

Cinema is the new school

europeanfilmfactory.eu

2023 IMPACT STUDY



WHAT IS THE EUROPEAN FILM FACTORY?

A film education platform available in
9 languages

(German, English, Croatian, Spanish, French, Greek, Italian, Polish and Romanian), for young people (aged 11-25), teachers and cultural facilitators (festivals, cinemas, etc.) in Europe (in the 38 countries involved in the Creative Europe program).



Ready-to-use educational resources and interactive tools

To discover film education and learn more about the films that have marked the history of European cinema. Create clips, make mind maps and annotate videos to share in the classroom.

20 feature films
and
4 short-film programs
that are emblematic
of European heritage cinema,
with subtitles in 9 languages
for screenings in classrooms,
homes and cinemas.



A diverse range of meet-ups and events

Take part in training sessions, webinars and masterclasses with filmmakers. Discover a multitude of opportunities for Europe-wide discussions around the topic of film.



► Objectives

- **To analyse the extent to which the European Film Factory fulfils its social mission:** *to develop film education and promote the full diversity of European cinema to young people, regardless of their economic, geographical or social background, so as to develop their cinematic knowledge and reinforce their sense of European belonging.*
- **To share the findings of this impact study** with all those involved in film education in Europe and beyond, so as **to improve existing and future schemes.**



OBJECTIVES AND SCOPE OF THE IMPACT ASSESSMENT



► Method

REFERENCE POPULATION



All teachers/facilitators who use the site in all **38 countries** that benefit from the service (around **17,000 accounts** created for almost **200,000 beneficiaries**).

The Creative Europe program has 38 member countries: Albania, Austria, Belgium, Bosnia Herzegovina, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Republic of Northern Macedonia, Malta, Moldova, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Tunisia, Ukraine.



HOW THE INDICATORS WERE GATHERED

- **243 responses** to the questionnaire that was sent to all teachers/facilitators.
- **13 semi-structured interviews** with teachers and facilitators from the **6 European countries** most represented on the platform.

The EFF facilitates film education

"The platform offers a lot more than what we can find in cinemas back home, because in our country we have big film distributors, but almost no small cinemas where independent films are shown, so we have almost no opportunities to see these rare films."

87%

Value of studying a heritage film with students

84%

Screening films (in full or clips on the website, or DCP/Blu-Ray projection)

86%

Screening films for their students as part of a film education approach



The EFF also develops education through cinema

"I use cinema in class, including the films on the platform, for my social science and history lessons, because sometimes we have to discuss difficult and even taboo subjects. [...] In history lessons, it's sometimes difficult to talk about the Holocaust. We have Jewish students in our school. This is a particularly difficult and emotional subject for them. Another issue I find challenging is gender identity."

► INCREASE IN THE USE OF FILM AS A TEACHING TOOL DEPENDING ON THE SUBJECT

All subjects



Literary subjects



Humanities and social sciences

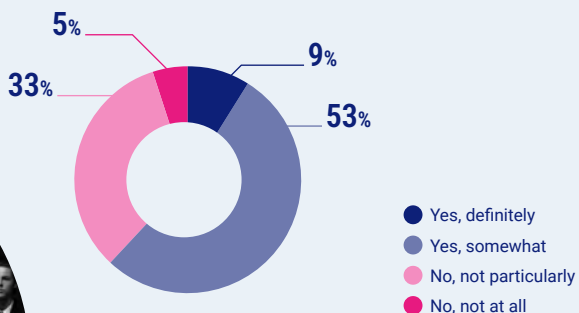


● Use film somewhat less ● No change in their approach ● Use film more since signing up to the EFF

The EFF has a greater impact on teachers of humanities/social sciences and literary subjects, who say that they use film in their teaching more frequently since they started using EFF. For instance, teachers explain that the EFF enables them **to illustrate concepts** in far greater depth and more effectively than with textbooks.

The EFF could boost its impact by expanding its catalogue and increasing the number of languages it offers

► SUITABILITY OF THE CATALOGUE (N=243)



Almost **two-thirds** of respondents are **satisfied** with the catalogue

They praise its quality and great diversity. However, it could meet the needs of all teachers if it offered **a broader range of films that were more accessible** to younger schoolchildren and more relevant to certain subjects (science, for example). Users would also appreciate there being **more languages** than the 9 currently available.





