



**Hrvatski
audiovizualni
centar**
Croatian Audiovisual Centre

Research on Film Literacy



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1. INTRODUCTION

The Croatian Audiovisual Centre has launched the procurement of services for the implementation of a national survey on film literacy.

The national survey on film literacy involves a survey of the student population and educational staff on film art, with the goal of introducing education in the field of film literacy into the educational system at all levels. This would lead to, consequently, the development of the audience and the development of Croatian cinematography, as well as to the strengthening of the system of promotion of film literacy with an emphasis on Croatian AV works.

The ultimate goal of the survey is to examine the opinions and attitudes of students, primary and secondary school teachers, principals and early childhood educators (ECEs) on film literacy in Croatia, with the aim of developing and supplementing the curriculum with film art so that students develop the best possible competencies and can operate in the media world and develop critical thinking, which is considered to be a necessary skill today.

1.1. Research methodology

1.1.1. Methodology

The research was conducted in two phases, using the method of personal in-depth interviews with primary and secondary school teachers, principals and early childhood educators (ECEs), and the method of face-to-face personal interviews in the households of the respondents, with primary and secondary school students, with the mandatory use of Computer Assisted Personal Interviewing (CAPI).

The measurement instruments – in-depth interview guides – consisted of open-ended questions adapted for primary and secondary school teachers, and principals. The measurement instruments – questionnaires for the student population – consisted of open-ended and closed-ended questions and were adapted to the age of the students. The research was conducted in accordance with the provisions of the Code of Ethics for Research with Children.

The research was conducted in accordance with the ISO 20252:2019 standard and ESOMAR's international code for marketing and social research.

The first part of the data collection on the attitudes and experiences of teachers, professors, principals, and early childhood educators (ECEs) was carried out immediately after the start of the school year, from September 6th to October 4th, 2024.

The second part of the data collection on the experiences and attitudes of students was carried out from October 30th to November 27th, 2024.

The average time required to answer the entire main questionnaire was about 20 minutes, while the in-depth interviews lasted up to 60 minutes.

Before the start of the main research, a pre-test of the student questionnaire was conducted on a quota sample of 30 respondents using the face-to-face method, which included different socio-demographic groups from different regions. A pre-test report was prepared and changes were made to the questionnaire and the CAPI survey program based on the pre-test findings.

To reduce the effect of interviewer on respondents' responses, the number of units assigned to one interviewer in this study was limited to 50 (regardless of the outcome of the contact).

1.1.2. Sample

The target group of respondents were primary and secondary school population, and principals and early childhood educators (ECEs) of preschool, primary and secondary school institutions throughout the Republic of Croatia.

The first phase of the research was conducted on a sample of 15 experts, namely those employed in kindergartens (2 principals and 2 ECEs), in primary schools (2 principals, 2 primary classroom teachers, 3 subject teachers) and in secondary schools (2 principals and 2 secondary school teachers). Approximately half of the participants participate in or have film groups at school, and half do not.

Table 1 shows the regional structure of the sample.

Table 1- Overview of the structure of the in-depth interview sample (number of participants from each region and settlement size)

		Settlement size				Total
		Large town	Middle-sized town	Smaller town	Rural area	
Region	Zagreb	3				3
	North Croatia		1	2		
	Slavonia		1		2	3
	Lika, Kordun, Banija			1		1
	Istria and Primorje	1	2			3
	Dalmatia	1	1			2
Total		5	5	3	2	15

The second phase of the study of the primary and secondary school population in Croatia was conducted on a representative sample of 800 respondents, primary and secondary school students, aged 7 to 17. The sample of the primary and secondary school population was random, stratified and nationally representative for the specified population (subsample of primary and secondary school children) by region, settlement size, age, and gender of the students.

Table 2 shows the sample structure of the second phase of the study.

Table 2 - Overview of the structure of the sample (structure of the students' sample)

		N	%
Region	Zagreb	225	28,1
	North Croatia	125	15,6
	Slavonia	140	17,5
	Lika, Kordun, Banija	56	7,0
	Istria, Hr. Primorje, Gorski Kotar	85	10,6
	Dalmatia	169	21,1
Settlement size	Up to 2.000 inhabitants	305	38,1
	2.001-10.000 inhabitants	136	17,0
	10.001-100.000 inhabitants	160	20,0
	More than 100.000 inhabitants	199	24,9
Gender	Male	412	51,5
	Female	388	48,5
Age group	7-10 years old	267	33,4
	11-14 years old	277	34,6
	15-17 years old	256	32,0
School	Students of primary school	536	67,0
	Students of secondary school	264	33,0
Grade	Primary school, 1st grade	75	9,4
	Primary school, 2nd grade	73	9,1
	Primary school, 3rd grade	64	8,0
	Primary school, 4th grade	52	6,5
	Primary school, 5th grade	69	8,7
	Primary school, 6th grade	52	6,5
	Primary school, 7th grade	80	10,0
	Primary school, 8th grade	70	8,7
	Secondary school, 1st grade	83	10,4
	Secondary school, 2nd grade	84	10,4
	Secondary school, 3rd grade	81	10,1
	Secondary school, 4th grade	16	2,0
Total		800	100,0

1.1.3.Data quality control

During the research, after the surveys were uploaded, quality control was carried out, with 40% of each interviewer's surveys being checked.

1.1.4.Data processing

The SPSS program was used for data processing. The results were analyzed according to socio-demographic characteristics (region, settlement size, household type) and the report mentions those that were found to be statistically significant.

A tabular presentation of the results is provided in Appendix 1.

2. RESULTS OF QUALITATIVE RESEARCH WITH EDUCATIONAL EXPERTS

This part of the research was conducted through in-depth interviews with 15 educational experts (principals, early childhood educators/ECEs/, primary classroom teachers, subject teachers, and secondary school teachers), as described in section 1.1.1. Survey implementation method.

2.1. Attitudes towards film literacy

At the beginning of the interview, we defined film literacy as the ability to understand, analyze, and interpret film language and the specific characteristics of film as an art and media, cinematography as a cultural, social and communication fact, and other concepts and phenomena that are the subject of study in filmology in general.

All participants point out the great and daily exposure of children to various media content, including film, through various channels and in various ways. Some of them even create and share their own video content, but lack the knowledge of how to approach such content and how to interpret it. Children are only consumers of such content, they simply accept it as accurate and true, while they lack understanding of the content they watch, they do not take a critical stance towards it and do not actively think about the content they watch.

“Today's children were born in the media era, and from a young age they have not known a day without media. They use it mechanically, and the film literacy that we must cultivate and what we must give them is an understanding of that content. First of all, they do not understand the content they see, they quickly look for other content, they do not critically reflect on the content that is offered to them. Here, we adults, or institutions, primary or secondary schools, [...] should think critically together with them, about what is quality content that they consume, what has a positive impact on them, what has a negative impact, so that later they can form some positive attitudes towards society and culture.” (Croatian language teacher, primary school)

Participants working in kindergartens (2 principals and 2 early childhood educators / ECEs) point out that children are exposed to screens and film and video content from a very early age, from just a few months old, which they often watch and choose independently, and that most of the youngest do not understand well what they are watching. High exposure to screens and video content (either in quantity or in the duration of a single viewing) at that age has a number of adverse developmental consequences, of which participants point out impaired speech development, delayed onset of speech, reduced vocabulary for their age, insufficient socialization, poor emotional development, and various maladaptive behaviors.

The lack of guidance in selecting and interpreting content in the youngest age groups, but also later on, combined with the high exposure and availability of such content and with the lack of experience and knowledge, is reflected in their misinterpretations and wrong understandings, as well as in age-inappropriate interests (an extremely strong focus on certain content, up to and including dependence on such content and extremely narrow interests) and behaviors (maladaptive and even aggressive behavior). If only to prevent the aforementioned negative consequences, it is necessary to develop film literacy and talk with children about the content they watch.

“We should observe and watch all the content that interests children together with them, especially at a younger age, to ensure the child understands it, because a lot of the content that the child sees it does not understand. That is, they interpret it in a certain way, given that they do not have enough knowledge or experience. Here we adults are extremely responsible for watching the content with the children, so that there are no wrong interpretations and later consequences for the children.” (ECE, kindergarten)

In addition to the fact that children (both preschool and school-aged children) lack an understanding of the content, message, and usefulness of the film content they watch for themselves, a number of changes, differences, and limitations of newer generations compared to those of 10 or even 5 years ago have been highlighted:

- Significantly reduced attention span
- Obvious decline in ability to concentrate on any content, including video content, for more than a few minutes
- Lack of interest and curiosity
- Narrowed vocabulary and significantly reduced ability to express oneself both in writing and, especially, verbally
- Generally reduced interpersonal communication, especially oral ability to express oneself
- Widespread difficulties with, or inability to form one's own opinion and attitude, and inability to express and argue one's own attitude

The participants attribute the aforementioned generational changes, among other things, to the fact that children read books less and talk to each other less (which particularly affects vocabulary and expression, but also concentration and attention), to the increasing turn to very short video content (reels, stories) and the great focus placed in such content on dynamics, rapid changes of scenes, etc.

“They watch it purely to fill the time, after watching they never talk about the film, they don't analyze it, they don't share any critical opinions with each other. In fact, they don't talk about the films they've seen at all. [...] It's also a matter of general ability to interpret something. Children today use language very little to communicate. More and more I see and hear that they lack this very way of communicating in general. I even notice that they go to the cinema

very rarely, they watch very few films on television. They are mostly on their mobile phones, on some of their apps.” (principal, secondary school)

“The consequences that I see in the generations of the last few years are very visible. Children are showing more and more impatience; they want everything now and immediately. This is a consequence of the content, because reading a picture book or a story is a process that takes a while, and even if the story is read or retold, they don't see any images, but have to use their imagination. Tablets, mobile phones, channels that children use to watch content, everything there is very fast, everything is full of attractive scenes, lots of colors, sounds, fast changes, action. It's interesting, but it's hard to follow. Every developmental period of a child has certain characteristics, which are not respected, and this is visible in the consequences. Those are insufficient concentration, poorly developed speech, impatience, insufficient socialization, and even addiction to certain content in kindergarten age.” (ECE, kindergarten)

“Compared to the situation more than 10 years ago, today we see a significant decline in children's ability to concentrate when watching the film. This of course also affects the analysis itself.” (classroom teacher, primary school)

The main reason for the systematic development of film literacy among children is precisely this complete immersion of children in media and film content and the extremely rapid development and changes that are taking place in this area.

“We had a project with lower grade students. It was interesting to hear how children watch these YouTubers and the content that dumbs them down. No one controls them, they watch content that is completely noneducational, there is nothing useful there except that they will see some distorted image of reality. It is some kind of a false lifestyle, which these students may want to copy, and that is now a problem.” (Croatian Language teacher, primary school)

Furthermore, given children's great interest in such content, wide exposure, and increasing technological advancement, educational experts believe it is necessary to provide a more systematic education in film literacy that would enable all children to acquire the tools for the proper use of such content.

“I think it's important, now even more than before, because we live in a time of rapid technological progress, the expansion of all possible technologies that are increasingly accessible to children. They also have access to all the content that even we adults don't understand, let alone children. In my work, I meet younger and younger generations of children who already use or have their own mobile phone, tablet or some other device. Small children

just a few months old have a mobile device in front of them and watch certain content.” (ECE, kindergarten)

“In my opinion, it's extremely important, and not only film literacy, but communication with the media in general. In today's world, it's definitely important for functioning in society, because everything is subordinated to the media and everything is watched and seen through the media. They actually function in a media world. And I wouldn't say that they have developed film literacy, or media literacy in general. They are just consumers today, they simply take it for granted, they don't learn anything from it.” (principal, primary school)

“We must not forget the segment of this film art in the context of this time, and the Z generation that spends almost half of the year watching the screens. That's why I think that if we approached this film art from a theoretical perspective, if we understood film, we could follow it better. It should definitely be included in the curriculum. Digital literacy is represented, but the film literacy is completely neglected.” (Croatian Language teacher, secondary school)

All participants, especially those working in kindergartens, emphasize the importance of parental role in supporting children with regard to film literacy topics. They assess that parents vary significantly in how much attention they pay to the content that their children watch, and are particularly deficient in talking to and explaining the content to their children. Participants assess that a large proportion of children do not discuss the content they watch with adults at home and are often left to their own devices and their own interpretation of the messages, behavior, and thoughts in the film content they watch. ECEs particularly emphasize the problem of parents who allow or even knowingly expose children to inappropriate content, either due to insufficient awareness of appropriateness and possible negative consequences, or due to ignoring the advice of ECEs about the content that a child of a certain age should be exposed to. On the other hand, children who are not exposed to inappropriate content and who are already talked about it at home have a more developed approach to content and know how to create and express their own opinion about it.

“Everything starts at home. When you talk to a child, that child has the ability to think critically, and that is very important when it comes to films. It is visible if they are left to their own devices at home and watch cartoons just for the parent to have free time, and if the parents do not talk to them about the content of cartoons at home, from a young age, and this is visible in the analysis in class.” (classroom teacher, primary school)

The significant difference between these two groups of children and the different level of knowledge and interest of parents in developing their children's film literacy also suggests the need to approach this topic systematically and to a greater extent through the education system. Some participants believe that film literacy should be developed from an early age, starting in kindergarten, or preschool

for children who do not attend kindergarten, where children could be introduced to the basics of film literacy in accordance with their age. However, the participants suggest that the main channel for developing film literacy is primary school, as part of education that is mandatory for all children and through which the basics of film literacy and the basics of a critical approach to film content would be adopted. According to the participants, film literacy should be included in all grades of primary school, adjusted to age, and including it through 8 years of primary education would ensure that children well acquire the main elements of film literacy, which they will later further establish and deepen in secondary school.

2.2. Film literacy in the education system

The estimated current representation of film literacy in the education system is quite low – kindergarten curricula and Croatian language lessons in schools are overburdened with content that needs to be covered in too few hours. In addition, film literacy in school curricula is prescribed only as an outline topic, which, in combination with a large amount of other content of great importance for evaluations and graduation exams, leads to the fact that film literacy in lessons of a large number of teachers is covered only if there is any time left, and to a minimum extent. Since the curriculum itself does not define which concepts and topics of film literacy should be covered in which grade and in which way, the selection of topics from the field of film literacy to be covered and the implementation of that part of the teaching itself depends on the knowledge, interest and skills of the individual teacher.

“Once upon a time, the curriculum defined to cover film genres in the 5th grade, film expressive techniques in the 6th, types of feature films in the 7th, or maybe some experimental film or some series in the 8th grade. However, today that is not the case. We are free and can cover anything what is appropriate for the age. In the curriculum it is defined only generally. Once upon a time, when there was a curriculum, it defined to cover film language, the shot, the shot size, the angle, and you knew which was to be done in which grade. If the curriculum was more thorough in the sense that it clearly specified what to do, then there would be no thinking about whether I am allowed to do this or not, whether I can do it or not.” (Croatian language teacher, primary school)

Besides Croatian language lessons, films are also used as a teaching tool within the homeroom teacher's period to address certain sensitive topics (such as peer violence).

“Film is necessary, it must exist, and it does exist; it is present in the Croatian Language curriculum. Culture and media make up 10% of the content, which means that if we have 20 hours a month, that amounts to 1 or 2 hours. And culture and media do not encompass just

film, so perhaps we manage to squeeze 1 or 2 films, or something related to film literacy, into the Croatian Language lessons throughout the entire school year. This again depends on the teacher's enthusiasm. They told us that we can also do without it, but that we are free creators of the curriculum. It depends on the teacher's willingness and desire." (Croatian Language teacher, primary school)

Compared to the past, all participants agree that more work is being done today on film literacy topics—both due to greater awareness of the importance of media literacy, and consequently, film literacy, and also because of greater exposure and accessibility to content and materials than a few decades ago (the internet, technology, web portals).

Those participants who do not specifically address the topic of film literacy in their work mostly focus on the content of the film and possibly some elements of appeal (e.g., music), which is especially true for kindergartens and lower primary school grades. Those who state that they have a greater interest in the topic, and often run film or media groups, cover significantly more topics and in different ways.

- In kindergartens, those who do not have a special affinity for the topic or the curriculum use film as a means to address difficult-to-understand themes, and later discuss children's impressions and simple evaluations of the film they watched. Those who actively incorporate film literacy into their work (even starting from nursery groups) cover the basics of film expressive techniques, sound, movement, optical toys, light and shadow, colour, making photographs, GIFs, and stop-motion animation. Some also mention educating parents about what children should and should not watch, as well as taking children to local cinemas for guided film screenings.

"The films we watch are very short, considering their attention span is not very long. For example, we use short documentaries on work-related topics, or we show children animated films to depict when Easter or Christmas time is; themes that are difficult for them to grasp, which they understand more easily through animation. Not too much, because we try to reduce screen time since they are overly exposed at home. But we do use them specifically for themes that are completely unknown to them. And we always comment on the documentary or film we watched, the picture book we read, or anything else we've worked on. To hear their observations, what they remembered, their view of it all. Comparing what they know versus what they have just learned." (ECE, kindergarten)

- In primary schools, participants state that they cover (depending on the age group) film genres, character traits, place and time of the setting, introduction, plot and resolution, film expressive techniques —types of shots, shot sizes, angles, music, etc. Regular lessons include theoretical

basics and examples for them, while film groups also cover practical application after the theoretical foundations have been covered.

"In 5th grade, I teach them to distinguish between short and long shots and the function of each. We also talk about music, music is what most often creates tension in us. Music is what scares us, so when we watch horror films we always cover our eyes, and we should cover our ears. In 6th and 7th grades, we start with types of shots and angles, why do we choose the upper angle and now this character is scarred. We consume film language on a specific example, and it's impossible to do all of that in one lesson. This happens gradually from 5th to 8th grade, but I try to go through most of the basics by 8th grade: shot size, shot, camera angle, music and maybe a few editing elements, how and why is this shot glued to that shot..."
(Croatian language teacher, primary school)

- In secondary schools, participants state the same – they only have the time to cover the basics (they mention, for example, image, sound, camera, film language) in regular lessons, while film literacy is best and most extensively taught in film groups and through practical work.

"It is important to me that we choose a film based on which film elements can be analyzed. A film that has a good screenplay, good camera work, or a specific sound design that attention should be paid to, or several of these things in one. And we also make sure that the content has some purpose... there are films that are suitable precisely because they approach content in a less explicit way. For example, there is an experimental form about a girl with anorexia. It's a minute-and-a-half-long film, where, through the way the shots are chosen, what the plans are, what the duration is, and what the rhythm of the editing is, we come to understand what the film is actually about. It is not a classic film where we talk to the girl who has these problems, but it is more striking, and it is an example that sensitive content can be approached in a less direct, less invasive way for the person being discussed." (teacher, secondary school)

- Although school film groups are mostly oriented towards content creation, acquiring the basics of film literacy precedes any practical activity. Such teachers first cover with students the topics of film language, script/screenplay, camera work, sound design, the use of shots and shot sizes, and other theoretical foundations, after which they focus on practical work.

"Viewing and analysis comes before any film development. We first have to look at examples of good practice or some form of quality audio-visual expression. It's the same as reading a book and expanding your own vocabulary; only then can you write something yourself. You read poetry, you like a poet's style or way of expression, you imitate them a bit first, and then you develop something of your own. It's the same with film; first, you need to go through

viewing and analysis, and then slowly move towards your own authorial synopses.” (teacher, secondary school)

Examples of good practice in teaching the Croatian language, with the help of which film literacy is integrated to a greater extent and in a good way into the other content that must be covered, include processing mandatory reading through both the book and the film, filming a short film about the mandatory reading instead of writing a report, using children's films in lessons (which are shorter and allow for film analysis within one school lesson), using clips in lessons; and taking children to organized and guided film screenings at cinemas or in the local community.

