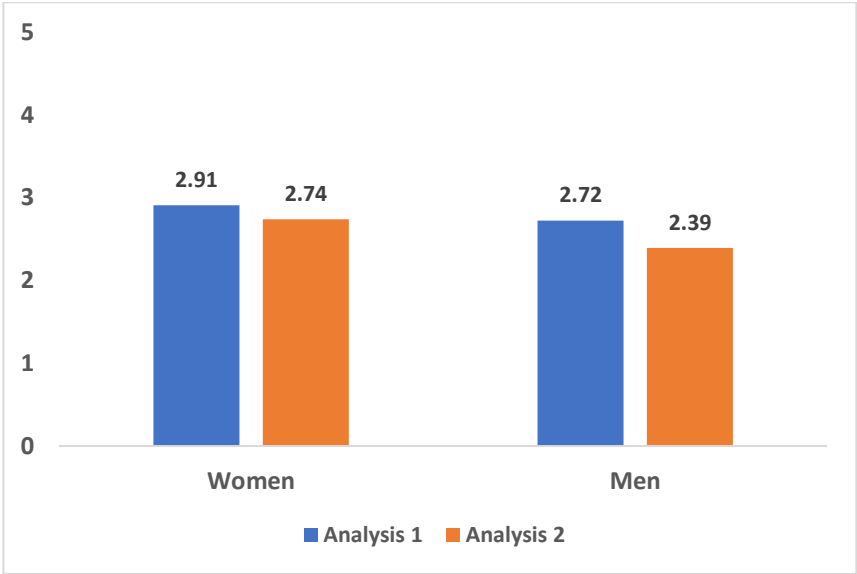
Graph 19. The level of cinema knowledge divided according to gender (average for two analysis)



Source: the author's own report

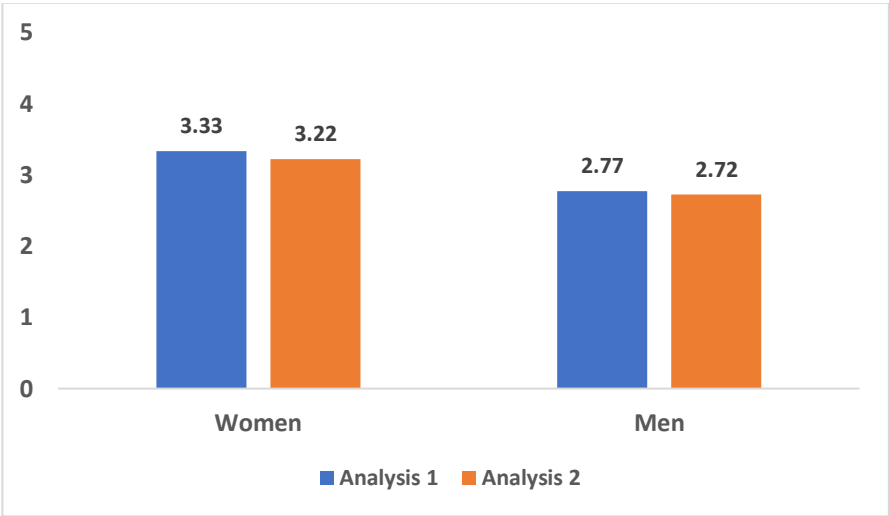
The data divided based on gender is particularly interesting. The collected empirical material shows that the declared level of knowledge of both cinema and European cinema was higher in girls than in boys in both surveys. What is more, the differences between the difference between the average rates increased. For example, in the reference to general cinema knowledge in girls, the value stays the same while in boys decreased by 0.32 point. In the case of the declarations on the knowledge of European cinema, the decrease in girls was 0.17 point while in boys it was 0.33 points. The sense of possible impact on shaping cinema programme is (has remained) higher in girls than in boys. A slightly higher index value decrease was noted between particular surveys in girls.

Graph 20. The level of European cinema knowledge divided according to gender (average for two analysis)



Source: the author's own report

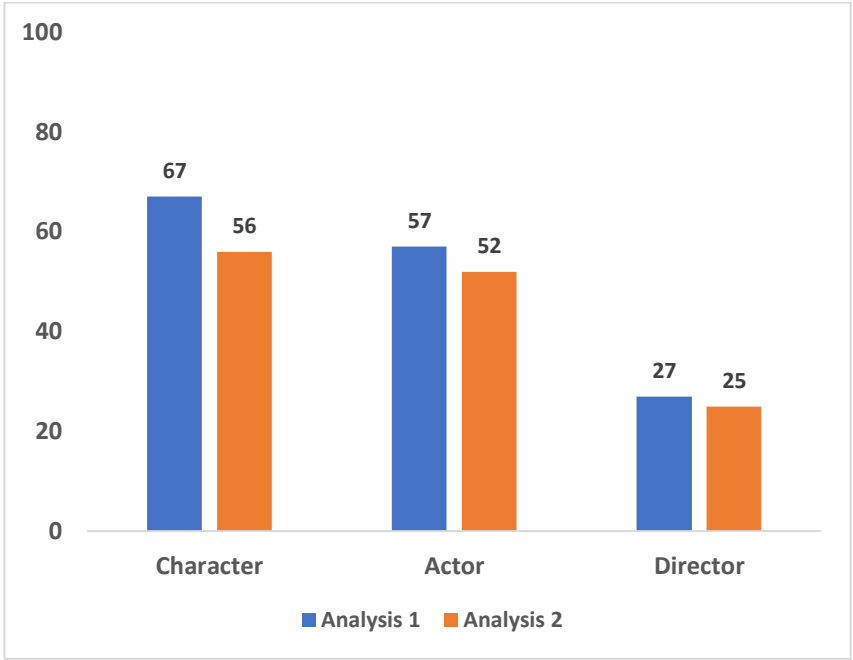
Graph 21. The sense of possible impact on shaping cinema programme divided based on gender (average for two analysis)



Source: the author's own report

Students were asked twice to indicate their favourite film characters, actors and directors in the questionnaire. In the case of all three categories, the frequency of indication dropped between the surveys. Most frequently, this refers to particular film characters. The difference in the frequency of naming results from the fact that the participants of the project were tired of regularly filling in questionnaires after each screening.

Graph 22. Indication of favourite film characters, actors and directors in the questionnaires (% data for two analysis)



Source: the author’s own report

In all three categories: characters, actors and directors, the strong differentiation of film tastes on the one hand and differences in both survey results on the other draw attention.

In the case of film characters, naming figures like Enola Holmes, Spiderman and Wednesday was not confirmed in the second survey in which there were no such indications whatsoever. There were as many as 27 new proposals and all of them were only provided once. Therefore, the survey presents post-cannon preferences which are very difficult to arrange into a coherent whole. It must not be forgotten that the collective number of namings in a particular survey differs due to a smaller number of questionnaires gathered at the end of the project. Therefore, the numerical strengths in the two surveys should not be simply compared to each other.