The teaching support provided facilitates the creation of **film education activities** and the development of **teachers' knowledge and skills** in the area of film education...

► PROPORTION OF TEACHERS/FACILITATORS WHO HAVE SET UP FILM EDUCATION ACTIVITIES THANKS TO THE...

Events



Educational kits



● Strongly disagree ● Somewhat disagree ● Somewhat agree ● Strongly agree

...but it is still **underused** by teachers

The key challenge now is to better promote this teaching support, of which not all users are currently aware: 22% had no knowledge of the kits, while the majority were unaware of the webinars (48%) or masterclasses (55%).

"As a teacher, I gained skills in film and scene analysis, as well as knowledge on the technical aspects of cinema. As a facilitator, it has allowed me to encourage teachers to focus their attention on the content of a film, but also on the context that led to the film's creation, and not just the content."

► PROPORTION OF TEACHERS/FACILITATORS WHO FEEL THAT USING THE EFF HAS CONTRIBUTED TO DEVELOPING THEIR CINEMATIC KNOWLEDGE AND SKILLS

Knowledge



Skills

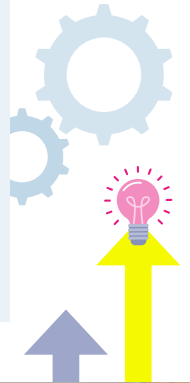
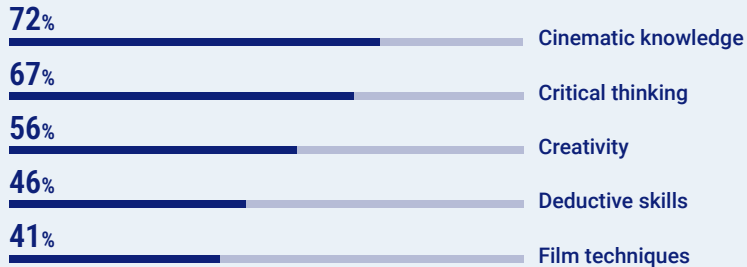


● No, not at all ● No, not particularly ● Yes, somewhat ● Yes, definitely

Broadly speaking, the EFF is a very effective tool for developing the **cinematic knowledge** of students, as well as their **critical thinking** and **creative skills**

"We use various methods to teach them how [...] to study images too, since they're bombarded with images on social media every day. We try to explain to them that behind an image often lies a message, or at least a purpose. At the cinema, the objective is cultural and there is bound to be a message if the filmmaker is politically or socially engaged. However, on social media the objective is often commercial or to manipulate the audience. We try to equip them with the tools they need to understand."

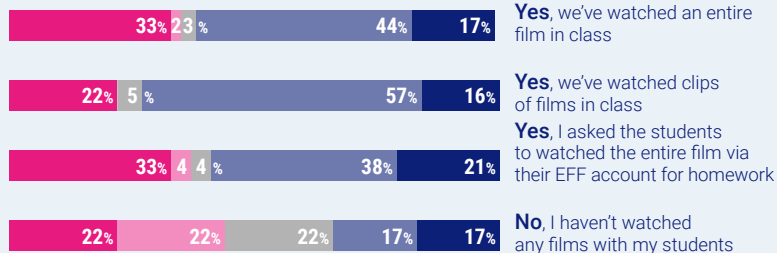
► PROPORTION OF TEACHERS/FACILITATORS WHO BELIEVE THAT USING THE EFF HAS HAD AN IMPACT ON STUDENTS IN THE FOLLOWING AREAS...



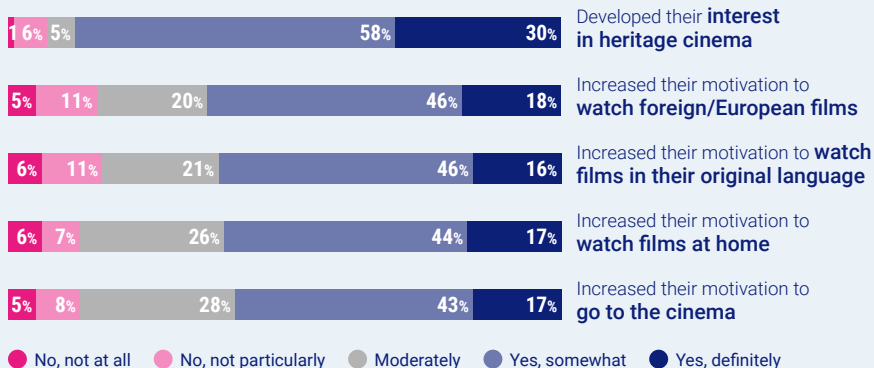
The EFF helps to promote cinema-going

While the EFF has a limited impact on school trips to the cinema (only 26% of respondents said they had been to the cinema with their class as a result of using the EFF), **it encourages two-thirds of teachers to go to the cinema in their spare time.** And the more teachers use the EFF's various features, the more they feel that **the EFF increases their students' motivation to go to the cinema.**