“Since I like it, I bring it in wherever possible and make comparisons. If we’re reading “Smogovci”, then we also watch the TV series. If we’re reading “Dnevnik malog Perice”, then we also watch the film “Tko pjeva zlo ne misli”. In my classes I choose children’s films because they’re shorter and I can fit them more easily into a 45-minute lesson, since we can’t watch a three-hour film and then spend another three hours analysing it. When we say ‘children’s film’, we mean a film made by children.” (Croatian language teacher, primary school)

Most of the participants who use film content in their work mention the Filmska pismenost portal (filmskapismenost.hr), Vrti svoj film (<https://vrtisvoj.film/>) and HRTi (<https://hrti.hrt.hr/>). They also use portals provided by school textbook publishers, Baltazar, Cin.Ed (<https://www.cined.eu/>), Medijska pismenost portal, infofilm, Fade in (www.fadein.hr), Croatian film (<https://www.croatian.film/hr/>), Filmska nastava (<https://filmskanastava.hfs.hr/>), and CARNET.

Furthermore, some teachers state that they also use YouTube (but only for content that is verified and age-appropriate), and even old media (films on CDs or DVDs), especially those who do not have a good internet connection needed for uninterrupted streaming.

An important source of knowledge, materials, as well as film-viewing sources is the *Škola medijske kulture ‘Dr. Ante Peterlić’* (School of Media Culture ‘Dr. Ante Peterlić’), cited by most teachers who work more extensively on film literacy or lead film clubs. In addition, professional training on methodological film analysis is mentioned as very useful, as well as workshops and events organized by cinema clubs, libraries, and similar associations, clubs, and institutions.

Participants who integrate film literacy topics into their teaching have positive experiences with it. Children are interested in film and motivated to watch it, and ECE and teachers notice positive changes — from increased interest compared to other teaching content, through changes in engagement during the lessons, connecting with other topics, and the encouragement of critical thinking, all the way to the

benefits that analysing, interpreting, and expressing opinions provide for the children themselves, for other school subjects and even for society as a whole.

The benefits of developing film literacy through the education system for children are multiple:

- Learning and developing the skills of watching and listening, noticing details. *"There is a difference in understanding the content [...]. How the children noticed, what relationship they had to it, what they noticed, in what way, whether they remembered the characters, and if so, in what way, what attitude they had towards the content they watched. Not only at the level of liking or disliking."* (ECE, kindergarten)
- Practicing and developing concentration and its duration, focusing attention, and following the flow of an action or event.
- Developing critical thinking about the content they are watching, its appropriateness, its usefulness, and the interpretation of content, techniques, characters, and plot—both in the context of the film itself and in the immediate environment in which the children live. Developing the ability to think critically about film content also means developing the ability to think critically in other subjects, as well as in other spheres of life.
- Practicing critical thinking also leads to children being better able to assess the quality of content, as well as the benefits and impacts such content may have on them. Children learn to take a stance on a certain content based on their own opinions and arguments. This also facilitates a more selective choice of the content they consume.
- Developing analytical abilities and interpretative skills — not only for film content but also of other content in other subjects — which is then transferable to the world around them and to content outside of school.
- Developing expression skills (verbal, written, others), the need for discussion, speaking skills, asking questions, building upon a topic and others' input, exchanging opinions, and overall communication skills, including the ability to convey one's ideas to others.
- Easier adoption of certain curriculum content in other subjects (e.g., required reading, historical events) and encouraging reflection on sensitive or difficult-to-understand topics.
"In Science, the topics are very extensive, and very abstract to them, precisely because they haven't yet developed critical thinking—and in Science and Society that's extremely important when observing natural changes." (classroom teacher, primary school)
- Developing empathy, curiosity, openness to new and different things, awareness of mutual similarities and differences, development of tolerance, peaceful resolution of conflicts, etc.

“Considering that there is more violence than ever, most films can very effectively show how to resolve such life situations without using violence, fighting, or insults.” (classroom teacher, primary school)

“Broad exposure to other cultures, putting yourself in someone else’s shoes — that’s also quite important for students at that age, to awaken their empathy. They are always in their own comfort zone and focused on their own needs. Film art could enable this, because thanks to its expressive techniques, it’s more relatable to them than what we usually do.” (Croatian language teacher, secondary school)

- Developing imagination, creativity (especially if the theoretical part and content analysis are followed by the practical part of content creation).
- By being introduced to new topics, content, ideas, and information, children on the one hand develop general culture and aesthetics, and on the other, they discover and develop new interests, uncovering new elements they are good at. Easier adaptation has also been observed - some more withdrawn children find it easier to overcome their own barriers, participate in activities, and collaborate with others when film literacy topics are covered or joint content is created.
- Analysis of film and video content gives children tools to recognize false and misleading news, hidden advertising, commercials, and generally false information.
- By thinking about the film and analyzing even the content itself, children indirectly experience different situations and see how one should—or should not—behave. By connecting situations from the film with real life, they learn from the experience of others, becoming aware of other ways of behaving and the possibility of applying them in their own lives.

“Maybe they will think to themselves, “Look, this guy said this, just like someone said it to me last week, and I reacted this way, but look, I should have reacted that way.” That the film can serve as reality and as some sort of input and experience for them. To react better, to be smarter, to learn something. Very few children actually think about it that way.” (secondary school, principal)

Additionally, if the development of film literacy includes the practical side and the collaborative creation of film content, it is the form that brings the most benefits to children. In addition to the already mentioned advantages, the form of teaching with a practical component (based on the experience of working with film groups and clubs) has a positive impact on:

- The development of self-awareness and self-confidence (when they see that they, too, can create something), of satisfaction to be creating something instead of just consuming, and of a sense of achievement when they see the results of their work.

- The development of patience, learning about the importance and benefits of investing effort and work into something.
- A critical attitude toward their own work as an extension of critical thinking — children discover their own boundaries and capabilities by becoming aware of their strengths and weaknesses, and they develop the ability to view and evaluate their own work more realistically. They learn to cope with their own or others' dissatisfaction with their work, and by comparing it with the work of their peers, they learn to accept the achievements and success of others, as well as their strengths and weaknesses.
- Through practical work, they gain insight into the creation process and its phases. By designing the script, shooting plan, and other essential elements, they practice planning skills, thinking ahead, as well as various speaking skills (leading conversations, asking questions, answering in full sentences, and similar), communication skills, and written expression skills.
- Working on a shared film project also develops independence in work, but also team spirit, collaboration with others, group cohesion, and the ability to adapt to others and compromise.
- By planning the steps and responsibilities of each student, they learn and develop responsibility in carrying out their part of the task, the skill of organizing their time and work, and respecting deadlines.
- By creating their own content, students also learn about respecting the privacy of the people in the footage (approaching people, obtaining filming permissions), respecting copyright (e.g., the music they want to use), and they adopt basic ethical principles in their work.
- Throughout the entire process from ideation, organization, filming to editing, students learn how to put an idea into practice and everything that is needed for it. They encounter various difficulties and limitations, through which they practice resourcefulness and learn how to approach and solve problem-based tasks and situations.
- By creating their own content, students also learn and develop technical skills (using equipment, software, and other tools).

“We work on creating content even from nursery age, because our intention is for the child not to be a passive consumer of media content. A child can learn a lot through the activity of creating their own content. They can analyze content, acquire digital literacy, and through the analysis of their own content they can learn a lot, see their mistakes, or see where someone else did something better while they made certain omissions.” (ECE, kindergarten)

The benefits of developing film literacy for society as a whole build upon the previously mentioned benefits for the students themselves. By developing children's critical thinking, the entire society becomes more aware and active in its attitude toward itself and others. By better understanding of others and of those different from us, we become a more open, empathetic, inclusive, and tolerant society. Individuals who are broadly educated and know how to think about the world around them are better prepared for an active role in that world and more capable of handling changes and driving the development of the entire society. This also encourages the development of culture in society—the culture of behavior within institutions, the culture of viewing, communicating; and general culture.

“It is certainly better to have people who know how to think critically. If they learn to think critically about film, maybe they will know how to think critically about other things too. Critical thinking is quite an important element in contemporary society, and unfortunately, it is most often just a phrase, not a real outcome at the end of education. Very often it is just an ideal to strive for, but it is not achieved.” (principal, kindergarten)

“If you have a media-literate child, a citizen, then you are well on your way to having fewer conspiracy theories, fake news across all possible networks... People who are made media literate will have a different approach to that kind of content, so maybe those things will be reduced. [...] Maybe on social networks, there will no longer be room for people who express their frustrations. They will be responsible citizens, which they actually must be. And that is our duty, through the materials and methods we have, film, photography, that is culture. It is slowly instilled in the child's being so that they can participate in society while actually thinking about what they are doing and how they are doing it. How what they do and what they say affects another person. In this way, we create a responsible citizen, and then we all benefit together.” (ECE, kindergarten)

“I personally see the benefits of this for society as well. For example, I distinctly remember watching a film about abortion a long time ago. [...] That is still a taboo topic in our society, with all these pro-life activists now. I think it could prompt people to think critically, to develop some empathy, to realize that not all women are in the same situation. There are many topics that one can look at differently if they watch a quality film, for example, a documentary about children from orphanages. Personally, I am bothered by the unavailability of such films, [...] and I think it would be good if they were shown. To see the real situation, because people are not aware of what is happening. They always think it's happening to someone else, but it happens to everyone; it's possible in every family, if the problem is not recognized and addressed in time.” (schoolroom teacher, primary school)

“In the past, theatre developed in order to shape society, to allow the audience to identify with the actor or with a situation presented on stage, to experience catharsis and perhaps start

seeing things differently. Today, film serves that purpose.”
(Croatian language teacher, primary school)

Furthermore, considering the digital age we live in and our overall immersion in media and film content, the development of film literacy and all its benefits for the individual is also important for ability of the entire society to navigate everything that surrounds us.

“This is primarily important for life in society. For the development of the culture that we deal with through society and everyday life today, and in the future. Just as it was once important to learn to ride a bicycle, which was once a basic tool for us to develop in society, today, the bicycle is not so essential, but film or film literacy is, because it is primary to us, and that is why it is important that we know how to consume and use it.” (Croatian language teacher, primary school)

“In the development of attitude, one's own opinion, advocating for oneself, and for the selection of the content itself, to be relevant in society, in some social discussions. The general culture that can be built by watching some iconic films...” (Croatian language teacher, primary school)

Additionally, considering the development of other countries, the development of film literacy in society is important to keep pace with them and to have a society that is as developed as in other countries. Familiarity with education in the field of film literacy among participants is low, but those who have more knowledge about it state that film literacy is more integrated into the educational systems of other Western, as well as Eastern, countries.

“Considering that our country is developing, it is important to highlight the results achieved by countries that are ahead of us, based on the films themselves and their accomplishments. What I have personally noticed, for example in Belgrade, is that the culture there is more developed; they do a lot more in this area. Students are much more well-read, there are bookstores on every corner, there are performances... Since we follow European standards, we need something to ensure that these children will one day become global citizens. Everything children learn at school is important to them, and film as a medium is part of that. And now, living in the digital age, we should connect it as well. They grow up with smartphones, with that content. Definitely, more education in this area is needed.” (Croatian language teacher, primary school)

“What saddens me is that most of our society is focused on series, soap operas, or news program. We have a very small habit of watching films. And if we watch films, we only watch American ones; European and Croatian films are neglected. Children comment that if it's not

in English, they won't even watch it. This is something we should awaken both in children and adults. Again, I return to what I said about the overall development of film literacy [...] not just watching artistic films, but also documentary programs. Documentaries can offer so much, and are even more neglected."
(Croatian language teacher, secondary school)

"Finland has film education and media literacy from nursery age, and this is nothing new. Germany also has some of such content. In the UK, they have activities starting from age five, at school. There are many quality materials and content for children. We have someone to learn from." (ECE, kindergarten)

2.3. Film literacy in the future

The participants mostly have a positive attitude toward including film literacy in teaching. The only reservations relate to the content overload in the Croatian language curriculum and the general overload of teaching hours.

They believe that the idea of greater and broader representation of film literacy in teaching should be put into practice, but that it is important to carefully consider and plan the best way to implement it.

Opinions are divided on how film literacy should be introduced into different educational institutions. Part of the participants believes that the best solution is to increase the number of Croatian language lessons to ensure space for addressing film literacy, along with a more detailed curriculum to ensure all teachers know exactly what content to cover and how, and in which grade. The advantage of this approach is its wide coverage, meaning that all children in all schools would have the opportunity to develop their film literacy and in a uniform manner, which does not depend on the interest and knowledge of an individual teacher. Such approach requires education of Croatian language teachers (by providing educational materials, lesson preparation, etc., up to training within county professional councils or having experts visit the school to teach the teachers), which would especially mean support for those teachers who do not feel sufficiently expert in that area.

"An excellent idea, but only if more teaching hours for us Croatian language teachers will be allowed, or as some kind of extracurricular activity. That would truly be necessary. This entire media literacy should be given more room for developing critical thinking. You cannot develop critical thinking in only one segment. I would rather put [film literacy] into Croatian language lessons because we already do it as an extracurricular activity, and there is a smaller number of students involved. But when you put it in the compulsory curriculum, then it applies to all students, and much more can be done than when it is extracurricular. Those who are already

interested in it manage to find it both in and out of school, through certain associations. But generally, for all children and the population, the inclusion in the compulsory curriculum is definitely the right approach.” (Croatian language teacher, secondary school)

On the other hand, a part of the participants considers the introduction of film literacy as an extracurricular or elective subject to be a better solution, as this would not further burden the already overloaded Croatian language curriculum. The limitation of this approach lies in the uneven representation of such a subject in different schools and in its insufficient reach—given that film literacy would not be studied by all students. Aside from the selection of such an elective subject in the context of other offered electives in a particular school, the unequal representation is also contributed to by the varying interest of teachers in different schools, the availability of space in the schedule, as well as the physical space for such subjects. The situation is similar with the proposal to introduce it as an elective subject—besides the fact that schools have a rather full list of elective subjects, the issues of space, scheduling, and available personnel remain.

“I think it should be a separate subject. Because, simply, at the level that we want and need today, it is impossible to do it within the scope of just the Croatian language lesson, where we only scratch the surface of it. It can probably be introduced as a regular subject in the distant future. As an elective subject, it wouldn't be a bad start, because a large number of schools in Croatia do not offer extracurricular activities. If something were to be introduced as an elective subject, started by the Ministry, then all schools would have the opportunity for it, and then the number of lessons could be formed according to the interests of the students.” (Croatian language teacher, primary school)

An alternative to both previously described ideas is the expansion of the curriculum of multiple subjects with film literacy topics (in addition to Croatian and English language, this includes Civic education, Art education, Religious education, Ethics, History, Biology, Geography, and similar). Similar to the introduction into the Croatian language curriculum, this also requires the harmonization of other curricula and the education of teachers of those subjects in the field of film literacy.

Several participants believe that a film literacy subject could successfully find a place in all-day schooling, but others point out that this again does not ensure accessibility for all children and all schools, especially not in those where instruction takes place in shifts.

Participants who have experience with the work of film groups (either direct experience or because such groups exist in their school) also believe that it is very useful to include practical work and the creation of one's own content alongside the theoretical approach and examples. This is the best way

to learn a range of film literacy topics and it provides a broader range of benefits for students than theoretical instruction alone.

"For us, this is categorized under Croatian language, but I believe that other subjects can significantly contribute to the development of film literacy, for example, with short media clips or video clips in a History, Geography, or Biology lesson. Today, there are incredible educational films, such as documentaries on plant development; with a good video clip, it is very easy to explain it to a child. Or why there is day and night; even in preschool, there are some videos we can use to explain certain things to a child. I think we do not necessarily have to tie film literacy only to the Croatian language, and the most benefit is gained through extracurricular work or additional workshops where targeted work is done from the beginning: from acquiring the film language, some theory where students are offered different examples, where they critically reflect and analyze, where they are guided through that interpretation and analysis, up to the very part where they are put into practical application, meaning they create some kind of such product." (Croatian language teacher, primary school)

Barriers to introducing film literacy into regular and/or elective classes as a separate subject, or into regular work in kindergartens, include:

- The existing instruction hours of compulsory subjects is completely full, and the available hours for each subject are overloaded with the prescribed amount of content. Introducing or expanding film literacy into the instruction hours would either require increasing the number of hours or removing some other topic from the curriculum. In kindergartens, ECEs' work is heavily burdened by the curriculum and the number of children in each group, which leaves little room to work on film literacy.
- An additional limitation of the instruction hours is that watching a single film requires several lessons, periods —due to the film's duration itself and the accompanying analysis.
- There is a general shortage of staff (ECEs, primary and secondary teachers) and an insufficient number of those who can educate children in film literacy.
- No certified training programs exist for the those who would teach this subject, and according to current laws and regulations, it is necessary for the person conducting the instruction to have completed education that specifically includes topics of film and film literacy. Currently, these are only teachers and professors of Croatian language and/or Comparative literature, which significantly limits the number of available teachers who could conduct such lessons.
- The interest of existing teachers in film literacy varies widely and depends on their prior knowledge and experience with the topic in their own education, as well as their willingness to pursue additional training in this area.

- Although most schools possess basic equipment for viewing video content (such as TVs, computers, or projectors), some participants believe that high-quality film literacy lessons require a large screen and good sound system, as well as adequate space to fully experience and notice all the elements of the film content being studied. In kindergartens, equipment is even more limited—partly due to budget constraints of the founders, and partly due to the efforts of some kindergartens to minimize screen use in their work to counteract the high screen usage at home.

From the above, it follows that the basic limitations, and thus the needs in the case of introducing film literacy into the work of kindergartens and/or schools, come down to several main challenges— time-related (availability of time allocation), space-related (space and equipment for watching films, availability of content to be viewed, especially since some schools do not even have a stable internet connection to access content online), and personnel-related (teachers' workload, as well as their interest and training in film literacy topics).

“Primarily, the curriculum itself would need to change. They changed it for the school for life, but they did not break it down enough. All of us working in primary schools see how overloaded it is with information. There is too much of it, and there is not enough time to devote to many things properly. The only solution, if the current program remains, is to increase the number of lessons. Then we could work more on certain topics that are currently less represented. Under the old system, there were 6 hours of Croatian language and 5 hours of Mathematics per week. Now it has been reduced to 5 hours of Croatian language and 4 of Mathematics. You really feel that impact on the children. That extra hour of practice matters a lot.” (classroom teacher, primary school)

Regarding the available personnel for conducting film literacy lessons, it is essential to provide literature and basic training for all teachers who will carry out such lessons, along with clear and simple materials (to avoid fatigue and resistance), as well as content (films, lesson preparations, and similar). The increase in instruction hours and tasks must be accompanied by a corresponding salary increase. Teachers and early childhood educators (ECEs) who attended the Media Literacy School (Škola medijske pismenosti) highlight the exceptional benefit and quality of such training programs, but with the limitation of long duration, which many teachers are unable to accept. Therefore, shorter training programs are proposed. Suggestions also include conducting training through County Professional Councils (ŽSV) which are mandatory for all subject teachers, or having the expert educators come to the school and, in a few hours, train teachers on how to conduct film literacy lessons with that very training as an example.