Table 1. Favourite film character

Favourite film character	Survey 1	Survey 2
Harry Potter	17	7
Shrek	8	2
Peter Parker	3	2

Daryl Dixon	2	2
Forrest Gump	1	2
Jack Sparrow	1	2
Vito Corleone	1	2
Gia	---	2
Harley Quinn	---	2
Winnie the Pooh	---	2
Will Byers	---	2
Ironman	4	1
Joker	3	1
Batman	2	1
Minions	2	1
Peppa Pig	2	1
John Keating	1	1
The Hatter	1	1
Matilda (Leon the Professional)	1	1
Meredith Grey	1	1
Olaf from Frozen	1	1
Thor	1	1
Tommy Shelby	1	1
Willy Wonka	1	1
Amy Dunne	---	1
Ariel	---	1
Bruce Wayne	---	1
Grammi Gummi	---	1
Hiccup	---	1
Darius	---	1
Darth Vader	---	1
Doctor Who	---	1
Draco Malfoy	---	1
Edward Cullen	---	1
Erin Brockovich	---	1
Frank Underwood	---	1
John Paul II	---	1
Jordan Belfort	---	1
Jurek Killer	---	1
Kicia Kocia	---	1
Leon: The Professional	---	1
Lisa Rowe	---	1
Lori Grimes	---	1
Mike Wheeler	---	1
Monkey D. Luffy	---	1

Rafe Cameron	---	1
Tony Stark	---	1
Venom	---	1
Wanda Maximoff	---	1
Yoda	---	1
Yuno Gasai	---	1
Enola Holmes	7	---
Spiderman	6	---
Wednesday	4	---
Coraline	3	---
Sherlock Holmes	3	---
Dobby	3	---
Deadpool	2	---
Hermione Granger	2	---
James Bond	2	---
Anakin Skywalker	1	---
Baby Yoda	1	---
Bane	1	---
iCarly series characters	1	---
Ed Warren	1	---
Eleven	1	---
Elsa	1	---
Groot	1	---
Hannah Montana	1	---
Mr. Bean	1	---
Jesse Pinkman	1	---
Kate Sharma-Bridgerton	1	---
Katsuki Bakugo	1	---
Kíli (Hobbit)	1	---
Lara Croft	1	---
Lou Miller	1	---
Luke Skywalker	1	---
Mandalorian	1	---
Marty McFly	1	---
Nathan Drake	1	---
Nimfadora Tonks	1	---
Nina Sayers	1	---
Donkey	1	---
Papa Smurf	1	---
Ratatuj	1	---
Rocky	1	---
Smurfette	1	---

Szymek ("Playground")	1	---
Toga	1	---
Tyler Durden	1	---
Walter White	1	---
Wednesday Adams	1	---
Violet Baudelaire	1	---

Source: the author's own report

An analogous situation can be observed concerning actors. In the second survey, Dwayne "The Rock" Johnson was indicated much more rarely. Leonardo DiCaprio appeared on the list and Ryan Reynolds moved up to the top. There were 29 indications of favourite actors.

Table 2. Favourite actor

Favourite actor	Survey 1	Survey 2
Tom Holland	10	4
Johnny Depp	5	4
Ryan Reynolds	1	4
Leonardo DiCaprio	---	3
Emma Watson	10	3
Dwayne „The Rock” Johnson	13	2
Adam Sandler	1	2
Giancarlo Esposito	1	2
Zoe Margaret Colletti	---	2
Millie Bobby Brown	7	1
Jenna Ortega	4	1
Angelina Jolie	2	1
Brad Pitt	2	1
Robert Downey Jr.	2	1
Zendaya	2	1
Cillian Murphy	1	1
Gaten Matarazzo	1	1
Martina Stoessel	1	1
Mason Thames	1	1
Tom Hanks	1	1
Adam Driver	---	1
Arsema Thomas	---	1
Audrey Hepburn	---	1
Cezary Pazura	---	1
Channing Tatum	---	1
Cho Yeo-jeong	---	1
Dawid Ogrodnik	---	1
Drew Starkey	---	1

Elizabeth Olsen	---	1
Emma Corrin	---	1
Eva Green	---	1
Ewan McGregor	---	1
Finn Wolfhard	---	1
Gabriel Macht	---	1
Harry Styles	---	1
Jacob Elordi	---	1
Jim Carrey	---	1
Kit Connor	---	1
Mads Mikkelsen	---	1
Margot Robbie	---	1
Marylin Monroe	---	1
Mia Khalifa	---	1
Nattawat Jirochtikul	---	1
Pedro Alfonso	---	1
Robert Pattinson	---	1
Samuel L. Jackson	---	1
Sandra Miju Oh	---	1
Song Kang	---	1
Tobey Maguire	---	1
Evan Peters	2	---
Helena Bonham Carter	2	---
Henry Cavill	2	---
Peter Bryant	2	---
Timothee Chalamet	2	---
Tomasz Ziętek	2	---
Aaron Paul	1	---
Aidan Turner	1	---
Ariana Grande	1	---
Arnold Schwarzenegger	1	---
Benedict Cumberbatch	1	---
Chris Hemsworth	1	---
Daniel Radcliffe	1	---
Dove Cameron	1	---
Ellen Pompeo	1	---
Emma Mackey	1	---
Jean Reno	1	---
Jennifer Aniston	1	---
Kamil Wodka	1	---
Keanu Reeves	1	---
Kristen Stewart	1	---

Michael Jackson	1	---
Natalie Portman	1	---
Norman Reedus	1	---
Park Bo-Young	1	---
Park Jae-chan	1	---
Sandra Bullock	1	---
Sebastian Fabijański	1	---
Sylvester Stallone	1	---
Tobey Maguire	1	---
Tom Cruise	1	---
Tomasz Skrzypniak	1	---
William Hurt	1	---
Zbigniew Stonoga	1	---

Source: the author's own report

While in the survey at the beginning of the project there was a visible preference for Tim Burton among students, the second survey the reported preferences were more balanced. However, apart from Burton, George Lucas and Quentin Tarantino are still in the lead. 13 directors were named as favourites only in the first survey and 9 in the second one.

Table 3. Favourite director

Favourite director	Survey 1	Survey 2
George Lucas	5	5
Quentin Tarantino	3	4
Tim Burton	20	3
James Cameron	1	2
Patryk Vega	1	2
Stanley Kubrick	---	2
Noppaharnach Chaiwimol	1	1
Christopher Nolan	---	1
Clint Eastwood	---	1
Colin Trevorrow	---	1
Dean DeBlois	---	1
Francis Ford Coppola	---	1
Martin Scorsese	---	1
Natasza Parzymies	---	1
Vicky Jewishon	---	1
Kevin Feige [producer]	2	---
Russo brothers	1	---
David Fincher	1	---
David Heyman [producer]	1	---

Francis Ford Coppola	1	---
Ilona Łepkowska	1	---
Jon Favreau	1	---
Kenny Ortega	1	---
Maciej Kawulski	1	---
Sam Raimi	1	---
Sergio Leone	1	---
Stan Lee [producer]	1	---
Taiki Waititi	1	---

Source: the author's own report

Qualitative assessment of project activities

Young people's film practices

The first issue that is worth analysing based on the gathered empirical material from the qualitative part of the study are the film practices of children and young people. The analysis of the data allows to specify what films students want to watch, what motivates them and what is the part of the cinema institution in these practices.

On a general level, it must be emphasized that children and young people like watching different kinds and genres of films. It is impossible to unambiguously define the preferences of this group's members which could be followed by particular marketing strategies. The problem with capturing film preferences of young viewers consists in the fact that they are neither unanimous and nor obvious. One must also remember that we are talking about a group which is so diverse – not only when it comes to age, viewing experiences, character of the family they come from but also a number of other factors.