► INCREASE IN THE MOTIVATION OF STUDENTS TO GO TO THE CINEMA DEPENDING ON HOW THE TEACHER USES THE EFF (N=243)



► THE EFF'S IMPACT ON THE EXTRACURRICULAR CULTURAL ACTIVITIES OF STUDENTS



The resource also has a significant impact on the **extracurricular cultural activities** of students

Above all, the EFF allows them to develop their interest in **heritage cinema or foreign films.**





In the longer term, the EFF should have a greater impact on people's **sense of European belonging**

"It's great [that the EFF is a Europe-wide platform], because it means there are films from lots of different countries. Films convey values to which we are all sensitive, even if they are not necessarily visible: learning to live together, different languages, mixing with people who are different, [the idea that] what is foreign is not necessarily bad just because it is unfamiliar to us, etc."

The foreign films available on the EFF allow a significant majority of teachers to **discover a film from another country** (76% of teachers who have used the EFF to watch a film with their students), or to **study the history or culture of another country** (55%), which fosters a sense of European belonging.

However, the **notion that the EFF has led to the formation of a European "community" is not yet well established**, as attested by the fact that the events organised (masterclasses, webinars, screenings and meet-ups) are not well attended. Only 18% of respondents have been able to meet other European teachers through the EFF.

Today, young Europeans have little access to heritage films and are not naturally drawn to them. Indeed, 43% of respondents report that their students were reticent about the idea of watching a heritage film. **Schools therefore have an important role to play in broadening their cinematic horizons.**

The EFF helps to improve the **general knowledge** of students and to boost their **interest in languages and Europe**



Using the EFF allows more than half of students to **develop their general knowledge (65%) and their awareness of the world**, in addition to their cinematic knowledge.

"Curiosity is the primary skill [they develop thanks to the films]. They're discovering something new, and they want to know more about the topics raised. And they also speak up a lot during our question and answer sessions... I don't know what it's like in other countries, but here I can't say that they have much opportunity to do so in the classroom, so [the film screening sessions] must be an environment conducive to them speaking up."

More than half of respondents believe that using the EFF has enabled their students **to study the history and/or culture of another country**. The resource enables them to study the history of their own country through the prism of European history, or to learn about other countries, which contributes to forging a sense of European belonging.

"I think [my students learn about other European cultures through the films they watch] even though we always choose films that cover issues that are relevant to our own culture, and we look for things that connect us, that we have in common. [For example], what teenagers go through, which is why the film Rosetta was a very good choice."

Lastly, we can consider that the EFF helps to develop students' sense of European belonging, since **almost 60% of respondents report that their students are increasingly interested in Europe** and 54% in modern languages. It also enables students to develop their language skills (53%).

"We don't have to work only with Spain or England. It's useful to inform them about Finland, Hungary, Romania, etc. [...] They have certain preconceived ideas about countries that they consider less appealing than others. So our role is to show them that all countries have their own rich heritage and culture, and that they deserve to be studied."



THE RECOMMENDATIONS THAT EMERGE FROM THIS STUDY

1. Improve communication

A number of initiatives have been put in place for this purpose over the course of 2023 and **the results should become apparent over the coming months.**

2. Expand the catalogue and increase the number of languages in which the film subtitles and the platform's interface are available

The main obstacles are the costs involved in purchasing film rights, as well as translation and subtitle production costs, which together represent almost 19% of the program's overall budget, excluding any expenses relating to the personnel responsible for these tasks.

3. Build new partnerships

Especially with **charitable organisations** and **cinemas.**

4. Develop activities

Around the films specifically for the purpose of **forging ties between classes from different countries.**





The **European Film Factory** would like to thank Improve and all those who took part in this study.