"The best approach would be through ŽSV, the county professional councils. A film expert could come to these councils and, using certain materials no longer than 10 pages—because it's not motivating, given that teachers already have a lot of literature, and anything too long they definitely won't read—explain the way to approach film, how to watch a film, and I think that would be a perfect solution." (principal, secondary school)

"There should be media educators who could train other professionals in this area. This is important because many colleagues might want to engage with this topic but don't consider themselves sufficiently trained. That is also one of the factors; they don't dare, especially older colleagues. It's not just about not having the time; maybe they would, but they aren't sure exactly what to do or how to do it." (ECE, kindergarten)

One of the proposals included opening up the prerequisites for teaching film literacy, so that teachers of other subjects could also conduct such lessons. This would be necessary if film literacy were to be introduced as a separate subject.

"If a program is being developed to be implemented at the national level in Croatia, then such training must be organized at the state level. The government must support the education of people who are willing to carry it out. Ethics can be taught by anyone with a background in social or humanities sciences, so why not media literacy as well? The question is whether everyone is ready for it and do they consider themselves qualified or capable for that. Perhaps some additional content for Croatian language teachers—a manual, for example—to provide ideas, guidelines, and teaching materials. Overproduction of textbooks also does not yield any results." (principal, secondary school)

Some participants also point out the lack of literature as a limitation that is not too professional/scientific, but adapted to teaching, from literature for teachers and ECEs, through lesson plans, and access to appropriate film content. Those actively involved in film literacy work note that in recent years more and more teaching-oriented literature has become available through the Media Literacy website, but that awareness of such resources does not seem to be widespread among the educational professionals for whom it is intended.

(Available educations) "The education we receive is more focused on film production rather than on literacy itself. In that respect, the individual is left on their own." (Croatian language teacher, secondary school)

Funding is a related, yet crucial issue—financing the equipment, space, and personnel who will deliver the lessons. Since different schools are funded from different sources, often with very limited school budgets, participants believe that the responsibility for financing should lie with the Ministry of

Education or the Agency for Education. Many school founders do not have the means to make additional investments, which is why such schools would be neglected if funding were not centralized. Examples of good practice in securing funding include participating in various projects through which some schools manage to finance equipment (e.g., through eTwinning, *Moje malo kino*), establishing or joining school-based associations, and applying for funding from the Croatian Audiovisual Centre (HAVC).

3. RESULTS OF QUANTITATIVE RESEARCH WITH PRIMARY AND SECONDARY SCHOOL STUDENTS

3.1. Types of content watched by schoolchildren

The most popular content watched are films (98,3%) and series (87%). Short video posts on social media are also very popular (73,5%). Longer video posts on social media, entertainment programs, and children's programs attract a smaller number of students, as do music shows and reality programs, while documentary programs and news are almost absent from their content choice.

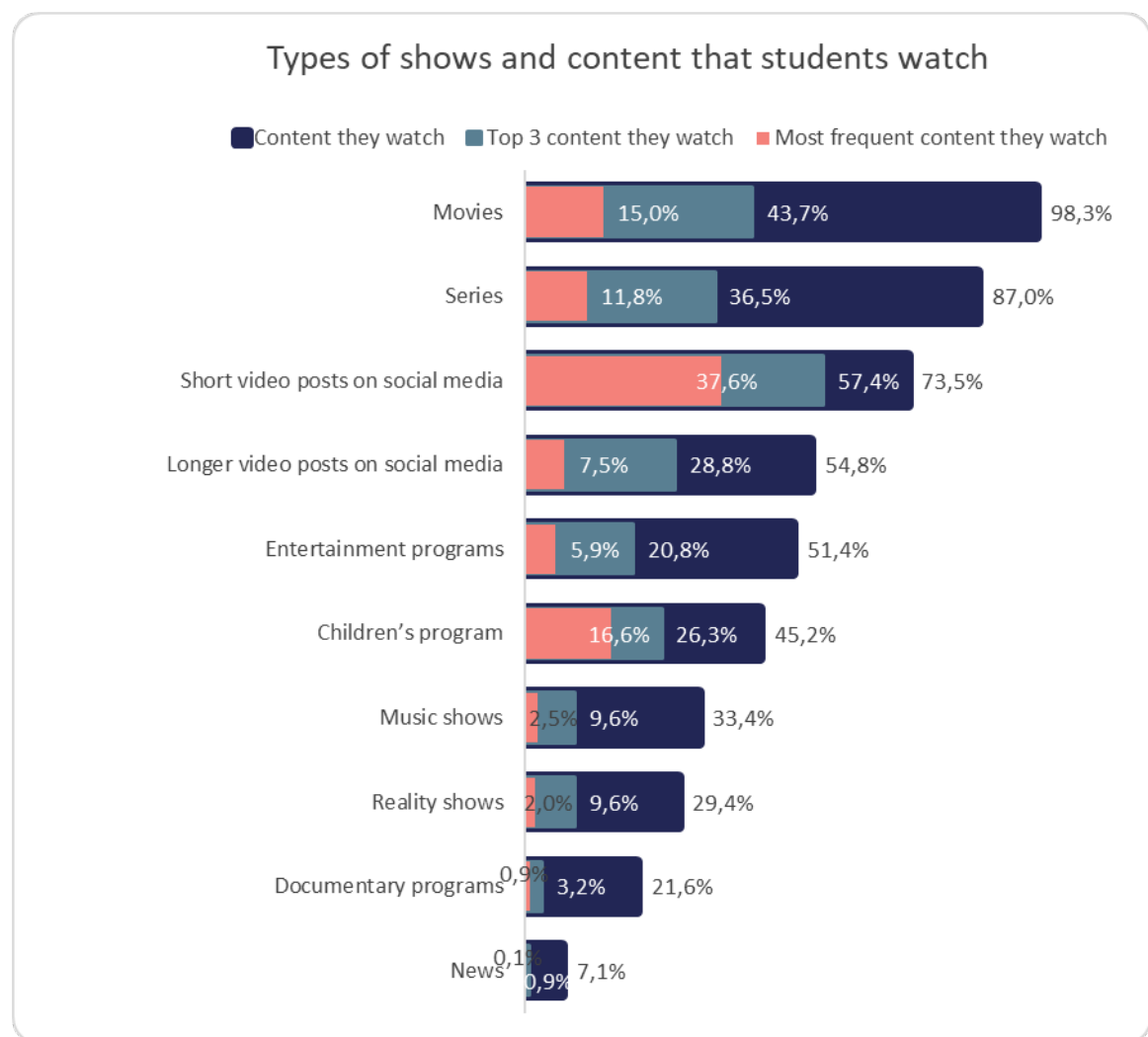


Figure 1 Graphical representation of results - the types of content that students watch; Base: All respondents, N=800

Subsample analysis shows that Reality shows are more watched in smaller and medium-sized cities (17,7% and 15,4% respectively reported them among the top 3 most frequently watched types of content).

Films are the most watched content among all student groups, with 98,3% of total viewers, with all secondary school students surveyed watching them. Series are also very popular, watched by 87,0 % of surveyed students. Short video posts on social networks are watched by 73,5% of all students, while longer video posts are watched by fewer students, 54,8% of them.

The representation of content increases with age - all content except news is watched by a smaller share of children in lower primary school grades, and a larger share by secondary school students. The exception is children's programs, which are watched more by primary school students (62,4%), and especially by lower primary school students (88,5%). News is hardly followed by any group of schoolchildren.

Analysis of subsamples shows that female students are more likely to report watching series (91,1% of them) than male ones (83,0%).

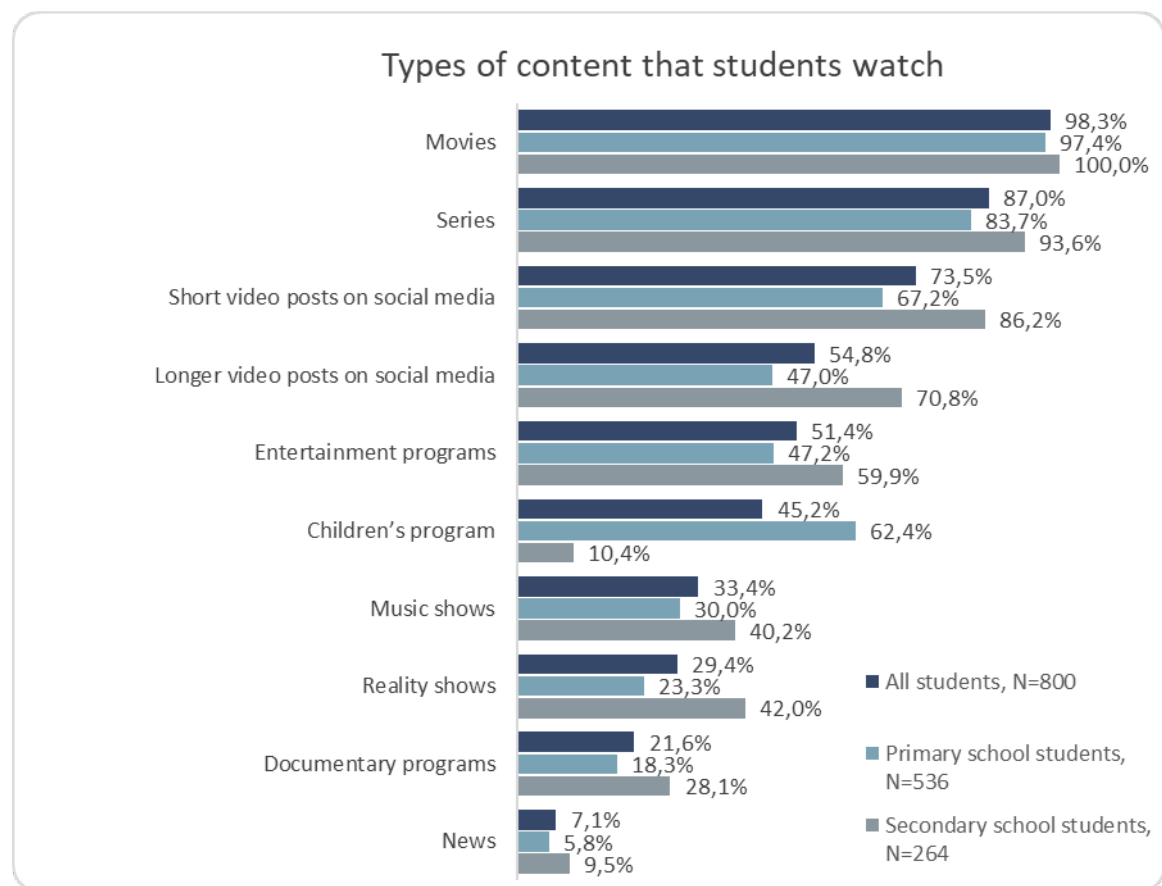


Figure 2 Graphical representation of results - types of content that students watch, by level of education they attend; Base: All respondents, N=800

In contrast to the representation of content where film has the greatest reach, short video posts on social networks are still the most frequently watched content with 57,4% of students. This content is more prominent among secondary school students (70,5%) than among primary school students

(50,9%). The other two more popular content types are films (43,7% of all students) and series (36,5%). Other content, such as longer video posts, children's programs, entertainment programs, music shows, reality shows, documentaries and news, have a lower viewership percentage among the student population.

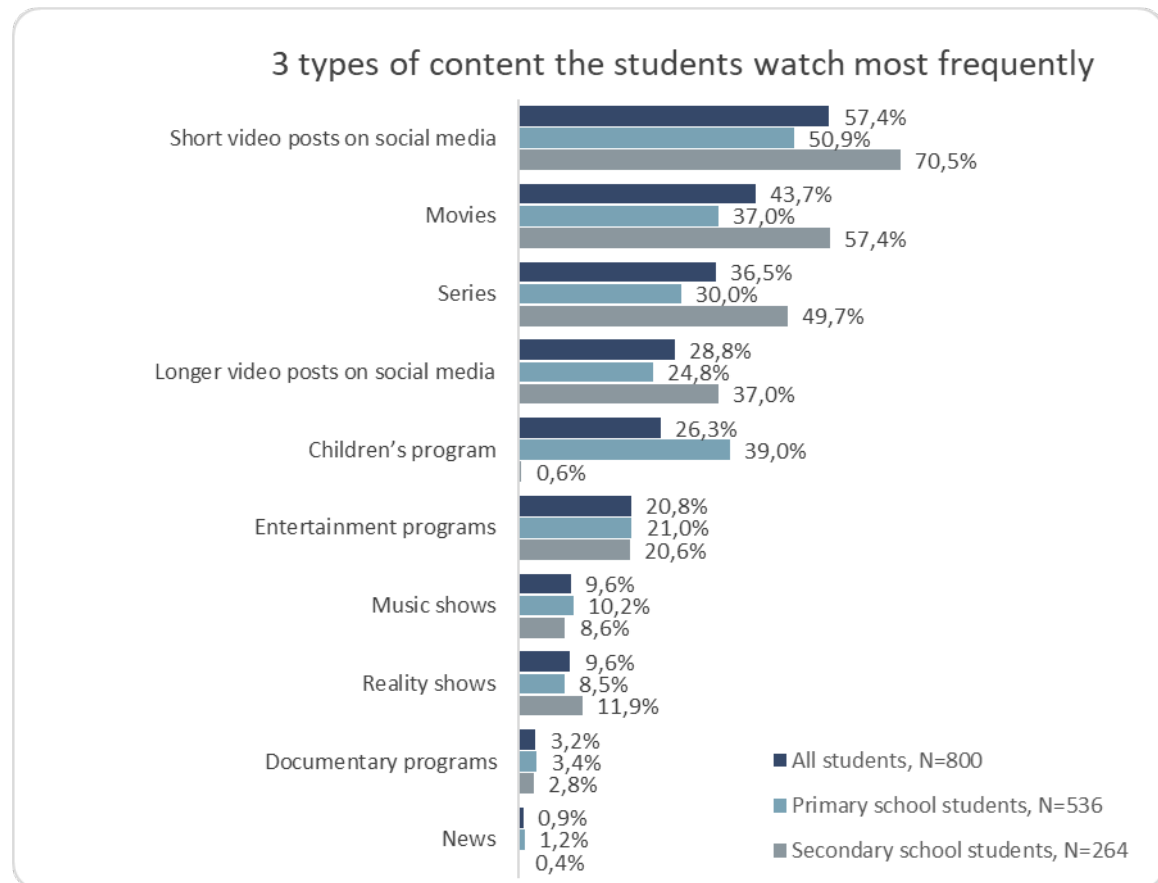


Figure 3 Graphical representation of results - content types students most frequently watch, by level of education they attend; Base: All respondents N=800

Subsample analysis shows that the popularity of short and long video posts on social networks, films and series increases with age (short video posts increase from 41,8% for lower grades of primary school to 70,5% for secondary school; long video posts from 18,4% to 37,0%; films from 25,8% in lower grades of primary school to 57,4% among secondary school students, and series from 18,0% to 49,7%). As expected, the popularity of children's shows decreases with age.

Short video posts on social networks are particularly prominent in Northern Croatia (72,6% of students mention them), and the same applies to long video posts, although to a smaller extent (43,1%). Male students mention entertainment programs more often (27,5%) than female students (13,8%).

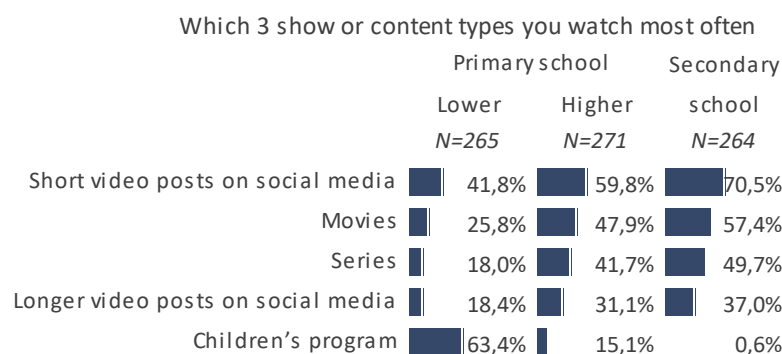


Figure 4 Graphical representation of results - main differences of content types students most frequently watch, by level of education they attend; Base: All respondents, N=800

The most frequently watched content among students are short video posts on social media, children's programs, and films. Short video posts are the most popular, with a viewership of 41,0% among secondary school students and 35,9% among primary school students. Children's program is the most frequent content for 24,7% of primary school students, while secondary school students, as expected, do not watch them.

Films are watched most frequently by 15,0% of students, and series by 11,8%. Both films and series are more popular among secondary school students (18,6% and 19,7%) than among primary school students (13,2% and 8,0%).

Other content such as longer video posts, entertainment programs, music shows, reality programs, documentaries, and news are watched by smaller percentages of students. Reality shows are the most common content among secondary school students more than among primary school students (3,8% compared to 1,1%).

The analysis of the subsamples shows that female students more report series as the most frequently watched content than male students (16,5% compared to 7,5%), while the opposite is true for entertainment programs (9,5% of male and 2,1% of female students). Here again, short video posts on social networks are most popular in the Northern Croatia region (54,5% state this as the content they most often watch), while it is significantly less represented in the Dalmatian (29,0%) and Lika regions (24,2%). This type of content is significantly less dominant in lower grades of primary school (26,7% state they most often watch this type of content, while in upper grades and secondary school this percentage is 41-45%).

On the other hand, films as the most frequently watched content are significantly more reported in Dalmatia (23,8%), and significantly less in the Istrian region (7,1%), while in the Istrian region series are

reported significantly more (21,7%). Both films and series are significantly less mentioned among the youngest (lower elementary school grades 9,2% and 3,8%, respectively).

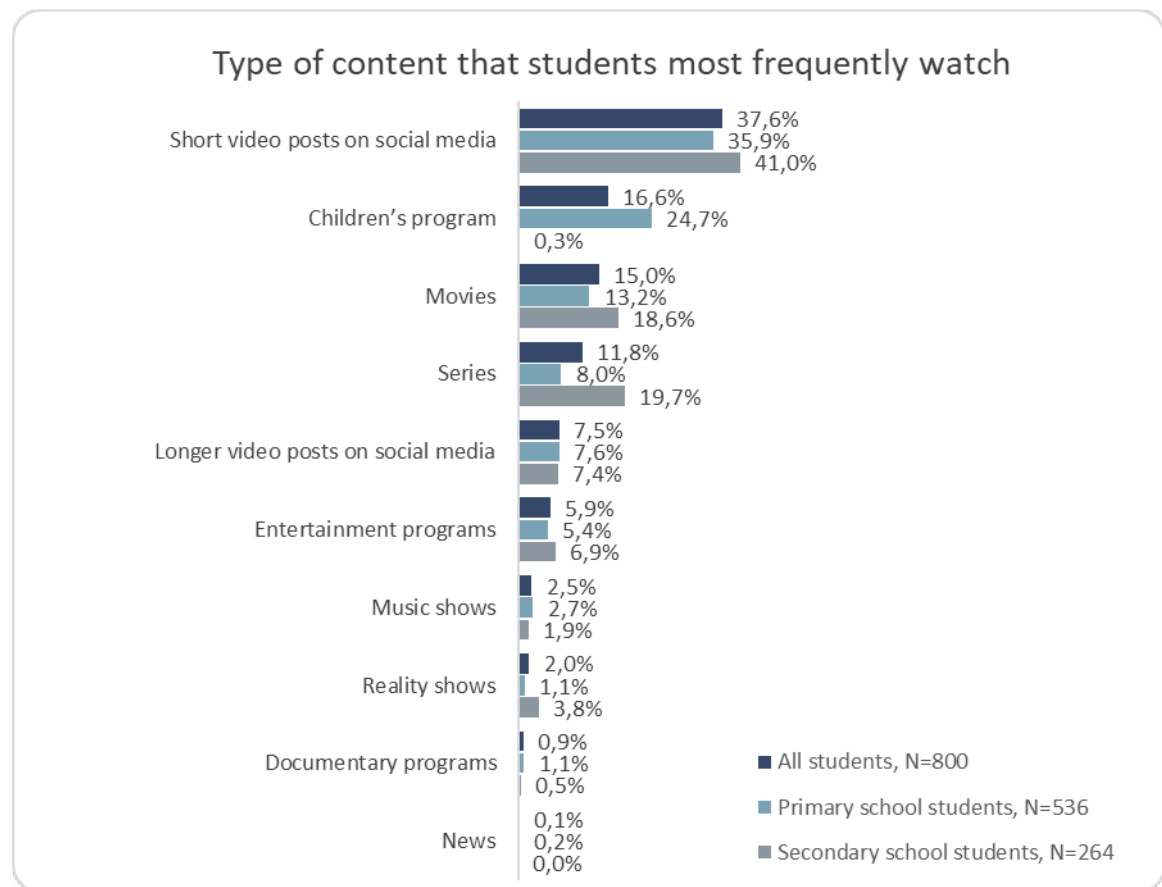


Figure 5 Graphical representation of results - the content type the students watch the most frequently, by level of education they attend; Base: All respondents, N=800

3.2. Watching films among primary and secondary school students

Most students like watching films – 53,6% of all students saying they like them, while 23,2% of them stating they like them very much. Only 4,4% of students do not like watching films. Secondary school students are more enthusiastic about films, with 28,7% who like films very much, compared to 20,5% of primary school students. The average interest score for films is 3,95, with secondary school students having a higher average (4,13) compared to primary school students (3,86).