In simple terms, it could be said that young audience's tastes are oriented towards films whose content is entertainment-like. The interests of the students who participated in the study are mainly focused around productions featuring superheroes, broadly understood action films and high budget Hollywood productions. Above all, watching films is supposed to bring pleasure. Younger kids often say they prefer films "with real actors" to animated ones while the older ones are more likely to declare more alternative choices.

Among students, there are fans of "old" films, i.e. the ones produced at the beginning of the 20th c. Sometimes they watch the productions multiple times. While some declare that one of their favourite films is "The Quack" (1982, dir. J. Hoffman), another person will describe their taste as more omnivorous – interested in consuming all possible film titles.

Personally, I think I watch everything. For example, when the new "Guardians of the Galaxy" were released, I had to go and see it, obviously. But for example I've recently seen "The Cruise" which I don't think is a mainstream film. (...) I think it is one of the best Polish films I've seen. So there's a variety.

Not everyone likes films on the streaming platforms either. Netflix, for instance, has been named a source of generic films with similar, dull plots. Among the studied children and young people there also are some who download films or watch them on CDA.

The array of motivations for watching films is equally non-obvious and non-obvious. While motivations which directly condition the film taste preferences described above are dominant, i.e. the willingness to consume entertaining content and experiencing pleasure, among

students there also are people who declare that they value the opportunity to discuss films or reflect on the messages in them. Students say that the emotional layer of the film, the actors' skills or set design are attractive to them. Thinking about the films becomes "mind exercise" which requires focus and brings satisfaction.

Such experience is shared by almost only high school students, who are developing their reflections on the world and human condition. A high level of interest in film encourages them for example to seek information on the director of a given production or actors who played in it. At the same time, there are few of such people and they have a difficulty finding partners for discussion.

In the interviews completed at the end of the project, the students said that they had valued the opportunity to see niche films with no publicity which are not aimed at mass audience. Such films are "food for thought", encourage viewers to deepen their interests and often point them to certain niches, i.e. To develop their interests, for example connected with one director or films from a selected country.

Usually, most people derive information on films mostly from the content posted on TikTok. However, there is not universal path for obtaining knowledge. It is a result of algorithm, coincidence and functioning in a specific network of friendships intertwining. What counts is the scale of the information reaching the recipient, its ability to get through the thick network of information in social media. The scale of promotion is significant. The more intense it is, the more it attracts children's and young people's attention. You could also get an impression that in this group it is believed that the more intense the promotion, the better the film.

If something is on TikTok and a few people have heard about this, then probably so have most of the people in the city. More people hear about it and this means they will be willing to see such a film. If they had seen it earlier online... For example if you see a poster at the cinema which means the film is on, they say "Oh, I've seen it on TikTok. It over 50% chance that someone will go and see it."

"The Little Mermaid" is being promoted now. People promote it in the social media and it becomes more and more interesting and you want to see it.

Students mainly watch films at home. They rarely go to the cinema. According to their teachers and the educators, they often feel no such need and do not treat the institution of the cinema as a necessary source which makes it possible to keep up with new films. Today, this part may very well be played by streaming platforms. Additionally, watching films at home entails much less effort invested in watching a given production, more comfort and the possibility to plan the time of the screening on your own. Some teachers are critical of the students' habits and practices concerning film.

They are not hungry for knowledge. They are ignorant towards the filmmakers. (...) They have no such need. They do not read or confront the reviews. They do not seek the basic information on

who played there. (...) This activity on their part is necessary in order for them to remember something. (...) The young generation is said to be overstimulated and have too many attractions around them. They seem to focus on being passive instead of engaging. Most often they say they want to be left alone. (...) I did not really see actual involvement in them

Organization of the project

In the field of the project's organization, the unique character of inter-institutional collaboration, way of coordinating the task's completion and conditionings of its conduction mattered. It must be emphasized that the project had a complex, multidimensional character and its management required proficiency in defining shared goals.

Above all, the difficulties in organizing the project resulted from the multitude of stakeholders and beneficiaries – cinemas, schools, grade groups, people who completed particular tasks at institutions and the varied student community. The puzzle was complemented by the educators and it was also connected with a complex network of research activities, among which a part was coordinated by people who represented particular cinemas.

If you take into account the complexity of the project task, it must be noted that it was conducted professionally. Both in particular cinemas and in the school circles, the organisation of the task was received positively. The high organization level of the project resulted from its coordination team's substantive background and positive experience of cooperation between the entities (above all, cinema-cinema and cinema-school).

For people representing particular cinemas, the project was an important endeavour too, as it is significant above all from the perspective of completing tasks focusing on their offer promotion among children and young people.

It seems to me that the project was really interesting. Its results will be interesting to cinema employees who definitely have a difficulty with the young audience and attracting it to the cinemas.

In spite of a positive general reception of the organisation quality, particular elements which made the completion of the project more difficult. Above all, this pertains to a difficult relation with film distributors when it came to choosing titles to be screened for the project's participants or ongoing monitoring of the stages of task completion in particular cinemas in the context of promoting the project activities in social media.

The necessity to constantly make decisions on the subsequent steps concerning the substance of the activities conducted was a large organisation challenge. Running the project required building an activity schedule on an ongoing basis, including taking key decisions concerning film selection. Therefore, it was impossible to use the roadmap developed before the project activities began as the base.

The necessity to cooperate remotely, with no face to face contact which resulted from geographic conditions and the differences in functioning of particular cinemas – their varying assets, different ways of operating as businesses and varied experiences with running analogous projects were difficulties.

In each city, relations with schools were built in a slightly different way and different strategies of involving particular groups of students in the project activities were adopted. Cooperation with schools and/or classes with which a cinema had worked with before were selected and so were institutions or groups who had not been engaged in film education activities before. The students from particular classes had different motivations and competences for taking part in the project. All teachers from different schools had a positive opinion on cooperating with particular cinemas.

I have no reservations. There was good communication and information flow when it came to arranging particular meetings. We were also informed about the titles in advance, so you could watch a trailer and come with a particular approach. (...) When it came to organization, I have no reservations, especially as we could choose a date which was convenient for us too, which prevented us from disrupting school's work too much.

In my opinion it was organised really well. I was always informed about the dates and we arranged the appointments together. There were no problematic situations. Even when it came to the trip to Gdynia, I had to change the date at the last moment as the children were taking part in another celebration at school and they adjusted, according to my request. It all looked really well.

The main problem in the organisation of the project was the choice of films which were to be presented at particular screenings. The organisers themselves emphasized the fact that it was a really hard task, which resulted from the fact that the possibilities to choose attractive titles were limited and, what is more, the needs of young audiences are unknown. The films chosen for the screenings often did not fit the actual needs of children or young people at a particular age which often resulted in the students' comments that certain films were either "too childish" or "too heavy", i.e. aimed at older viewers as their content was not a match for the perception capacity of young audiences.

The fact that the selected films not always hit home resulted in remarks from both children and teachers. It was not only about the screened films unsuitability for students of a particular age but also their quality. It was often emphasized that the films which were watched were dull or rough-edged. In spite of that, there were attempts to find positive aspects of experiencing participation in such projects, for example by emphasizing the educational value of the particular productions.

Teachers, on the other hand, had some remarks concerning the way of collecting data during the project. They also signalled that not enough time was devoted to the children and young people's filling in of the questionnaires after particular screenings and that the wasted

opportunities connected with students writing down their thoughts connected with participating in the projects in dedicated journals.

Evaluation of film offer

Among the positive aspects of rating the films screened as a part of the project, it was emphasized that the unique atmosphere was an advanced. It was pointed out that many films would not have been watched if not for the participation in the project and, what is more, they were an example of film offer which differed significantly from the one consumed by children and young people in everyday life. Teachers noticed that seeing the productions presented during the project allowed to develop a critical way of looking both at films themselves and the content in them. The experience of a certain culture shock was deemed an important value of participating in the project.

Some of the opinions expressed in the interviews suggested the students and teachers' complex attitudes towards the films which were the content of the project. For example, it was said that "they were interesting but not completely" or that the positive impressions of the way the characters' story was presented were accompanied by a negative opinion on the ending or the acting. It was appreciated that the films "were not typical" but people were critical of their "fanciful" character.

However generally, most of the opinions on films expressed during the interviews were rather critical. Above all, it was emphasized that many titles were not very interesting, the films were not entertaining enough as they lacked action which made them seem boring. They said that they would expect a more varied offer in the future project of a similar kind. Some noted that too many films were focussed on difficult subjects and problems of everyday life which led to them feeling down and finding it difficult to identify with the characters.

As it was pointed out in the previous extract, many remarks were expressed concerning the illadjustment of the presented titles to the age of the viewers. The kids said that they would rather see "more realistic films" (concerning animated films aimed at kindergarteners) or "less gloom and doom" (films which presented difficult everyday lives or traumatic experiences which some young people struggle with).

The failure to adjust films to the needs and perception capacities of the students resulted in many of them being uninterested in a conversation about the films or searching non-literal sense in them. The schools were disappointed by the fact that expectations of particular classes which had been expressed were not satisfied, i.e. the quality of the offer did not significantly change in the course of the project activities.

The children said after seeing the films that they expected to watch ones for more mature audience. (...) The world is changing and kids watch different things. (...) and most of them felt they were being treated like small children. Some enjoyed the films but they felt that some more serious content was missing from them. They wrote their opinions to no effect.

There also was some criticism of the fact that some films were too monotonous, based on similar patterns or “too twisted”. As a result, the films failed to engage the students. High school students highlighted their taste for films with complicated structures and non-obvious plots but in the case of the productions they watched, they expressed a negative feeling of not understanding the contents of particular films. Such a situation was especially significant when it turned out that a film presented a story of struggles and challenge of everyday life.

With most of the films, if not all of them, at least for a part of it we all had this feeling: “But what’s going on?”, because we could not quite grasp it. But it was not completely okay. If there is a film which is so weird that we watch it and have no idea what is going on, it is nice, but in this films it was pretty negative.

For example, if I have had a hard day, I won’t choose such a film. For example, if there is a French and Swiss film, it may put me off.

When it came to the project, the film offer assessment was, in a way, an assessment of European cinema. In spite of rather critical opinions, the study participants emphasize the values of the old continent’s cinema. It was pointed out, that European cinema can have a unique atmosphere and thanks to watching European films, we can get to know other cultures or languages. It was also emphasized that the films which were watched sometimes showed the realities of life which were similar to the Polish ones.

In a film from Denmark, the people who played there had a culture which was similar to ours, so their lives were similar to ours. The countries, people or dishes looked fairly similar. It was closer to what we have than America. In America, it all looks different.

European cinema was identified with presenting strong emotional loads and a unique sensitivity, which is supposed to affect the viewer and encourage him or her to travel into the world of film characters. European films impact our emotions and are surprising. According to the students, they have a complex structure and are not as “enhanced” as the American ones. They reflect the realities of everyday life and a certain truth about the world to a higher extent. American films are considered more “fairy-tale-like” and made up. The European ones, on the other hand are suppose to be closer to the down-to-Earth experiences of an ordinary person.

All of this causes some European films to be seen as high-quality, worth attention and attractive. In spite of their relatively low budgets (compared to American films), according to the study participants films shot and produced in European countries can interest the viewer or encourage him or her to check some information concerning their directors or the actors in the,

In the students' opinion, European cinema is also a good starting point for discussions about the problems they present. Among high-school students who shared this opinion, there were also some who said the country where a given film had been produced did not matter. What mattered were the plot, the production idea and the general performance.

For many students, watching the films as a part of the project was the first opportunity for contact with European film. While generally students voiced many positive opinions on the potential of films produced in Europe, critical remarks connected with this kind of film offer were made too.

Above all, it must be emphasized that many students had difficulties in the reception of the content presented in the films. The films were called "difficult". For other students, they were "boring" and watching them was connected with the feeling of disappointment. People are often critical of European films due to the fact that they are not very entertaining and they highlight everyday life problems too much.

I left most of the screenings overwhelmed, with all my energy drained. For me, the most burdening film was the one about the woman whose problems kept multiplying. (...) Even the lady from the cinema who was watching it with us turned away. The film tired me.

Students notice that on the technological level, European films are often not really attractive to them. In this respect, European cinema definitely cannot compete with Hollywood produced films. American cinema is considered polished up and better quality. According to students, films from across the ocean are full of plot twists and have better actors.

American films have better effects. In the film that we watched, when the girl started flying, there was this green screen, just like in the "Lord of the Rings" or the fourth part of "Star Wars". The flying part was really badly made. It was not necessary to include the scenes in the film, but maybe they were more of a reference to the title.

Sometimes the chasm between American and European films is really noticeable. Then, we automatically compare the European ones to the American ones and there is more hate towards the European ones due to the fact that (...) America set the bar so high. The European films come out more niche and worse quality. (...) The popular productions we watch have made us used to such high standards.

British productions, like for example the "Sherlock" series with Benedict Cumberbatch playing the main part are considered to be the closest to American film. According to children and young people, though, European cinema is left far behind American productions. This, however, does not mean that it has no proponents or artistic values. However, it is necessary to find proper ways of presenting this kind of an film offer to children and young people and discover the correct paths of film education with the use of proper forms and tools.

Not just films

Apart from the offered films, the proposals to participate in additional activities, most frequently workshop-like were basic components of the project too (completed mainly in the cinemas but also partly in schools).

The collected data shows that the assessment of the offered activities apart from screenings is varied. The main advantage of participation in events which were not screenings was the perspective of gaining new knowledge, interesting information on cinema, films and film industry. Children and young people provided a positive evaluation of the fact that they could gain knowledge in new areas and get new types of skills, often in areas of which they had known little or nothing at all. For example, they found out what film animation was about, how films are made or how films may be analysed. Also, seemingly obvious knowledge was gained, for example that you should hold your phone still while taking photographs.

A significant part of the observations referring to the workshop part of the project was connected with the opportunity to undertake actions, to train creating your own film or products. The playful character of such activities was emphasized. At the same time, its educational value was highlighted. For students, it was also valuable to be able to complete such activities in pairs, working together with others.

As we were told, it was especially attractive for children and young people to engage in work during the workshops on stop motion (creating characters and stage designs), taking pictures and writing film reviews. All these forms gave students a sense of agency and made them happily return to the cinemas to take part in subsequent projects.