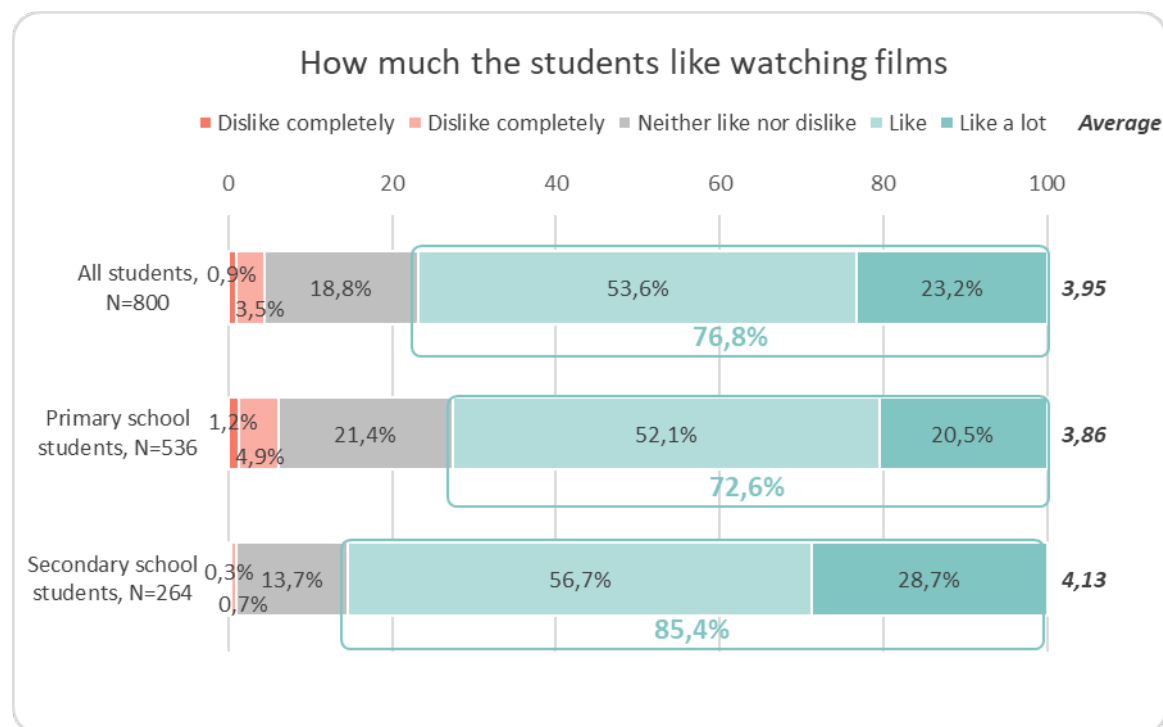


Figure 6 Graphical representation of results - how much the students like watching films, by level of education they attend; Base: All respondents, N=800

The majority of students feel positively while watching films, with the most common feelings being enjoyment and interest – 35,9% of all students say they enjoy watching films, and 35,2% of students express interest in the content. Secondary school students are slightly more enthusiastic, with 42,1% who enjoy watching it, and 40,3% who are interested. A smaller percentage of students (11,7%) report that it is difficult for them to watch a film for a long time, which is more pronounced among primary school students (14,8%) than among secondary school students (5,6%).

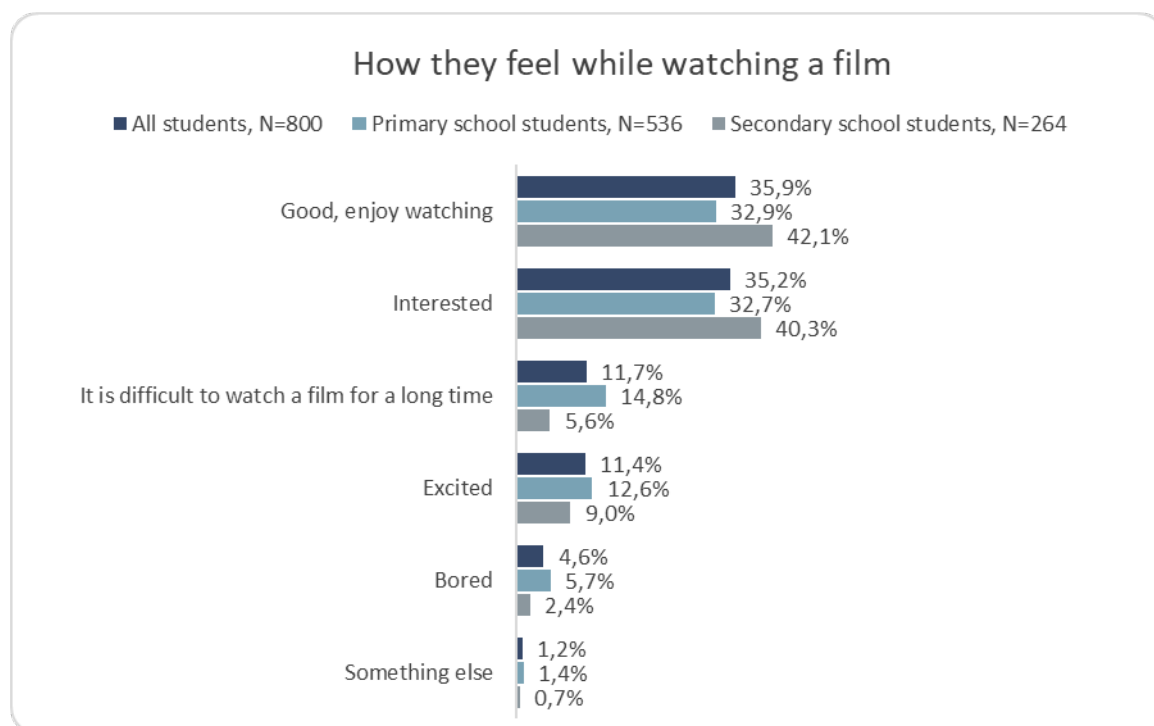


Figure 7 Graphical representation of results - how the students feel while watching a film, by level of education they attend; Base: All respondents, N=800

Students primarily like watching films because they find them interesting (41,9%), followed by films entertaining them (24,7%). Furthermore, approximately one in ten students reports that films help them to relax (11,4%), that they watch them because they are exciting and thrilling (10,8%), and because they learn something new by watching them (10,7%). A smaller proportion of students also watch films to fill time or when they are bored (8,5%). Other reasons include watching films because they laugh and have fun while watching them, to identify and experience something new, because they represent a break or a rest from studying, time to enjoy the company of family and friends, inspiration, and imaginative ideas.

Secondary school students more frequently than primary school students mention that films fill time (12,2%) and relax them (19,6%), while primary school students more frequently than secondary school students report that films are entertaining (27,6%) and because it's a way to spend time with others (3,5%).

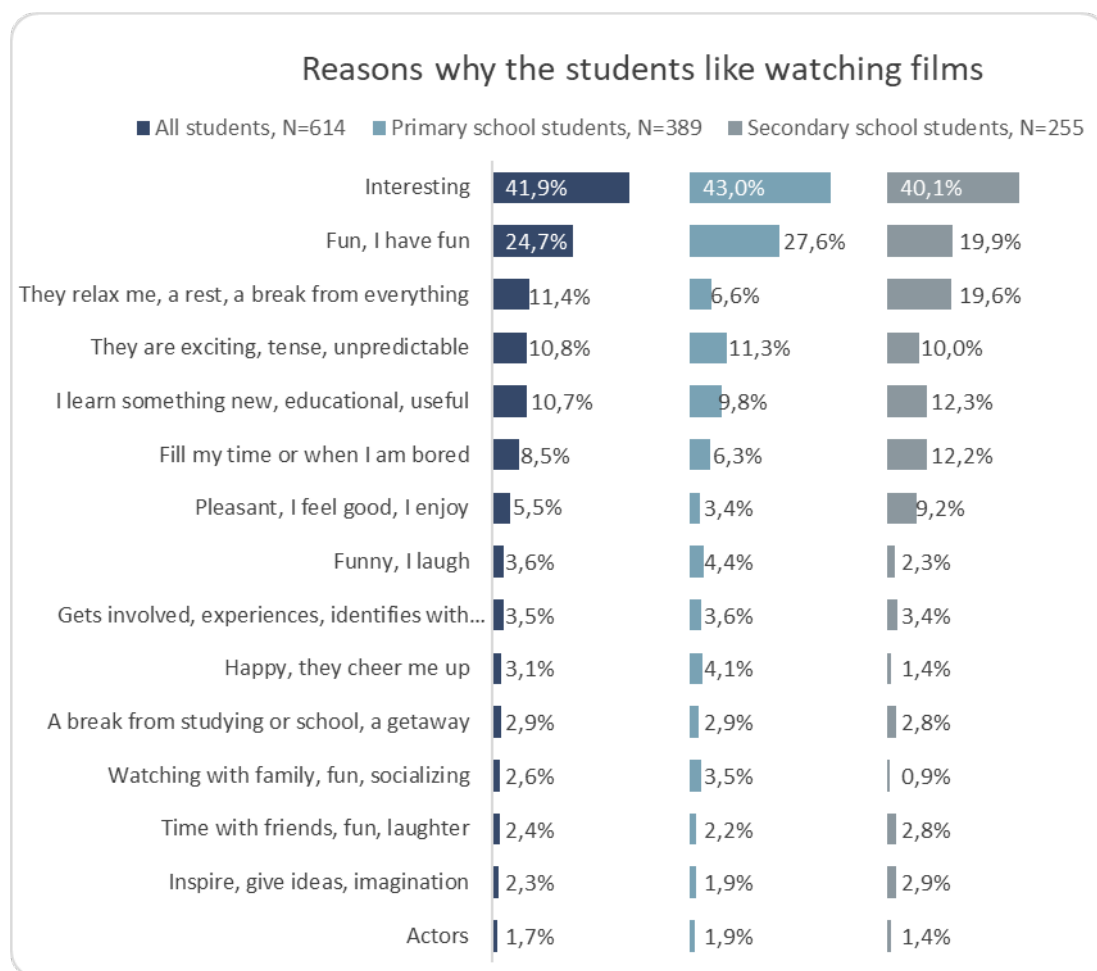


Figure 8 Graphical representation of results - reasons the students like watching films, by level of education they attend; Base: those who like watching films, N=614

Students who do not like watching films cite boredom (31,5%) and the films being too long (30,1%). Also, some students find the films uninteresting or are personally not interested in the content of the film (18,1%). Some students only like cartoons (11,1%), while others face problems in keeping up with the film, such as the inability to read subtitles or the fast pace of the film (9,6%).

The vast majority of students who do not like watching films are primary school students (91,0%), mostly lower primary school students (21 students out of a total of 35).

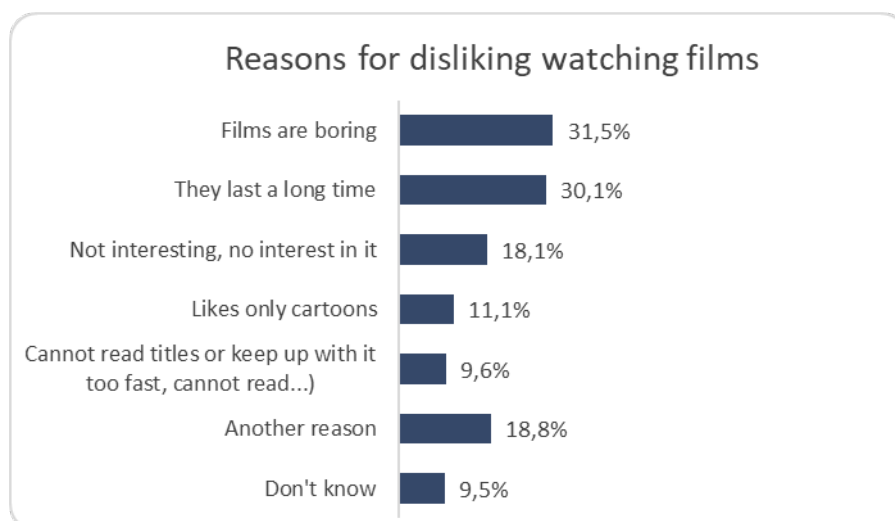


Figure 9 Graphical representation of results - reasons why the students dislike watching films; Base: those who dislike watching films, N=35

More than half of the students (57,3%) watch films one to three times a week. About 28,6% of all students watch films 2-3 times a week, and 28,7% of them do so once a week. Secondary school students watch films more often, with 38,1% watching them 2-3 times a week. A small number of students never watch films (1,7%), and the most of students who watch films less often are primary school students (8,5%).

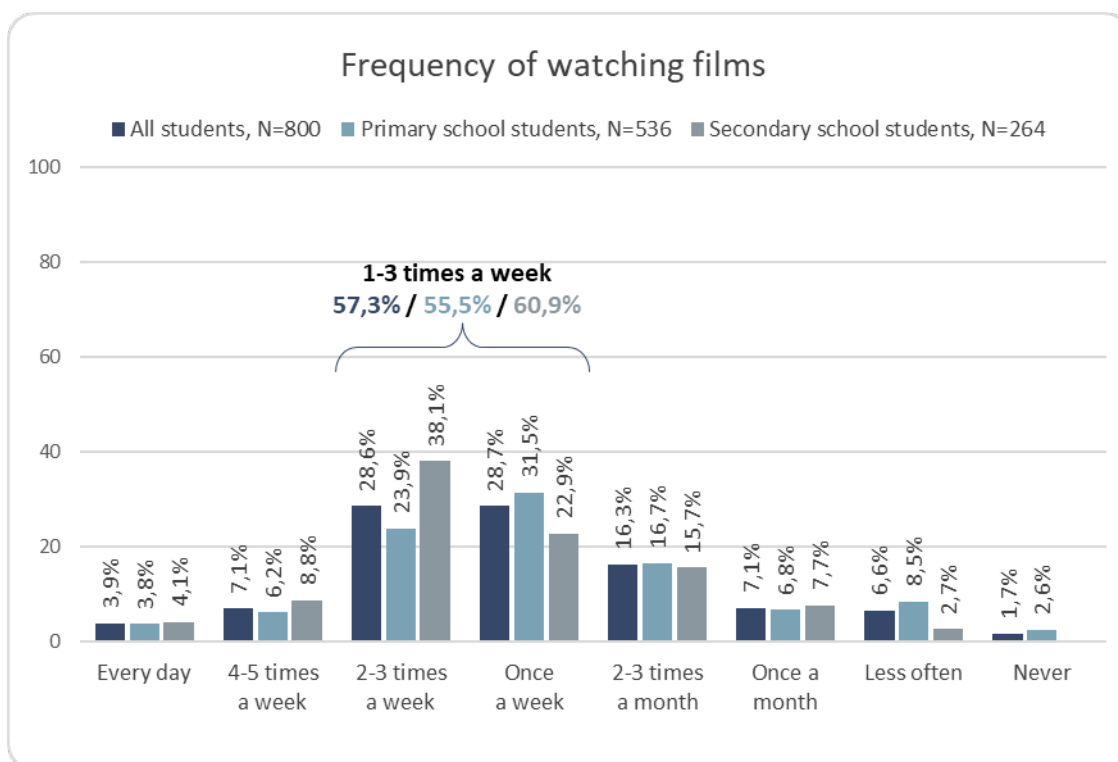


Figure 10 Graphical representation of results - frequency of watching films by level of education they attend; Base: All respondents, N=800

Half of the students watch films for between 2 and 4 hours (51,9%), and a quarter of students watch films for between 5 and 7 hours (25,8%). A small share of students watch films for less than 2 hours (8,0% of all students). Secondary school students watch films for more hours per week than primary school students – larger shares of primary school students watch films up to 2 hours a week (11,2%) and 2–4 hours a week (57,3% of them), while significantly larger share of secondary school students spend 8–10 hours a week watching films (12,5%). The observed differences in the number of hours spent watching films per week are also evident in the average number of hours: primary school students watch films for an average of 4 hours a week, and secondary school students for 5 hours a week.

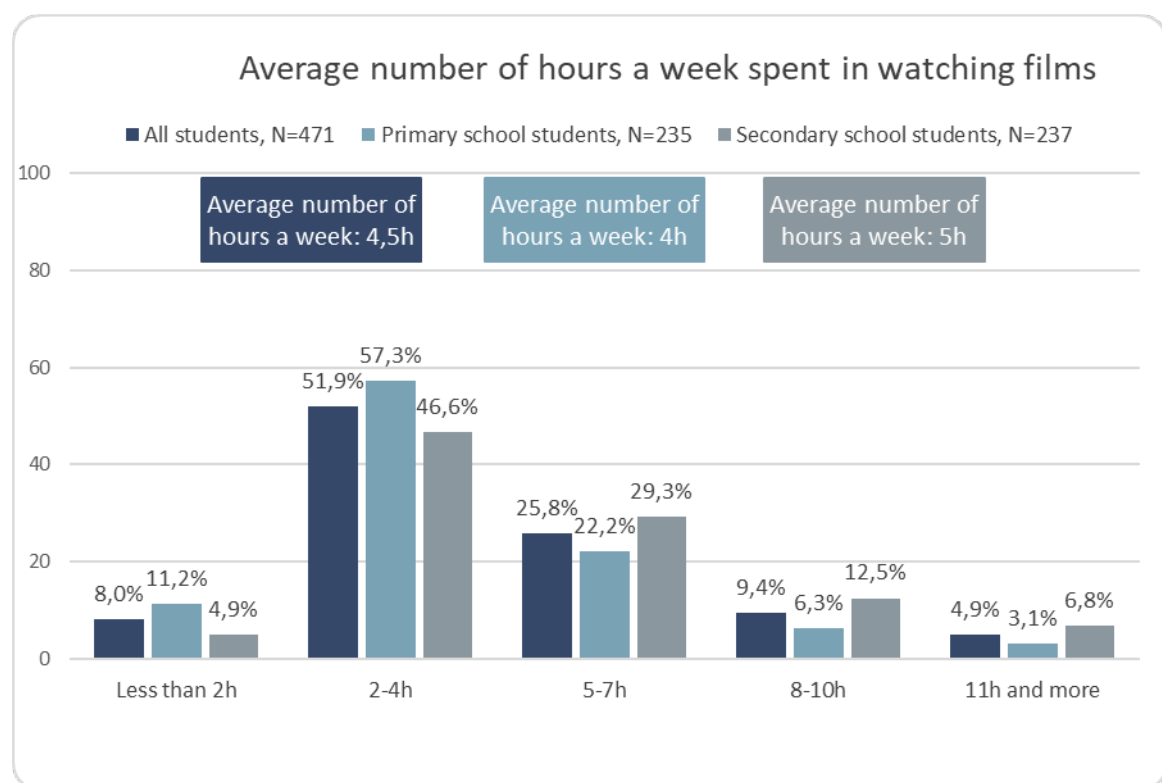


Figure 11 Graphical representation of results - the average number of hours per week students spend watching films, by level of education they attend; Base: those attending upper primary school grades or secondary school and who watch films at least 2–3 times a month, N=471

Students confuse the concepts of types and genres, so when asked about the types they know, they spontaneously mention film genres, such as comedies (21,6%), action films (20,0%), horror films (13,9%), and love/romantic films (8,3%).