After the animation workshops, where they had spent quite a few hours, they were delighted and asked if we could still go back there, if we would cooperate any more. (...) They are very eager to act. They enjoy making things on their own.

However, it must be noticed that both the students and teachers expressed many reservations as to the workshop offer, which was not engaging enough. It was emphasized that there should be more interactive participation in classes and the dominant form of a discussion and lecture was somewhat disappointing to a large part of the students.

I don't know exactly what it should be. Something in which they would feel that they do something, prepare it or work on it – the most engaging stuff.

We took part in a project where immediately after a screening the children had such tasks in the cinema room – they were supposed to make such boards. (...) They acted right away, affected by the emotions connected with the film. I liked it a lot, but here it was missing. (...) I think this is some opportunity to engage in something like this.

I thought that in this project we would stand behind cameras and make a film.

It was also pointed out that deeper reflections on the films was missing after the screenings. Apart from filling in the questionnaires, students were often not offered participation in a discussion on what they had watched and it meant to them. When it comes to young primary school kids, above all the deficiency of “talking through” the films was pointed out – no summarizing of the main threads or starting a debate on them. Some teachers did not feel competent or had no time to conduct such activities at school.

When it comes to high school groups, above all it was noticed that there was no deepened discussion, also in the reference to the social meanings involved in the films. The need to inspire reflection and develop film critique skills was indicated. Critical thinking was supposed to help young people not only as targets of artistic offer but also young, sensitive people who are slowly becoming adults.

According to the teachers, the potential to interest students in workshop offer was not made use of properly. It was pointed out that a part of the kids felt embarrassed to participate in the classes as they feared exposing their imagined or actual film and cultural incompetence. It was suggested that maybe the duration of particular meetings was insufficient for the students to feel comfortable and open up to participating in the educational form which they may not have known from school.

Contrary to what might seem, they are able to engage and do things for real. With the stop motion which I was sure would be a disaster as they had so many details to take care of, (...) they work with full engagement and prepared a nice project. (...) But they need to be skilfully given a challenge. And at this project, watching the film was often the only challenge. This did not require much involvement from them. (...) When children have more agency, they feel important, I think. During the discussion itself... The kids are not educated, (...) they just have no idea what the conversation is about. (...) I think they often fooled around because they wanted to hide ignorance on some issue.

Some students openly pointed out that the workshop offer turned out unattractive to them. In their opinion, it was too wordy – they were being talked at all the time and they were not engaged in actual activities. This was one of the reasons why the students assessment of the dubbing workshops was negative.

Sometimes it was emphasized that the form of the class was incomprehensible to the students. The study participants said they did not know what the purposes of particular elements of the classes were, like watching and commenting on film extracts. A part of the classes was too abstract for them. For example, they did not understand what attempts of interpreting a film from the angle of the scenes they had been show were about.

We get 5 seconds and we have to say what is going on or what will happen throughout the film. (...) If someone drops a suitcase, you already know what is going to happen at the end. Or if someone draws a knife.

The distance towards the form of workshops definitely resulted from the fact that its particular character remained unknown to students. In the case of some meetings it would turn out that students did not understand the questions they were being asked. As a result, they were discouraged from undertaking the tasks, which made it significantly more difficult to conduct the workshops or achieve positive results.

Additionally, in particular groups it was mentioned that the workshops took place too late in a day (late afternoon) and that they could put in different order which would make it possible to use the knowledge and skills gained during the workshops during lessons at school.

When general recommendations on organizing the model of workshop classes were being formed, it was suggested to interchange classes with a strong creative / interactive component with those which are, above all, based on conversations. The fact that you could meet film industry figures who could tell students about the actual, practical conditionings of film industry's functioning was deemed the project's value.

Value of the project

The research material which was gathered during the individual and group interviews exposes a unique paradox. Varied and often critical opinions on the particular elements of the project's offer is accompanied by a generally really positive reception of the project as a whole. Both students and teachers found strong sides of participation in the project activities, as they nearly unanimously declared they would willingly engage in a similar activity in the future and they would participate in the project again.

However, it must not be forgotten that children and young people could make use of the project offer in various degrees to develop their soft skills described here. The scale of the change depended both on personal aptitude of particular students to gain new capabilities and the context of skill training, including the unique character of the participation in the project in a given student group.

For many project participants, the core value was to be able to participate in the discussions and rate films. Playing the part of film critics brought a lot of satisfaction to many students. It was emphasized that the project allowed to develop debate skills, public speaking, formulating arguments and view exchange. Sharing views allowed the kids to seek new interpretative trails, opened them up to new ways of thinking about situations and problems presented in a film.

The open character of such dialogue and the fact that it was not limited to a school-like form of a discussion conducted by a teacher was its big value. The opportunity for a discussion was deemed a major value added to the screenings themselves, regardless of how their

substantive value was seen. The films became pretexts for discussions conducted in a creative, comfortable atmosphere. They were an important component of the positive evaluation of engagement in the project. Continuing the conversations, which were initiated at the cinema, at school.

The participation in the discussion meant that the students' voices had a particular rank. They became convinced that their opinions matter, that they are not merely viewers who consume film content but also those who provide commentary on them, those whose opinions may potentially matter (for example, for the future selection of a certain title as an element of cinema programme). It was important to create favourable conditions for thought exchange and express critical opinions without being judged.

The project's impact on developing reflectiveness in students and them obtaining the ability to take part in conversations on important topics. According to teachers children and young people have a large need for developing their discussion skills and issues that are significant from their perspective. The opportunity to observe such situations from various perspectives was a huge advantage of participating in the project.

They read a lot and watch a lot but the knowledge is sometimes quite superficial. In this film, they could see difficult situations from various perspectives, so the film is a huge educational value, which we can also use when talking to them. (...) In primary school, with children who were seven or more (...) we already talked throughout the year.

This project allowed them to focus on certain stories. European cinema touches upon deeper issues and this is how it educates, I think. (...) The stories moved them but, though they may not always admit it, as it is hard. (...) They probably need another few years to develop maturity. There will never be a sudden transformation which makes a person suddenly open up to talk about their reflections.

According to the study group, the project resulted in a change in the students' attitudes. It made them more sensitive to the need for discussion, to noticing the non-obvious, ambivalent character of the life, the reflection on possible ways of dealing with challenges. In this sense, the films or the stories themselves, could "make an impression" on the students and present a vision of the world which they had not known before. In some classes, the teachers notices that students began talking to one another about films and exchanging comments on the productions they had seen.

Participating in the project also helped the study group find empathy towards the film characters in themselves. The students suggested that after the screenings they feel they could sympathize with the characters presented in the films, understand their emotions and identify with them. In the high-school classes, it was emphasized that watching films translated into experiencing emotions similar to the ones which were played by the actors.

It also turned out to be precious to be able to get to know the perspectives of people from other social circles – other classes or cultures. Getting to know such experiences allows to transcend the world that we already know. This matters from the perspective of children and young people's psychosocial development and broaden imaginations as well as cognitive horizons.

It is worth emphasizing that the participation in the project help develop not just general social skills but also competences connected with understanding film as a form of art. It gave them a chance for new experiences of reading film screenings, which the students who were the most interested in cinema made use of the most eagerly.

You pay more attention to the surroundings, to gestures. One character sits closer to the wall, another one has unoccupied space in front of him or herself. Before the project, I would never have thought that it could mean something and it meant that the character who is literally up against the wall is lover in the hierarchy.

The saw what it looked like from the inside and they had meetings with directors so I think that this is going to be huge experience for their future. This definitely implanted the will to participate in such stuff in them.

Another value of the project was its variety and the multidimensional character of its offer, the fact that participating in the project activities made it possible to take part in various forms of a film experience as well as the varied sensations resulting from them. In the project this did not only translate into the opportunity to participate in the screenings and workshops but also the Elbląg and Jarocin students' trip to Gdynia or making references to the project experiences at the school lessons. An innovative character of the project was seen in it too – a new educational form with a significant function.

The project was also an alternative cultural offer – something different than the intensely promoted high budget productions. While most of the students answered that after participating in the project, their general cinematic preferences concerning genres or even particular titles remained unchanged, some of them turned out to be "interesting all in all" or "quite interesting".

If I had seen a trailer, I would not have watched it. But this way I went because I had to and it turned out nice.

A given production did not seem so interesting but after watching it I was surprised, for example by the ending of Silent Twins".

Frankly, you could watch some films at a good price. More or less interesting, but still...

According to some teachers, the participation in the project was a distinction to a given group of students and had a prestigious character. For the children and young people, the possibility to get away from everyday school life was a value. So was participation in numerous meetings

but, above all, they valued spending time with their classmates in friendly atmosphere. All these elements had direct impact on the fact that when asked if they would be ready to participate in a follow-up or subsequent editions of the project, nearly all of them said yes.

School as starting point for educational process

The introduced project activities were planned, organised and completed in cinemas but schools remain the starting point for implementing the educational actions. They are not just students' everyday experience but also the base of the educational process, also the one which concerns film or cinema directly. It is thanks to the particular facilities that the children were given the opportunity to make use of the offer dedicated to them. Schools are a key element in the process of initiating the competence training in these areas which they do not coordinate directly.

The project clearly showed the significance of developing partner cinema-school relation for the potential success of such activities. The key character of tightening the relations between the partners and extending them as far as possible, also outside the cooperation within a given project. In the case of a part of schools / classes, the engagement in the project was an extension of the actions undertaken together earlier.

However, the teachers also said that they reported the willingness to participate in their project directly at the schools, to the school management. Generally, it was emphasized that many teachers would be interested in take part in projects with similar forms and they provided information that in this professional group there is a significant number of people interested in taking part in various forms of film education.

Many teachers carry out different projects. The curiosity and will is still there, I think. If something nice comes up, teachers participate very willingly. For a teacher, this is a change too, something educational. (...) I will be implementing an original theatre project with my class, starting in September.

The teachers who participated in the study noted that the opportunity for a school to participate in extracurricular classes is really broad and film education in one of the proposals among which the institution must choose as it decides to enrol a group of students in a certain event or a cycle of meetings. In Gdynia, it was emphasized that the local authorities are the source of a lot of information on the offer for schools. What is lacking, is an inter-school exchange platform which would allow to share information of particularly interesting projects which you could participate in.

For schools, it is difficult to combine everyday work with participation in project activities. They also have to be planned for afternoons, which limits the possibility to participate and requires

extra time and energy investments on the part of the students. The necessity to complete the curriculum makes it more difficult to engage in projects that go beyond the logic of formal school education processes.

During the project, it was a challenge to arrange the meetings in a way which would make it possible to implement the project assumptions and the student's participation in the planned activities would not clash with school timetable. The organisers said that schools were not always flexible when it came to seeking optimum solutions (mainly when it came to appointments) concerning organisation of the screenings and additional events. They also mentioned that teachers may be overly conservative when it comes to the content of films which were screened to the students as a part of the project.

On the other hand, teachers often pointed out that parents have some expectations concerning their children's education process and they have doubts if participating in a project outside school is going to be beneficial for the students. Other teachers (mainly general science teachers) also tend to be sceptical when it comes to participation in education forms outside school.

They strictly stick to their vision of school and children. Things should be the way they want them to. They do not provide any room to teachers or children. (...) You have to explain it to them that learning is not sitting at desks and coping things from the board. Or that you will learn much more if you participate in a cinema project, even if we do not like everything about it but still it is better education than three hours of rewriting things during Polish lessons. Most parents find it hard to accept.

Among teachers, there is a conviction that schools must get involved in extending educational offer when it comes to cinema and films for their students. Films are seen as cultural texts of a value equal to a book. Therefore, we can talk about films which are worth knowing or should be known and which should be an important element of classroom discussions, for example during Polish lessons or form period.

From the point of view of the project, it was really important that various groups of students participated in it. The participants' age or city of origin were not the only differences. So were the levels of preparation when it came to competences for participation in the project or the scale of motivation for participating. Among those who were invited to the project or enrolled themselves there were groups of students in which most were not interested in cinema and did not do well at school as well as groups who had had some film education experience before and were very interested in joining the new project.

The high diversification of groups in the project – both when it comes to objective factors like age or three different cities and the conditionings described above – is its significant advantage. Addressing such activities at diverse groups should lie at the core of such projects,

instead of limiting them to the especially talented students who are very eager to join the project activities.

I think this selection is very accurate because it has shown the diversity. (...) We did not have any kind of open recruitment because we were afraid so many groups would sign up that we would have no selection criteria and we would not be able to choose a single form group. The groups came from various districts. They were regular students, with no particular film talents.

Some teachers thought the project was well adjusted to the needs of the students who were well prepared for taking part in competence training in the area of film education. It was less adjusted to the needs and capabilities of children who were less prepared to participate in conversations on film.

Apart from a few students who like to get involved, read and know what this is about, their strategy was to wait until the end and did not want to speak. There are no partners for discussion.

If the project was dedicated to selected young people who like going to the cinema and know their way around films, the discussions would make sense. But the selected form groups were as average as possible in order to reach an average viewer. And if you choose children who know nothing about film... To them, a director, a famous actor... Well, it's completely not for them. Maybe some YouTuber... But this is the end of their film knowledge. There is no field for discussion. How to discuss something they know nothing about? (...) My class knows nothing. It was a complete abstraction to them.

The gathered material definitely confirms the need to develop the offer in the field of film education for children and young people. A big deficiency of such activities is very noticeable and the project which is summarised in this report is just a pointwise solution to systemic gaps.

For many students, the participation in such a project was the first experience of this kind, which differed a lot from their everyday school activities. The forms of work, the applied tools, the contents discussed and the results obtained were different. Teachers emphasize the fact that at school there is no space for film education or that they do not feel competent enough themselves to offer this kind of educational activities to parents. The application of film education in the educational process as a part of various classes to a larger degree is also missing.

In Polish schools, teachers are not obliged to conduct school education for their students. However, many people among those engaged in project activities point out that they do notice the need to include an educational offer in the field of film on different levels and stages of the educational process. To put it simply, you could say that the possibility to participate in film education is provided to Polish students by teachers who are passionate about film and believe in engaging children and young people in activities which aim at familiarising them with film industry.

The challenges connected with film education are not just connected with the necessity to respond to difficulties of a structural nature but also to adjust the education forms to the needs and capabilities of students.

Recently, I had a lesson with the 8th form students and they said they did not watch films or series because they were no longer able to focus after 20 minutes.