When asked about the film types they are familiar with, students spontaneously most often mention animated films / cartoons (30,1%). Among film types they know 23,4% spontaneously mention documentary, and 17,9% mention feature film. Animated films are mentioned equally by primary

school students and secondary school students, while the other two film types are mentioned more by secondary school students than by primary school students.

One-third of students (34,2%) spontaneously cannot name a single film type, which is significantly more pronounced among primary school students (40,0%) than among secondary school students (22,4%). Students in the lower primary school grades significantly less frequently mention feature film and documentary (4,0% and 8,3%).

Students confuse the terms for film types and genres, so when asked about the film types they know, they spontaneously also mention film genres, such as comedies (21,6%), action films (20,0%), horror (13,9%), and romantic films (8,3%).

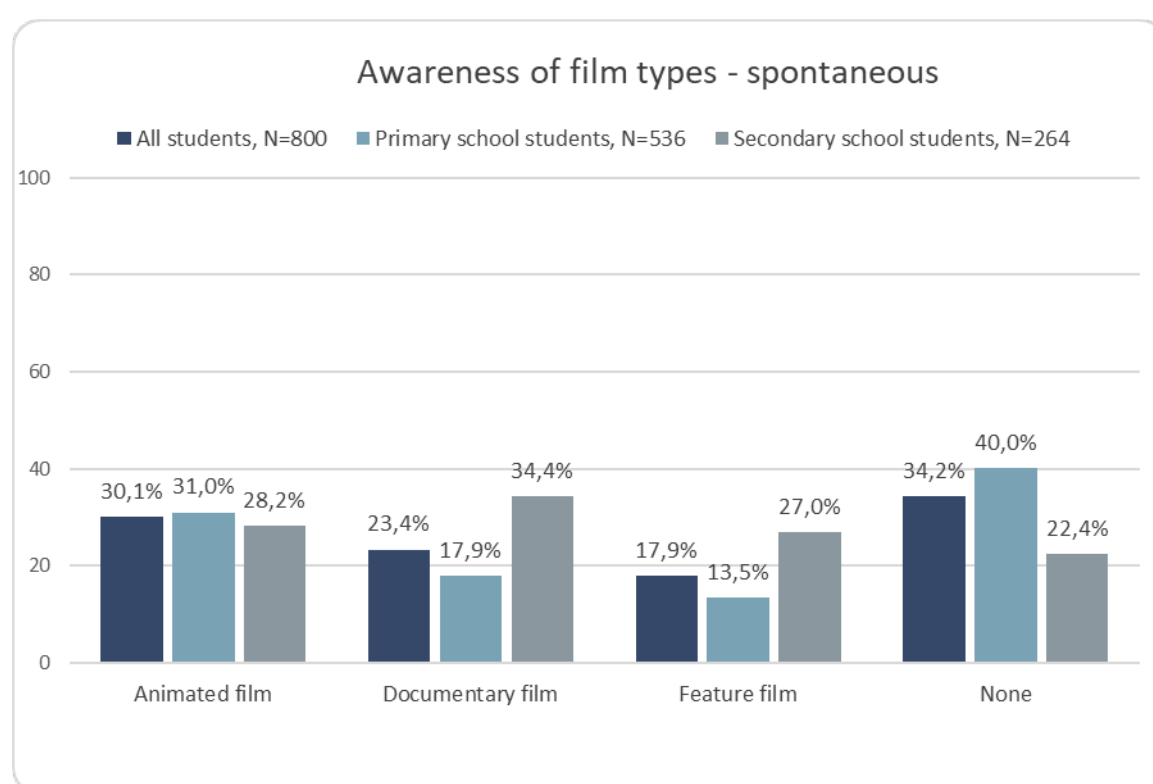


Figure 12 Graphical representation of results – spontaneous recollection of film types, by level of education they attend; Base: All respondents, N=800

When students were asked which of the offered film types they are familiar with, there is a high recognition of all three film types. Animated films are most known (90,4%) in this case as well, while documentary is recognized as a film type by 77,5%, and feature films by 76,5% of all students. Just like on spontaneous level, secondary school students show greater prompted familiarity with documentary and feature film as film types than primary school students do. Only a small percentage of students (3,2%) report they know neither of these film types, which is again more pronounced among primary school students (4,4%) than secondary school students (0,7%).

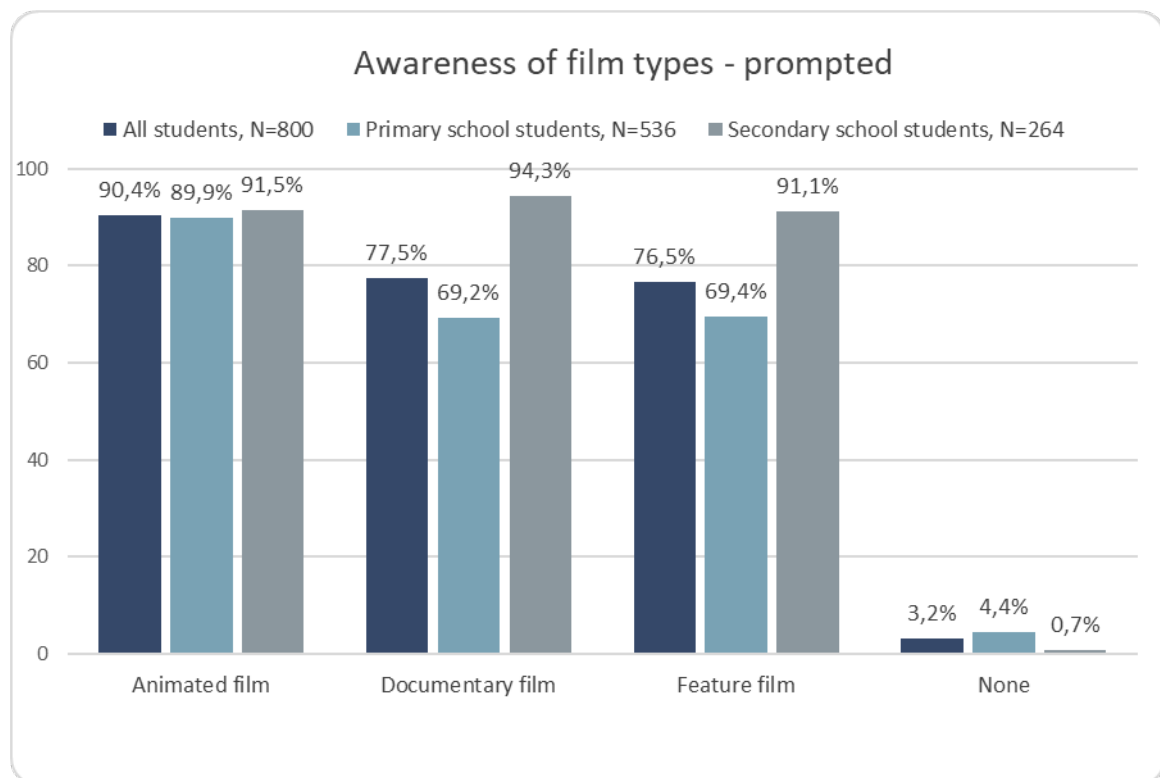


Figure 13 Graphical representation of results – prompted awareness of film types, by level of education they attend; Base: All respondents, N=800

When asked which film genres they know, most students spontaneously mention comedy (40,7%) and action films (26,5%), along with animated films among primary school students (26,0%) and horror films among secondary school students (42,6%). Less known genres include historical films, westerns, sports films, and musicals.

Secondary school students spontaneously mention comedy more than primary school students (50,9%), action films (51,1%), horror (42,6%), romantic films (28,3%), fantasy (22,8%), crime (11,7%), and historical films (6,0%), dramas (30,7%), thrillers (17,7%), and westerns (6,2%). As expected, primary school students mention animated films (26,0%) and children's films (10,8%) more than secondary school students.

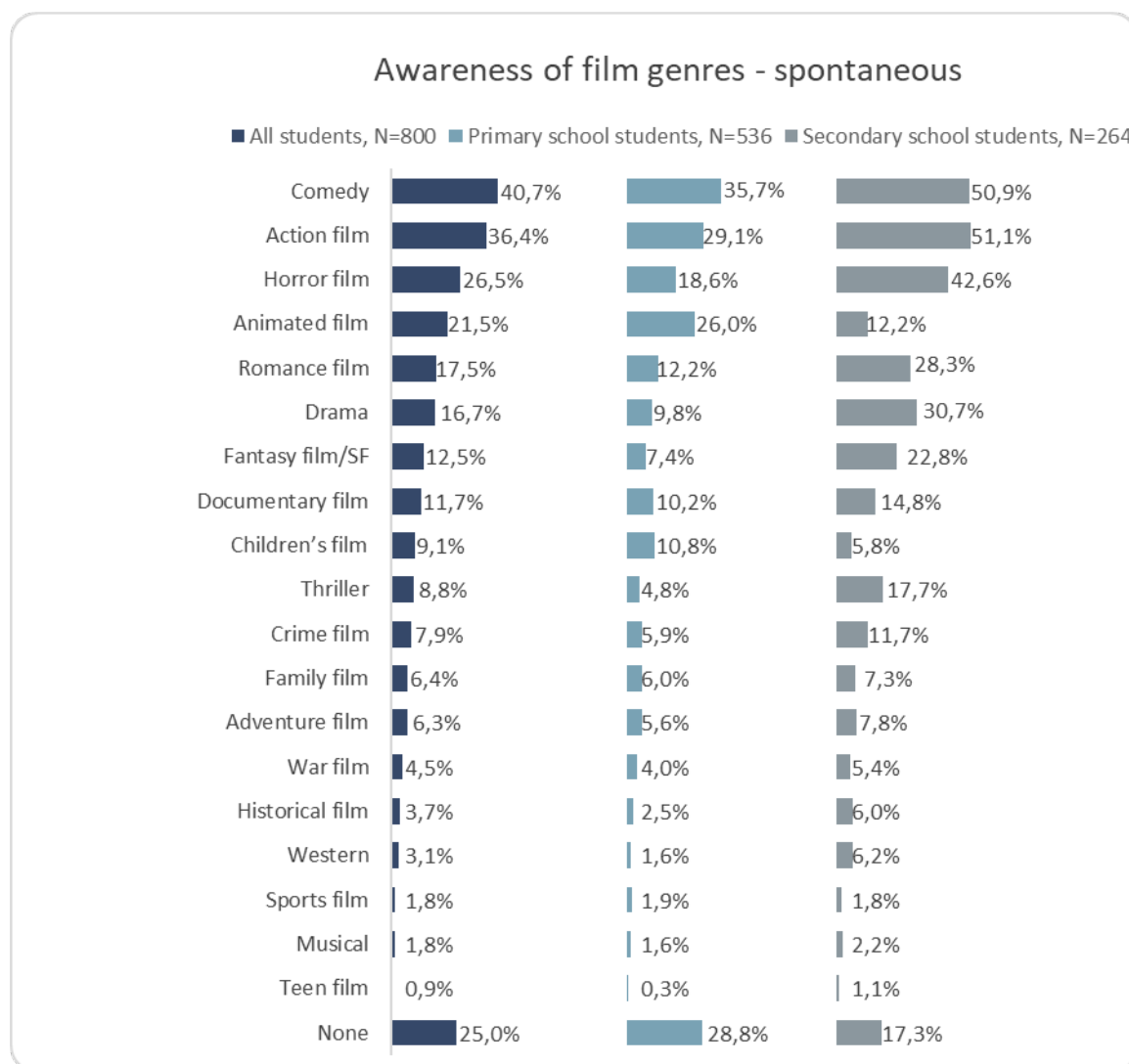


Figure 14 Graphical representation of results - spontaneous awareness of film genres, by level of education they attend; Base: All respondents, N=800

When it comes to the recognition of film genres, the most known are animated films, children's films, and comedies. Primary school students are most familiar with children's films (87,4%), animated films (86,2%), and comedy (74,1%); while secondary school students are most familiar with action films (95,4%) and comedy (93,0%), followed by horror (87,9%), documentary (85,6%), and animated film (84,1%).

All film genres are more known among secondary school students than among primary school students, with the exception of animated film, which is known by similarly high shares in both groups (86,2% and 84,1%), and children's films, which are known by more primary school students than secondary school students (87,4% versus 77,9%).

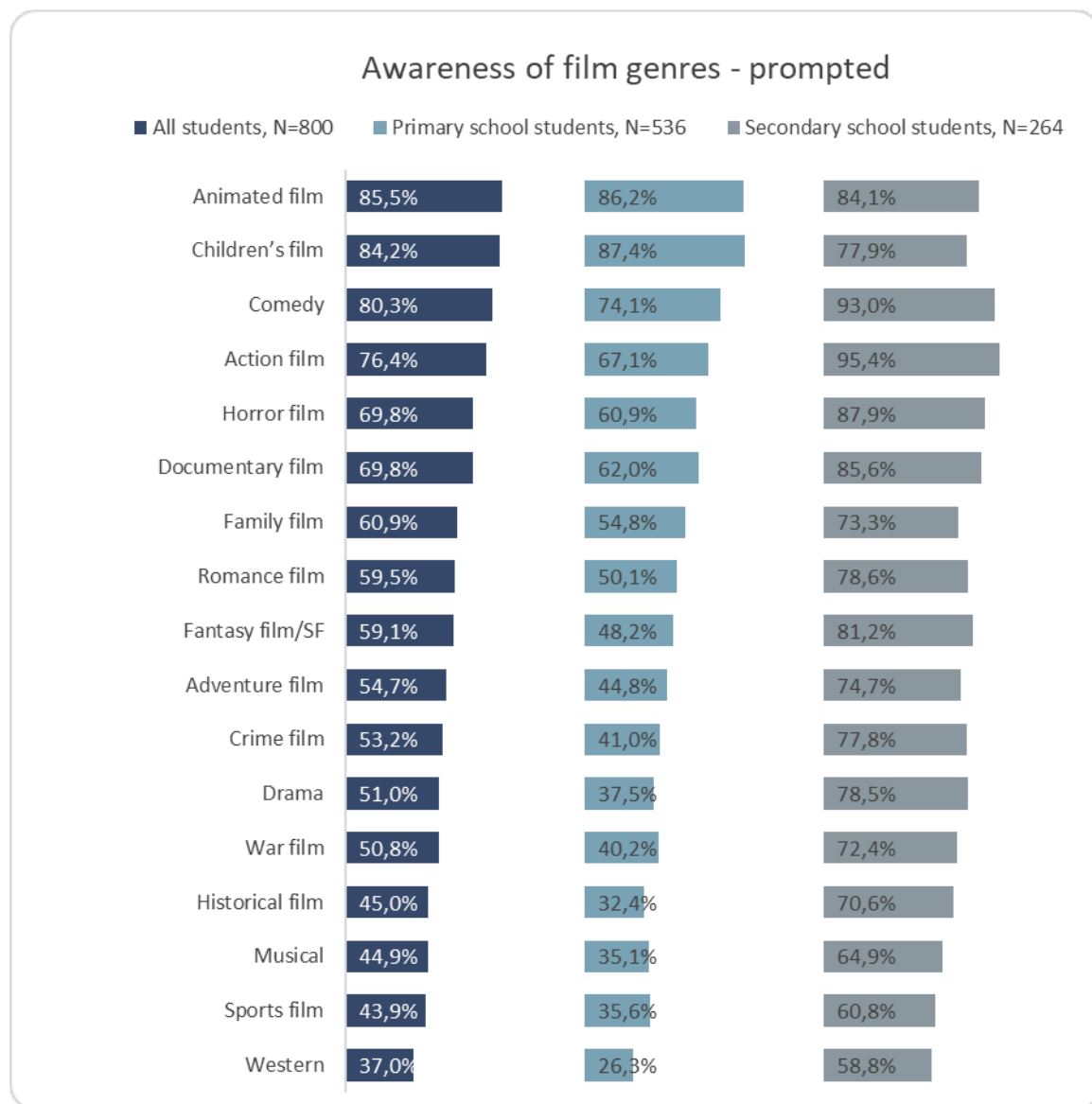


Figure 15 Graphical representation of results- prompted awareness of film genres, by level of education they attend; Base: All respondents, N=800

The film genres most students watch are comedies (53,6% of all students) and action films (50,3%), as well as animated (42,3%) and children's films (42,0%). Although family films, fantasy, and documentaries are also popular, their viewership is lower. Similarly, the genres most students report watching most frequently are also comedies (15,3%) and action films (20,9%). Less watched genres include war films, historical films, westerns, and musicals, which are the most frequently watched genre to less than 1% of students.