Schools turn to professionals for help, especially directly to cultural institutions which themselves have assets for conducting competence training or use additional support for this purpose by hiring educators who specialize in teaching film classes. The experience of the project shows clearly that the assets of particular institutions directly condition the possibility to organize an educational offer. The situation of the Jarocin cinema was the most difficult, as it has no background for providing film education services.

During the conversations with the study group there were proposals saying that teachers should be responsible for conducting film education competences' training in a larger degree than before. However, for this to happen, they have to complete such training themselves first. The problem is that there is a very small offer tailor made for teachers and it is difficult to come across.

We often want to play films to children and then discuss them afterwards, but we do not really know how to discuss them so that they gain something after watching the films instead of just seeing them and going home. (...) I myself would like to participate in such training, because we often have ideas to show something to the kids but we lack the skills (...) to grasp what is the most important in the film, so that they know why they have seen it.

I do many things on instinct. (...) I have no tools or knowledge to know where to start with a film. Maybe I do it right, maybe not really. I don't know. (...) Actually nobody was trained for this. I think when most teachers do something like this they act on instinct.

Cinemas or other cultural institutions could serve as competence training centres for teachers. However, the question remains open, to what extent entities from the culture sector would be ready to extend their activity with educational offer for adults who, in the future, would become film educators.

The organizers and teachers agree that film education should not be conducted in a "Enlightenment" way which explains to the audience some universal ways of reading the meaning of films and largely based on non-interactive text or lecture forms.

Diagnosis – activity – evaluation

From the point of view of summing up the project, the reflection shared by the coordinators during their interview. In all conversations it was highlighted that the possibility to deepen the

diagnosis of the young audience to whom the offer was addressed was the project's advantage. It was pointed out that the research element was of key significance in order to better understand the unique character of the challenges connected with preparing offer for children and young people.

The purpose of the diagnosis was to get to know the needs and expectations of the young audiences when it comes to consumption of film contents, developing ideas on how to effectively reach the group and building relations with them, which would result in higher attendance at events organised in the institution. In this sense, the diagnosis was also supposed to draw attention to the need to consult such ideas directly with the young people and include them in the process of building programme offer.

The research of the project was an element of strategic innovation for the cinemas. On the one hand, it differed in form from other endeavours conducted by particular entities and on the other, it opened some space for developing solutions for the future or creating new elements of particular cinemas' offers. It showed that without deepened diagnosis it is very difficult to propose events which will interest a visualised audience.

Cinemas do not focus on research. They lack time and funds for that. Nobody thinks about devoting a large part of their time at work or funds to just studying the audience, in spite of the fact that it brings long-term effects. (...) Sometimes the projects we write are nice but we focus on results and on the quantity. Nobody focuses on whether it was needed or nice or if anyone benefited from it, in the sense of learning something.

It was also considered important to regularly meet the same groups of students. This not only allowed to collect data which verified whether a certain film was deemed attractive but also to observe particular groups, to have informal conversations on what the children and young people like and what elements of the project offer may require change.

The project made it possible to focus on the perspective of young viewers and track the change in time. The intimate character was also its advantage – it allowed to maintain ongoing contact with the students and teachers. It was emphasized that while the artistic, educational and workshop elements of the project were important, the research and diagnostic perspective were key to the cinemas, to have a critical look at the activity of the institution for their audience.

However, it was noted that the process of getting to know the needs of young audiences is lengthy and the 9-month long project is a starting point for building an offer for children and young people. A piece of a statement of one of the coordinators presented below is a good reflection of the today's significance of establishing relations in the context of developing an offer for young audiences. It shows the doubt one may have as to the fundamental change of the way cinemas' policies' towards the audiences function. I also clearly points out the need

for deepening the reflections on potential inclusion of children and young people in co-programming the institutional offer.

We have no idea how to reach such a target group. (...) I was really curious if there were any sources of contact, if they had their favourite websites or online media, whether they paid attention to posters, adds on TV, in shopping centres or on plasma screens. How they deal with the world around them and whether they would be interested if adds for a certain film would appear somewhere. If they are willing to come and see the film. Not as a school group, but on their own, in free time. (...) Actually, I still don't know this. I don't know the answer to the question, as it changed dramatically and the kids were often unable to tell us what we could attract them with. (...) Above all, we should continue these activities, do it more often and stay in touch with teenage viewers. And not just with the school groups, because we practically focused on school groups but, in fact, we have no contact with young people, (...) we don't know what they like, what they want to watch or how to talk to them. (...) The main thought that stayed with me after the project is that we should work more with young people. I still don't really know what nice activities we could conduct at the cinema which could be quite interesting to them. I have some guesses but I'm still not sure if this is not an imposition of our ideas again. I have this lingering thought to open a space for this which would be their own. So that they could speak up. It would be nice to collect such opinions, to have a sort of open cinema, in the sense that you can propose something, come up with an idea or talk to us about what you would like to see here and what to do about it next. It makes sense, because we have our ideas, we do something and it turns out there is no interest in it. It seemed like a nice idea, but it was completely overestimated for this target group.

In spite of the doubts the coordinators have as to the effects of the diagnosis conducted during the project, the meetings with student groups allowed to obtain a large amount of information on the kids and young peoples' needs and aspirations. This is a base for strategic activities focused not just on rebuilding the programme offer for young audiences but, more broadly, the whole concept of cinema operation.

The fundamental effect of the diagnosis was the project organisers' discovery of a very strong diversification in the group of children and young people. In the interviews, it was emphasized that after months of work it was understood that the potentials and expectations of students are non-obvious and this non-obvious character is deepened by random trajectories of receiving film content or, more broadly, the ways of participation in culture (also the non-institutional one). The complex and diverse image of children and young people as a group is also impacted by sociodemographic factors, including backgrounds or social capital gained during socialization.

In spite of these difficulties, cinemas try to implement ideas based on the knowledge gained during the completion of the project activities. It was highlighted that without the experience gained as a part of the project, it would be impossible. Building the foundations for cooperation with students and starting it are considered significant advantages of the project. Based in this understanding, it is possible to build an offer which is better adjusted to the needs of young audiences.

It is worth emphasizing that in the reflections connected with the project, it was pointed out that providing young people need space which gives them a sense of agency and we should focus on the processual character of a strategic change. Above all, this requires cinemas to abandon focusing on the enlightenment function, and look for new forms of establishing relations with the audience instead. This may result in young people opening up to the institution, the parties becoming closer and building contacts based on trust.

They want to act and have agency. So it seems to me, we need to rethink this whole film or culture education a little. The project showed that we can explain the world to the young people or explain what is going on the screen, but they can explain it to themselves. (...) After the fourth, fifth or sixth screening (...) they had completely different perspectives. (...) It had seemed to them that they had to be so reflective and wise here and they formed these long, elegant sentences. But later on, their attitudes changed. (...) As a cinema, we are in a difficult situation. (...) There is a large discrepancy between the needs and capacities. Some activities will not make young people will start appearing here in huge numbers. (...) This is a change which needs to settle slowly, it must be noticed by both sides. Such a project cannot last for year – things will not change after a year of implementation. This is a longer process, invented for authentic change in various areas. (...) The project will not lead us to some golden mean or a particular piece of information which will help us earn millions on cinema.

The coordinators of the project activities emphasized the value of the diagnosis which should precede shaping of the programme offer and, at the same time, pointed out that evaluation of the conducted endeavours is an important element too. It allows to draw attention to the achievements of the projects but also their elements which are not successful. Conducting activities in the difficult area of film culture management for children and young people should focus not just on receiving the result indicators for the planned activities but also a thorough reflection on the purpose sense of such work and the conditions which should be provided so that it can be conducted with mutual benefits.

Project evaluation should therefore show the roles which cinemas can play, in order for their offer to reach young audiences and the expected effects of these activities. In the interviews it was emphasized that there is too little evaluation when it comes to culture projects and as a consequence it weakens the potential of the completed endeavours or hinders learning from difficult experiences and failures. The deficiency of evaluations also obstructs the process of strategic self-reflection, blocks solid conversation about problems and their possible solutions.

Summary of study findings

In the summary of the study findings, we should return to the questions formed in the introduction to which answers were sought. The main conclusions from the study can be presented in reference to the core threads of the analysis. At the same time, to sum up, references to additional materials gathered at the end of the project were used too – above all, students' reflections on the experience connected with participating in the endeavour.

Parallel to the conclusions from the analysis, a juxtaposition of completion of the indexes included in the project has been presented.

Key conclusions from the study

Needs and motivations of young viewers when it comes to consumption and creation of film content form a diverse kaleidoscope. We can only discover a part of it and we must not forget that it is going to change in time. Young viewers want to watch diverse films which represent various genres, respond to their interests and are produced professionally. Creating film content is interesting to the students who are the most involved in cinema culture. It is worthwhile to create personalised offer just for them.

Students would like cinemas to be open, friendly and easily accessible institutions. They would like to be able to buy snacks before a screening but also to be able to have a discussion after seeing a film. For students, going to the cinema is a special occasion during which they like being together and feeling good. The quality of the films they watch is important but what also counts are the social and relation-creating values

The data that has been collected does not show particular barriers when it comes to consumption and creation of film content by young people in the cinemas which they visit. Generally, the whole population of teenagers could be considered a group in danger of being excluded from institutional cinema culture. This results from the fact that alternative channels for providing content (above all, streaming platforms and free video content available online) are so strong that fighting the process of deinstitutionalization is especially hard.

Participation in institutional culture, particularly the film one, varies depending on age. Among the youngest children, it is possible to see a high level of motivation and interest in film. The older kids, on the other hand, were much more sceptical when it came to declarations on their participation in cinema practices. High school students had the largest knowledge and were the most reflective group. In high school students, there is the highest level of diversity when it comes to mature opinions on films/cinema.

The benefits of young audiences consuming and creating film content are numerous. They pertain to the students themselves and the cultural institutions in which they meet as well as, more broadly, the local communities to which they belong. Being included in the circulation of film culture has an educational significance, allows students to develop and learn new things and opens new possibilities to the culture sector when it comes to engaging children and young people in the offer prepared for viewers.

The information and communication policies of cultural institutions addressed at young viewers should be multi-layered and open to changes, just as their preferences when it comes

to films. Channels for reaching them which enjoy children and young people's interest must be sought. It is key to conduct regular diagnoses of cultural needs (including the film ones) of students, also with diversification of the studied population into smaller groups.

There are serious structural and strategic challenges or tasks in front of cultural institutions and without fulfilling them, it will be difficult to implement an offer which would be well adjusted to the needs of children and young people. Cinema programme must be more adjusted to the needs of young audiences. Apart from the diagnosis, this requires e.g. Building good relations with film distributors or seeking project allies among other entities (also outside culture sector, e.g. in educational institutions).

Based on the knowledge obtained as a part of the project activities, you can say that there are new opportunities for creating cultural institution strategies, above all when it comes to the offer for young people. This way, children and young people can become an important part of the decision making process and an ally in building the idea of an institution.

* * *

Additional materials obtained in the last phase of the project show that students had positive opinions of the project. This concerns both films and the workshop offer. For many students, the participation in the project was a new experience which allowed them to get closer to cinema and get new perspectives of rating films produced in Europe. What counted for students was not just fun but also the possibility to learn and get to know the cinema background.

When it comes to disadvantages, it was pointed out that the films were boring or not chosen properly for the audience's age. There were critical opinions of film plots which were sometimes monotonous or low quality dubbing in some of the films. Apart from that, there were suggestions for cinemas to offer better snacks and drinks.

Recommendations for further actions

1. Cultural institutions, including cinemas, should rethink the scope of a strategic change they would like to implement to adjust their programme offers to children and young people. For this purpose, it is necessary to start a discussion on the directions of changes in the current institution policies, especially concerning the process of extending the field of culture, i.e. a change in the scope and form of activities within an organization.
2. The gathered empirical material shows that young audiences like interactive forms of activity which are focused on creation. It would be advisable to extend the activities by elements in which children and young people could not only be the consumers but also the co-authors of cinema offer. However, we must bear in mind that this kind of activities should be complementary for the traditional offer model instead of replacing it.
3. Creating innovative ways of organizing events is the future of cultural institutions, including cinemas. Young audiences have especially positive reactions to a non-standard form of an offer, especially its multisensory character. Non-typical ways of presenting film content, also outside cinema rooms, are very popular.
4. Entities in the culture sector must be prepared to create an offer, which would be an alternative to the contents available outside institutions. The attractiveness of a place where it is presented, friendly atmosphere, which they create and openness to change in the ways they work as a reaction to the needs of the audiences may be their distinctive elements.
5. Breaking the traditional institution-audience relation is the task for cultural institutions. Their goal should be to abandon the role of an enlightening teacher and appreciate the opportunities connected with democratizing participation in culture. The project which has been completed is a step in the right direction – giving young audiences room for speaking up as well as feeling safe and familiar in an institution.
6. Cultural institutions may still serve as gatekeepers who choose an interesting offer to be presented to children and young people. However, this process should be based on constant monitoring and regular diagnoses which takes into account the diversity in the young audience population and notices their desire to have agency as addressees of cultural contents.
7. As far as possible, cinemas should consider how they could change the space of their institutions to make them more attractive to young people. Children and young people like experiencing the entertainment and comfort provided by multiplexes. It is important for them to be able to buy snacks and drinks at attractive prices.
8. It is of key importance for cinemas to play the role of culture centres, third places, apart from homes and schools, which become social points of reference, spaces which you like to visit (and come back). In this sense, cinemas serve a very important function

of institutions where you come not only to watch films and familiarise yourself with artistic culture but also to spend time with others and meet them.

9. It is the cultural institutions' task to create inclusive culture which would invite communities, give participants a sense of belonging, allow to experience culture in safe atmosphere and have an offer of a unique character which cannot be copied outside the institution, especially at home.
10. Cultural institutions should not just promote their offers for audiences but also the projects they conduct and the ones which are successful. The policy of providing information on the conclusions from the conducted diagnoses and the undertaken activities as well as seeking partners for collaboration in order to increase the scale of activities, exchange assets between institutions and conduct interdisciplinary projects.
11. More emphasis must be put on convincing sponsors (including local authorities) of the significance of activities implemented in cinemas. It is necessary to show the effects brought by the conducted activity, among others when it comes to increasing the level of competences in young audiences, the cinemas potential for integrations or their role in preventing social problems.
12. In the context of educational offer cinemas should have solutions which have been tailor-made for various groups of viewers. This is mostly about varied levels of competences and preparation of young audiences for participation in events and screenings addressed to them.