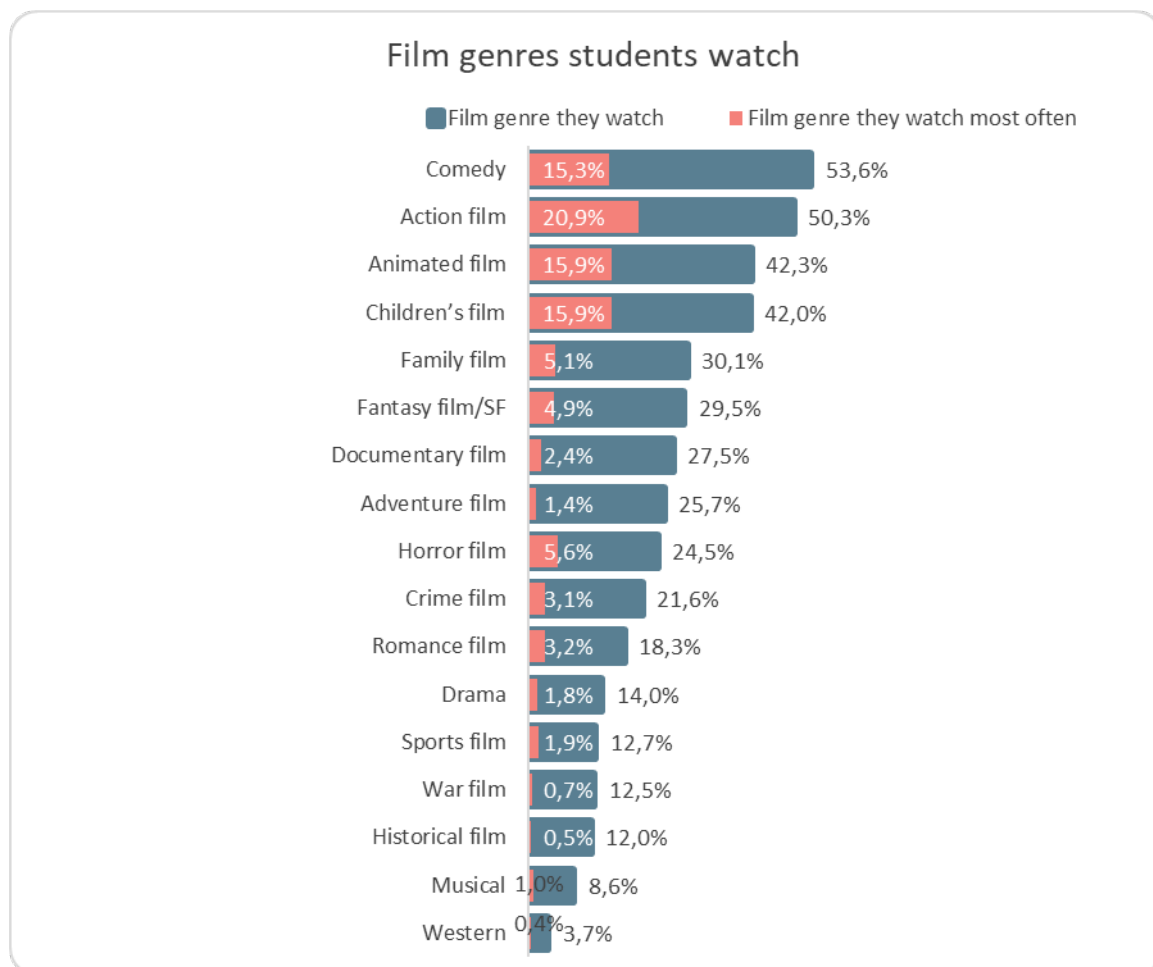


Figure 16 Graphical representation of results – film genres students watch; Base: All respondents, N=800

When analyzing the viewing results by student age, certain differences between primary and secondary school students are observed. Primary school students are more inclined to watch animated films (57,7% compared to 19,3% of secondary school students) and children's films (56,6% compared to 12,6%), while secondary school students watch other genres more, with the largest difference in the shares of those watching action films (74,0% compared to 49,7% of primary school students) and horror films (47,7% compared to 13,1%).

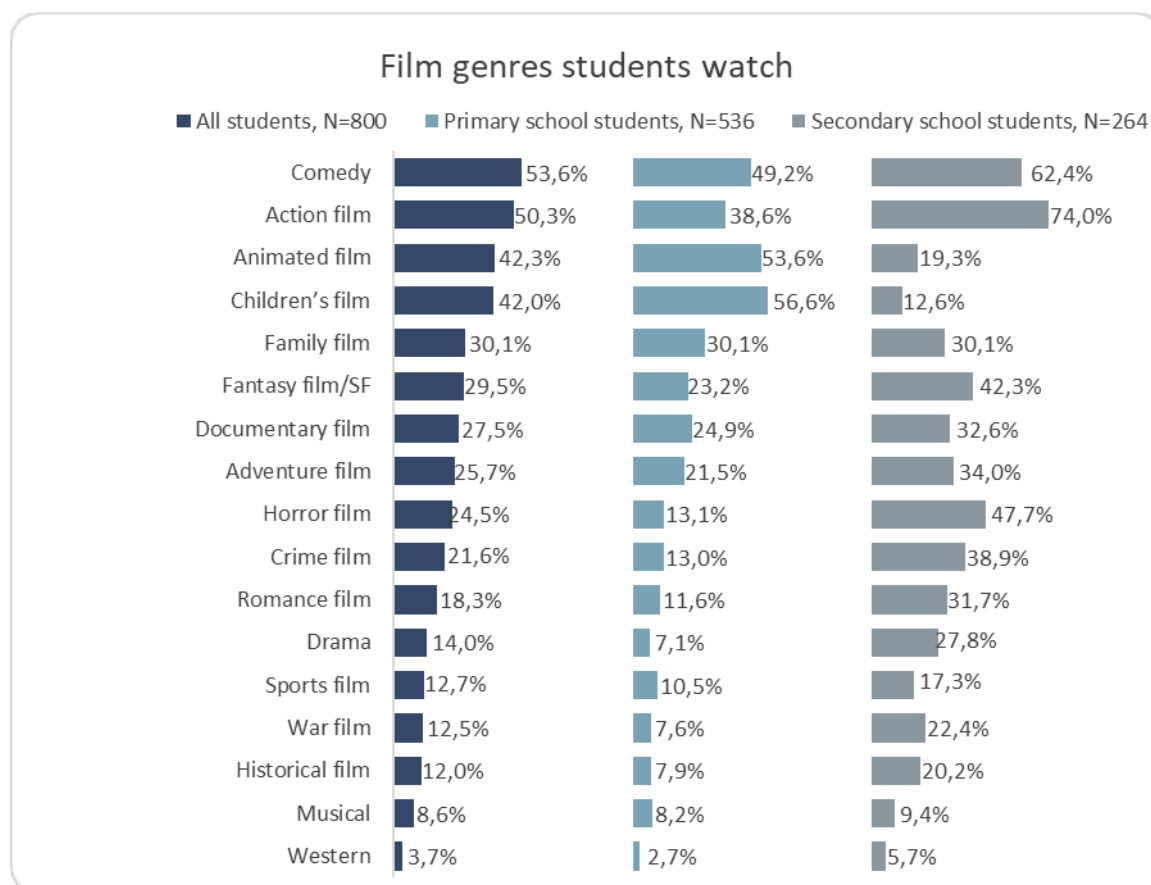


Figure 17 Graphical representation of results – film genres students watch, by level of education they attend; Base: All respondents, N=800

The most frequently watched films among all students are action films, animated films, children's films and comedies. There are also different preferences depending on age. Action films lead among secondary school students with 29,6% of those who watch them most often, followed by comedy with 19,8%. On the other hand, most of primary school students most frequently watch animated films (23,5%) and children's films (22,4%). Horror films, although generally less watched, are the third most popular genre among secondary school students (10,8%), while action films (16,6%) and comedies (13,0%) are in third place among primary school students.

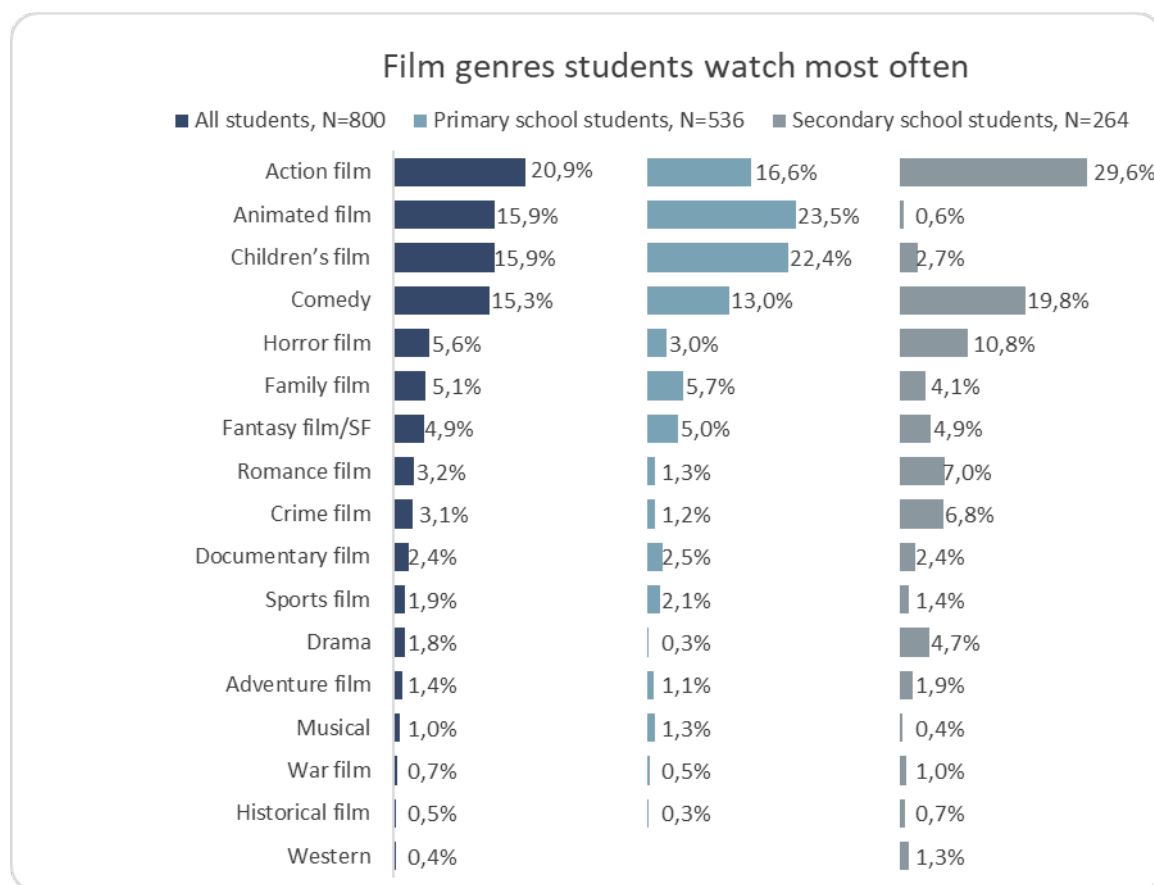


Figure 18 Graphical representation of results – film genres watched most frequently, by level of education they attend; Base: All respondents, N=800

39,1% of all students have watched black and white films, more often secondary school students (51,8%) than primary school students (32,9%). When it comes to silent films, about a third of all students have ever watched such films, with secondary school students again in a higher share (42,8%) compared to primary school students (28,8%). Approximately one-fifth of students in the lower primary school grades watched these types of films (22,5% and 21,5%, respectively), which is significantly less than students in the upper grades (43,0% and 36,0%) and secondary school students.

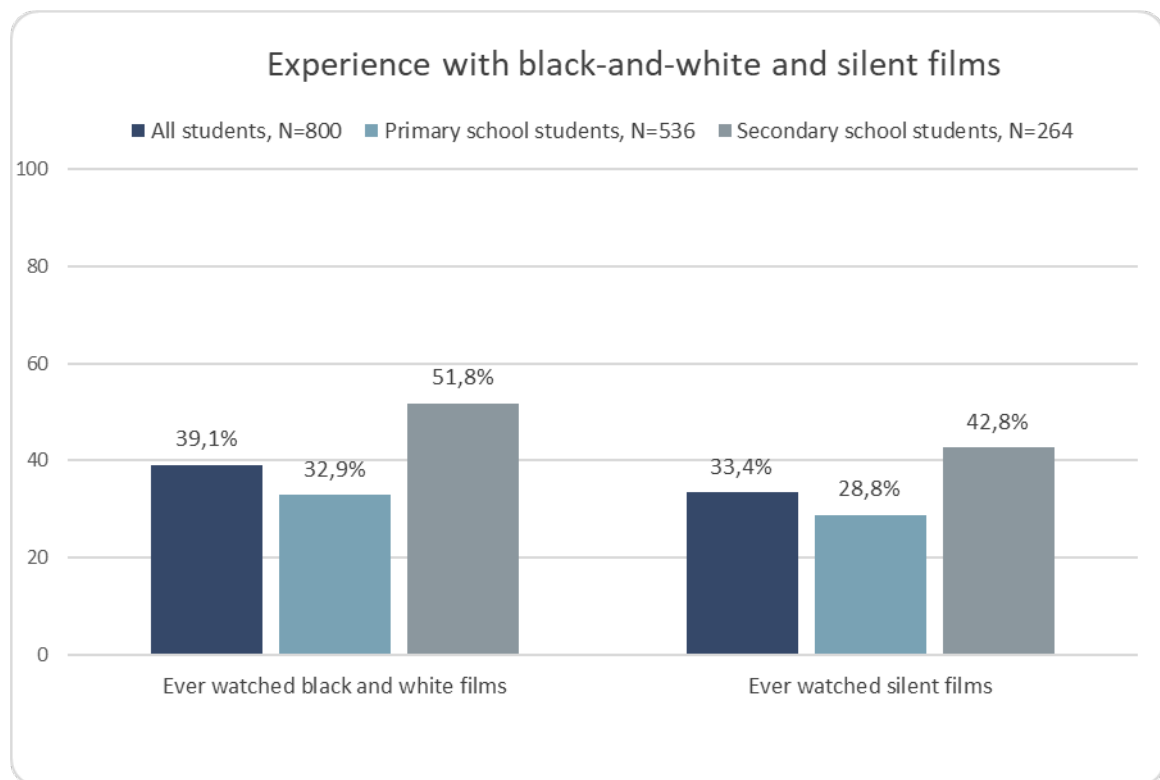


Figure 19 Graphical representation of results – shares of students who watched black and white films and of those who watched silent films, by level of education they attend; Base: All respondents, N=800

Students still primarily watch films on a television, with 90,8% of all surveyed students using it and with 69,4% stating it is their most frequently used device for watching films. Laptops and desktop computers are used by 43,1% of students, and mobile devices (mobile phones and tablets) by 36,2% of all students. Primary school students watch films on a television more than secondary school students (both generally and as the most frequently used device), while secondary school students, on the other hand, use a laptop or desktop computer more than primary school students (both generally and as the most frequently used device).

The cinema is less widespread, but is still a choice for 37,3% of all students, again to a greater extent among secondary school students (42,6%).

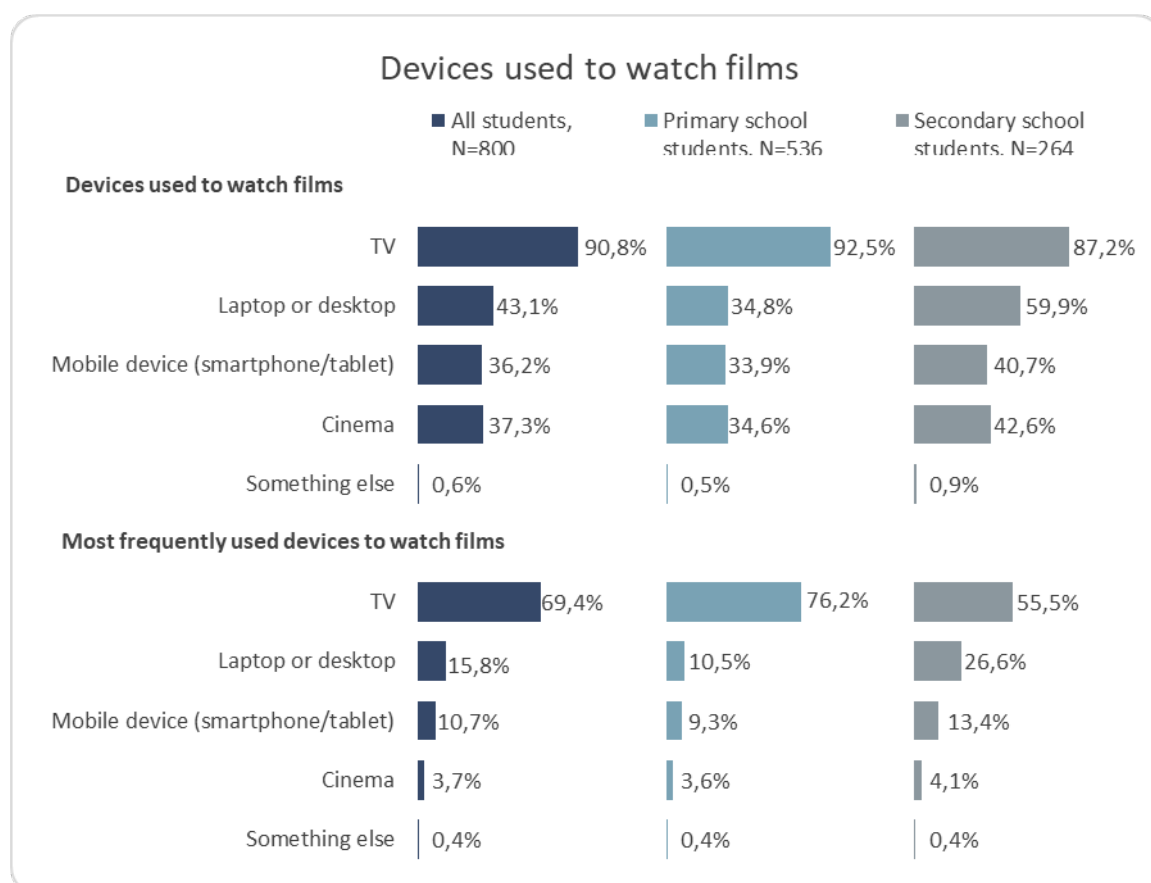


Figure 20 Graphical representation of results - devices the students use to watch films, by level of education they attend; Base: All respondents, N=800

When it comes to the channels through which students watch films, the results show that television programs are the most widespread (77,2%), followed by paid streaming services (5,2%) and YouTube (39,5%). On the other hand, when it comes to which channels are most frequently used to watch films, the situation is somewhat different – television programs and paid streaming services share the first place (36,2% and 39,1%, respectively).

Primary school students watch television programs more than secondary school students (both generally and as the most frequently used channel), while secondary school students more than primary school students report using paid and free streaming services (68,0% and 29,6% generally, and 51,6% and 15,3% as the most frequent channels, respectively). Paid streaming services are also very popular, watched by 55,2% of students, with higher share among secondary (68,0%) than among primary school students (48,9%). Higher share of secondary school students report using Croatian streaming platforms (11,5% versus 6,9% of primary school students), and primary school students in greater share mention YouTube as the most frequent channel for watching films (10,0% versus 5,8%).

The results show that among primary school students, television remains the dominant channel (on both measures), while among secondary school students, paid streaming services have taken over as the most commonly used channel for watching films.

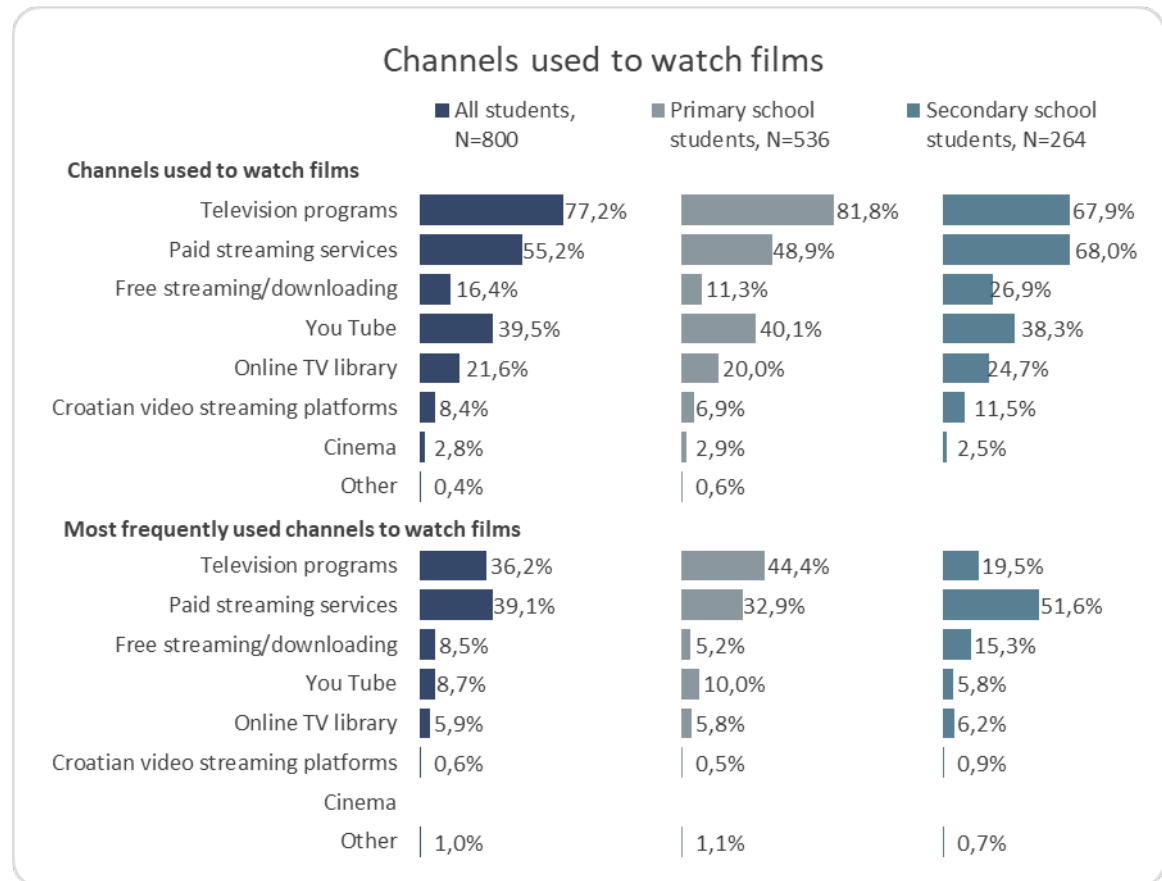


Figure 21 Graphical representation of results- channels the students use to watch film, by level of education they attend s; Base: All respondents, N=800

44,8% of surveyed students watch film clips on online platforms, and this percentage is higher among secondary school students (64,1%) compared to primary school students (35,3%). Those who watch clips on online platforms watch clips and entire films equally—36,7% watch clips more often, 36,4% watch entire films more often, and 26,9% watch both equally. Primary school students watch film clips in higher shares than secondary school students (44,9% versus 27,5%), while secondary school students to a greater extent report watching both equally (33,3% versus 21,2%).

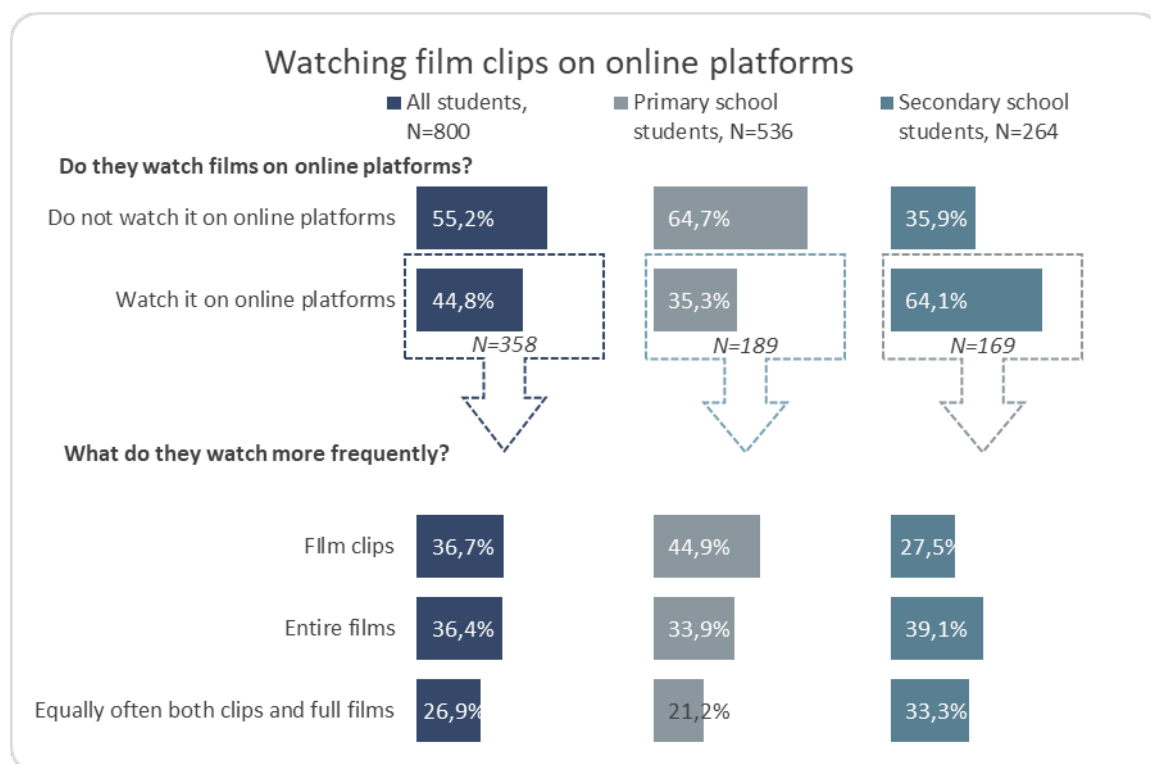


Figure 22 Graphical representation of results – habits of watching film clips on online platforms, by level of education they attend;
Base: All respondents, N=800 ; those who watch such content on online platforms, N=358

When discussing cinema attendance, results show that most students (32,8%) go to the cinema several times a year. Primary school students go to the cinema less frequently, with 28,4% visiting cinema on a monthly basis, while this percentage is significantly higher among secondary school students (42,1%). Every fifth student goes to the cinema once a month, and this percentage is higher among secondary school students (27,6%) than among primary school students (17,7%). Only 5,4% of students never go to the cinema, and this share is the highest in Slavonia (15,3%).

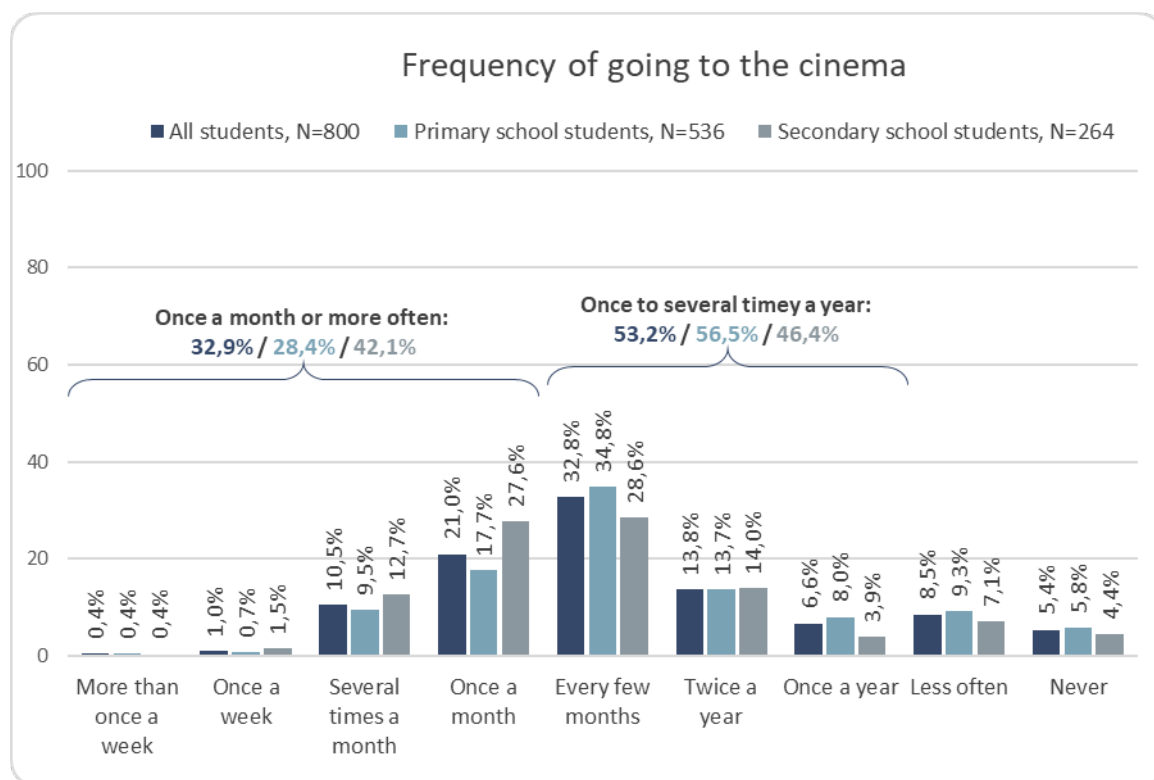


Figure 23 Graphical representation of results – frequency of going to the cinema, by level of education they attend; Base: All respondents, N=800

The majority of students, 67,9%, want to go to the cinema more often, and this is reported more by primary school students (73,0%) compared to secondary school students (57,4%). Around 17,8% of all students do not want to go to the cinema more often, which is higher among secondary school students (24,7%) than among primary school students (14,4%).

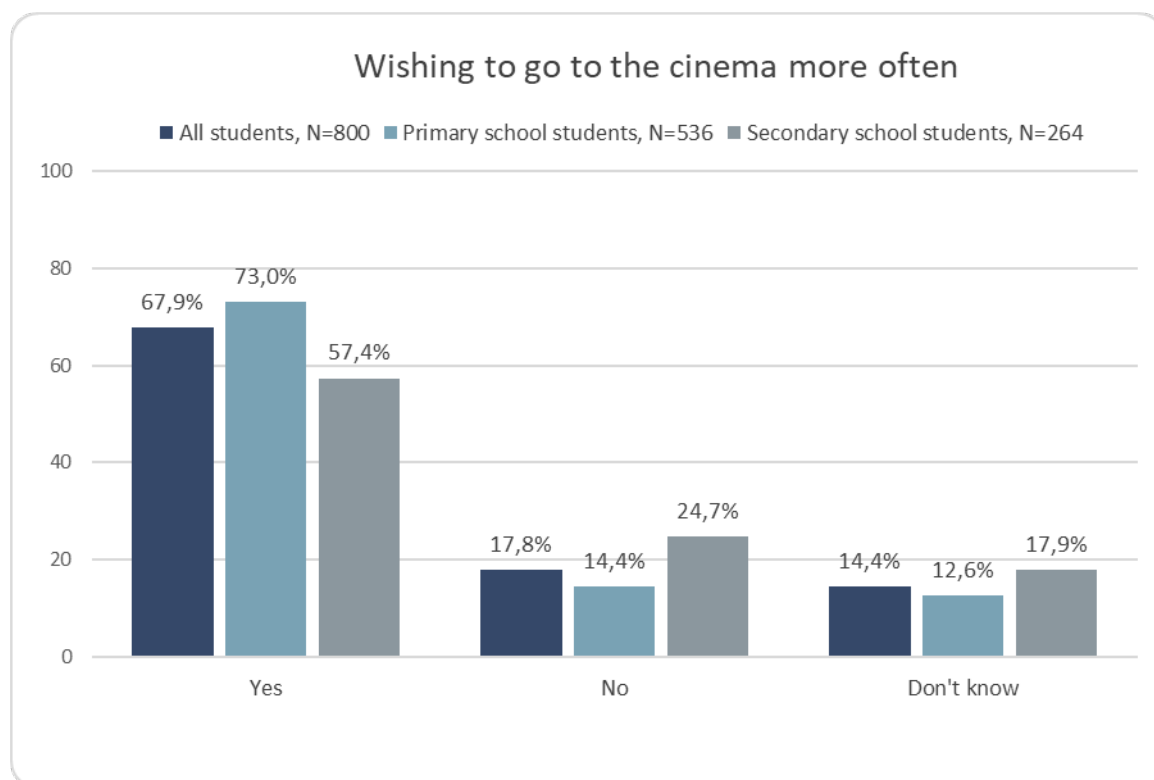


Figure 24 Graphical representation of results – wishing to go to the cinema (more often), by level of education they attend; Base: All respondents, N=800

Younger children (ages 7–14) express a greater desire to go to the cinema more often (75,4%), while the oldest ones (15–17) desire to go to the cinema more often the least (58,1%). Furthermore, female students to a greater extent report wanting to go to the cinema more often (73,5%) than male students (62,5%).

Those students who already go to the cinema express a greater desire to go more often (96,2% of them) than those who never go to the cinema.

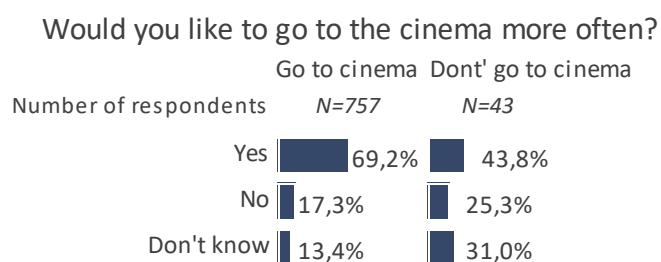


Figure 25 Graphical representation of results - habits of going to the cinema; Base: those who go to the cinema at least sometimes, N=757, those who never go to the cinema, N=43

The largest share of students, 75,5% of them, watch films with their parents, and 63,4% watch films alone. Also, many students watch films with siblings (52,7%) and with friends outside of school (48,3%). Generally, 84,0% of students watch films with family members (89,9% of primary school students and 72,1% of secondary school students). Age differences exist here as well. Secondary school students watch films alone to the greatest extent (77,2% generally, 49,8% most frequently), followed by watching with friends outside of school (68,8% generally and 23,9% most frequently). To primary school students, the dominant way of watching films is with parents (84,3% generally and 40,9% most frequently).

The situation is slightly different when analyzing who they most frequently watch films with —about one-third of students report they most frequently watch films alone and one-third watch with parents. Different patterns exist here as well, with the largest share of secondary school students reporting they most frequently watch films alone (49,8%), and the largest share of primary school students most frequently watch films with parents (40,9%).

Comparing data on who they watch films with (generally) and who they watch with most frequently shows that secondary school students to a greater extent than primary school students watch films alone and with friends outside of school (both generally and most frequently), while primary school students more than secondary school students watch with parents, siblings, friends at school, and grandparents (also both generally and most frequently).

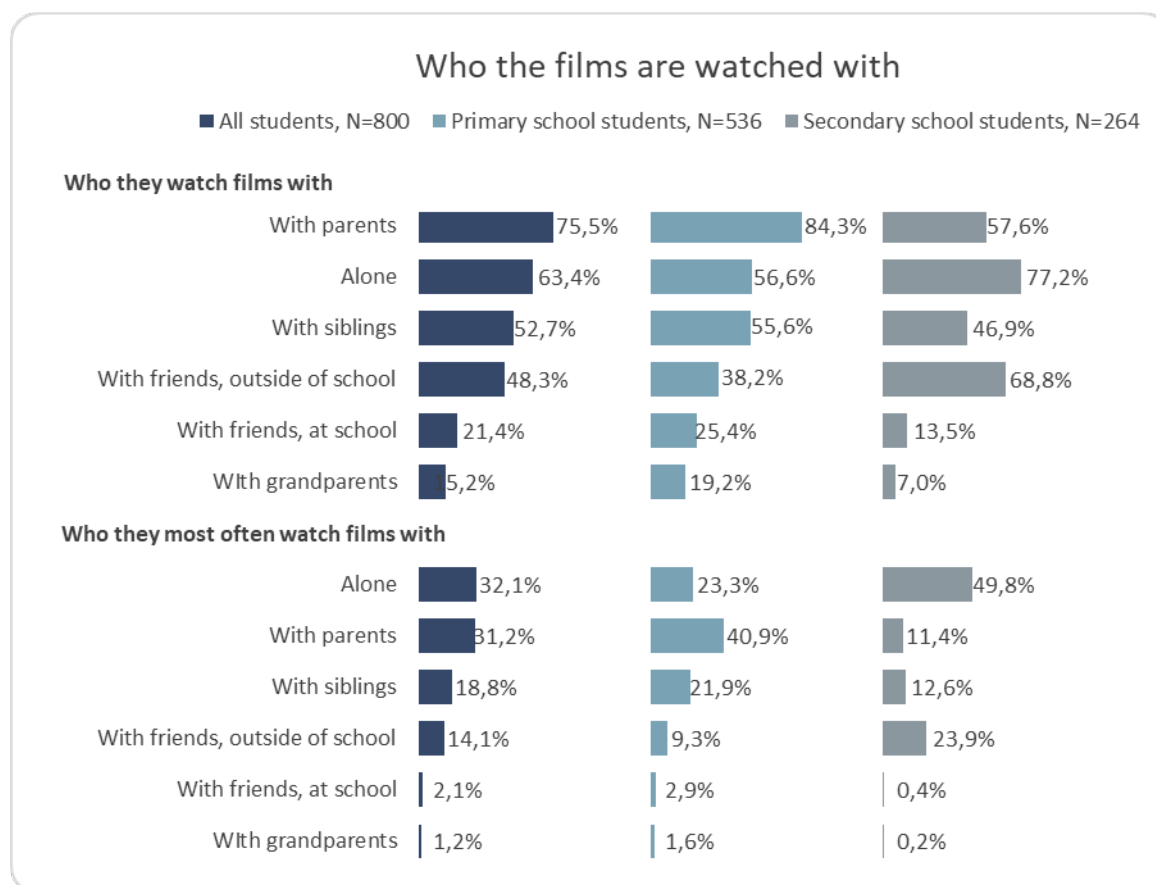


Figure 26 Graphical representation of results – who the films are watched with, by level of education they attend; Base: All respondents, N=800

Furthermore, the majority of students report that they also discuss watched films with others (82,0% of all students). Data on who students discuss the films with show that they mostly discuss films with friends (secondary school students are more inclined to discuss them with friends (68,8%) than primary school students (38,2%)). Also, two-thirds of students discuss films with parents, with greater share of primary school students doing so (76,0%) than secondary school students (39,8%). Discussing with siblings and grandparents is also reported more by primary than by secondary school students, while secondary school students more often report discussing films on social media.

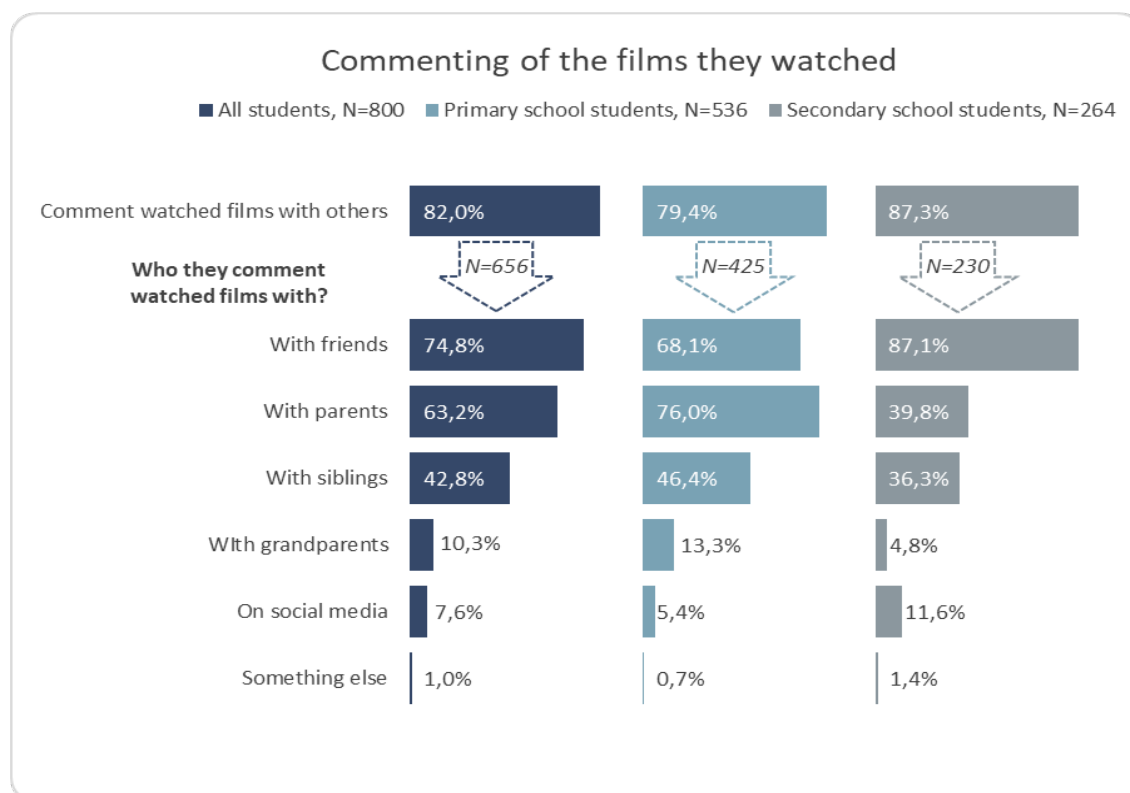


Figure 27 Graphical representation of results – habits of commenting watched films with others, by level of education they attend a;
Base: All respondents, N=800

Considering that watching and discussing films within the family is common (above 80%), the students were asked whether a family film night is organized in their family. 54,0% of students report that this is not the case in their family. The share of students who do not have family film nights is higher among secondary than among primary school students (61,4% versus 51,1%).

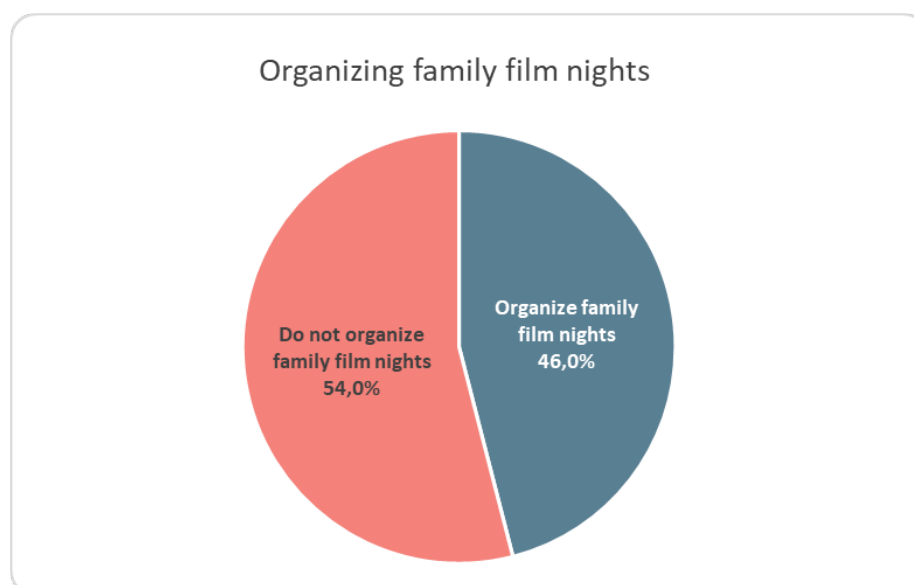


Figure 28 Graphical representation of results – share of students whose families organize family film nights; Base: those who watch films with family members, N=672

The organization of family film nights shows a declining trend with age. Students in the lower primary school grades report having family film nights to the greatest extent, while secondary school students are the least inclined toward such activities (50,9% versus 38,6%). On the other hand, 54,0% of all students do not organize family film nights, and secondary school students are the most represented here (61,4%).

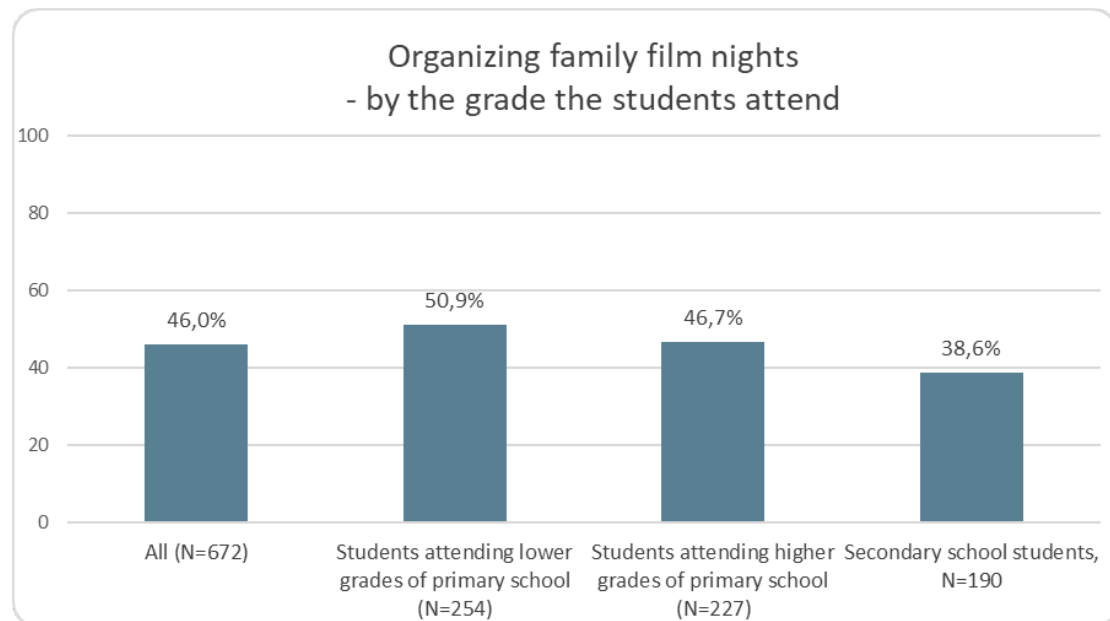


Figure 29 Graphical representation of results – shares of students whose families organize family film nights, Base: those who watch films with family members, N=672

Students recognize age-appropriate films in several ways. The largest proportion, 47,6% of all students, recognize age-appropriate films based on content, secondary school students more than primary school students (59,5% versus 41,8%). 32,2% of all students recognize films by their age rating, with a higher percentage of primary school students (34,9%) compared to secondary school students (26,5%). 5,7% of students rely on parental judgment when selecting films, mostly primary school students. Also, 13,6% of all students either do not recognize films based on age appropriateness or consider it irrelevant, with similar shares among primary and secondary school students (13.9% and 13.0%, respectively).

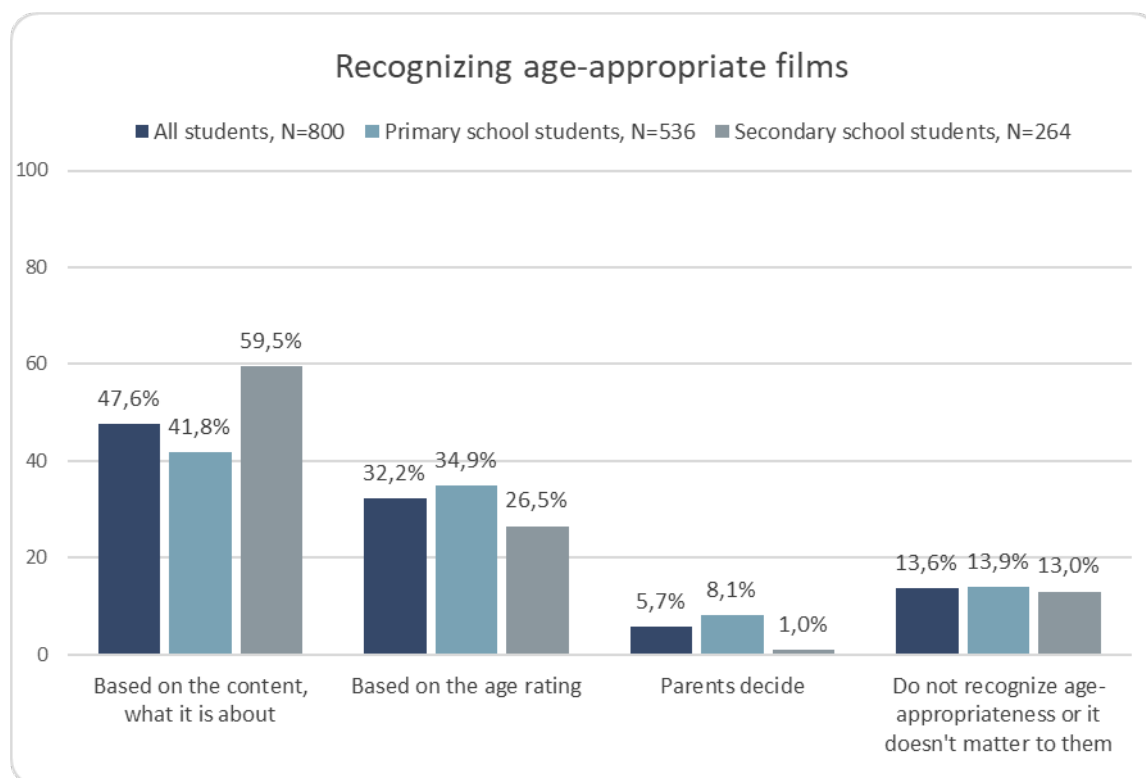


Figure 30 Graphical representation of results – the ways the students recognize age appropriate films, by level of education they attend; Base: All respondents, N=800

In addition to whether they can recognize if a film is age-appropriate, we were also interested in whether students watch age-inappropriate films. The results show that the shares are similar—46,7% of students state they watch only age-appropriate films, and 41,9% state they watch everything, regardless of age appropriateness. Primary school students stick to age-appropriate films to a greater extent compared to secondary school students (57,1% versus 25,6%), who, conversely, mostly state they watch content regardless of appropriateness (69,4%) compared to primary school students (28,3%). 14,6% of primary school students are unsure what kind of content they watch.

Watching age-inappropriate content increases with age—students in the lower primary school grades watch such films the least (16,1%), which increases significantly among students in the upper primary school grades (40,2%) and further among secondary school students (69,4%).

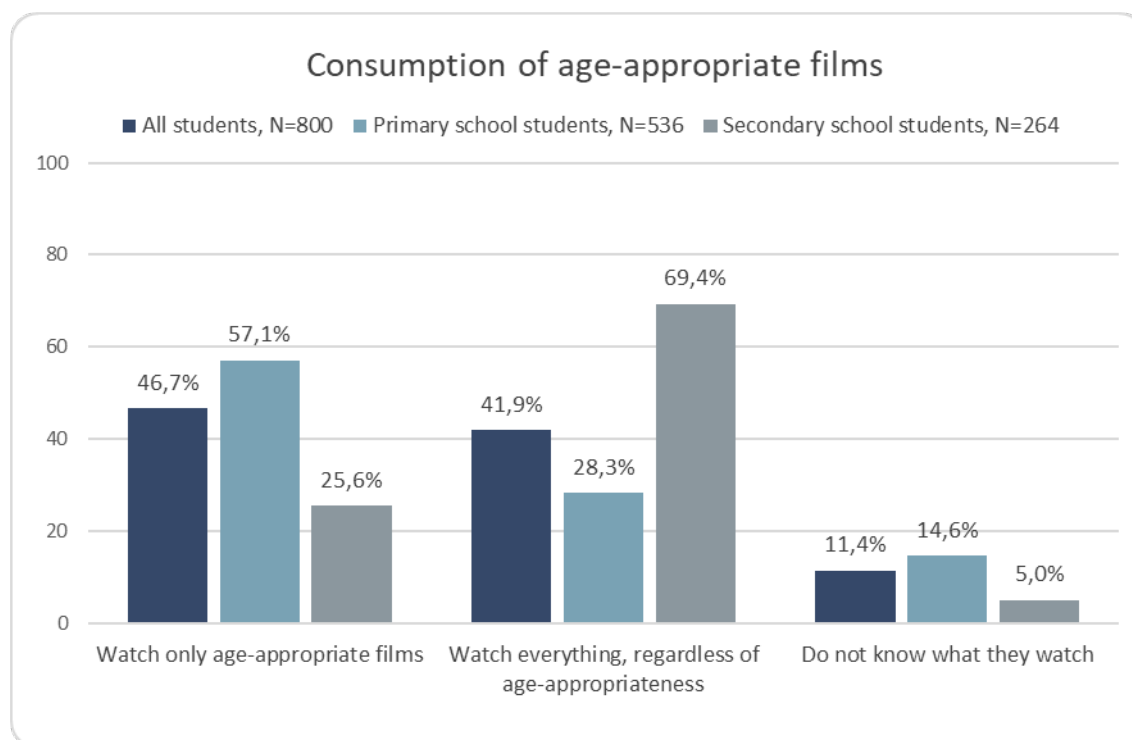


Figure 31 Graphical representation of results – watching age appropriate films, by level of education they attend; Base: All respondents, N=800

The majority of students who watch age-inappropriate films, 61,1% of them, watch such films with the knowledge of their parents or guardians, while 38,9% watch it without the knowledge of their parents or guardians. Primary school students watch such films with the knowledge of their parents to a greater extent than secondary school students (67,1% versus 56,1%). This is especially true for students in the lower primary school grades, who significantly more often watch films with the knowledge of their parents (76,0%) compared to secondary school students.

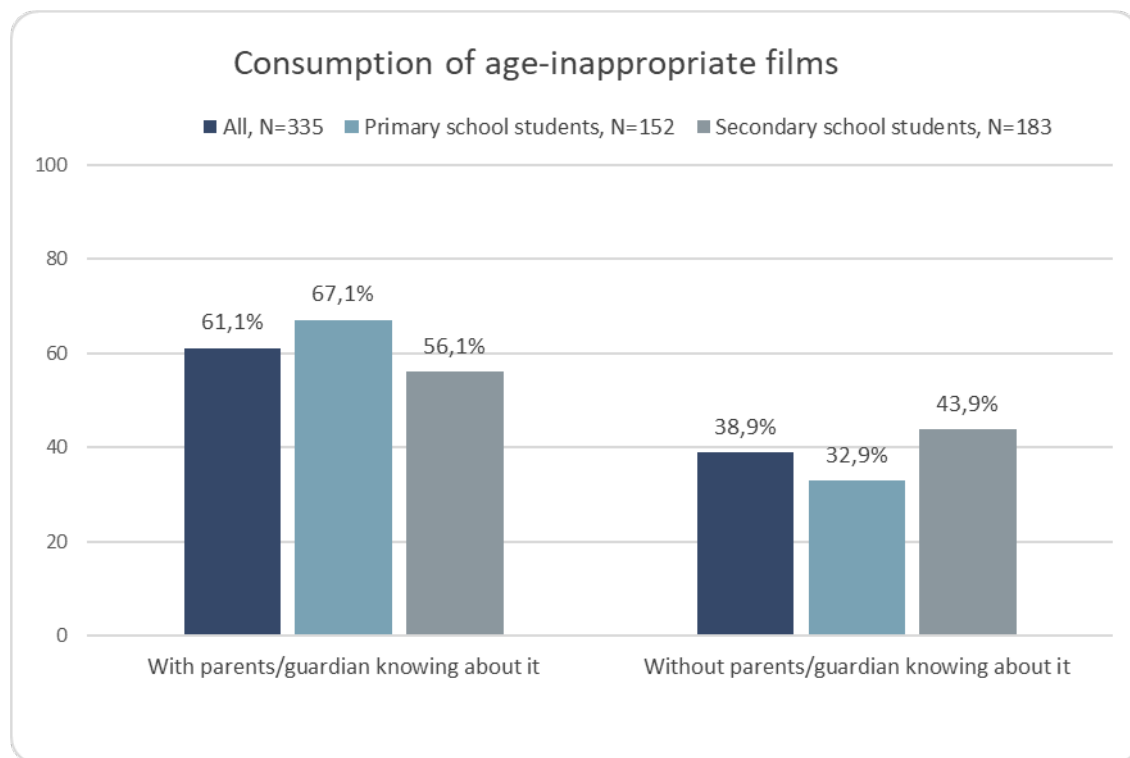


Figure 32 Graphical representation of results – watching age inappropriate films with or without the knowledge of parents or guardians, by level of education they attend; Base: those who watch age-inappropriate films, N=335

The majority of students, 53,4%, do nothing else while watching the film, and this is more pronounced among primary school students (59,1%) than among secondary school students.

29,2% of all students text/chat simultaneously while watching the film, which is more prevalent among secondary school students (44,9%). About 21,0% of them watch other content on their mobile phone while watching the film (again, more secondary school students, 26,8%), while 12,3% play games while watching the film. A smaller percentage, 6,0% of students, browse the internet, and this is more prevalent among secondary than among primary school students (10,5% versus 3,7%). 3,8% report that they eat snacks or some food while watching the film.

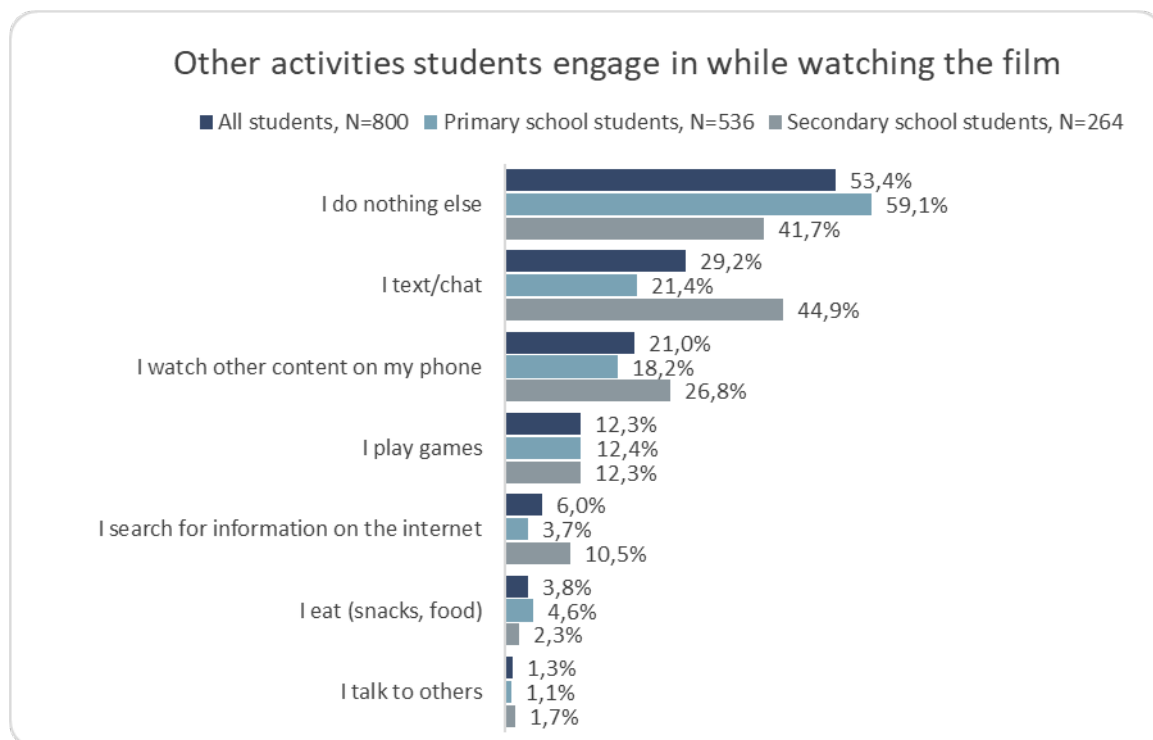


Figure 33 Graphical representation of results – student activities during watching films, by level of education they attend; Base: All respondents, N=800

The largest proportion of students watch films in English (86,2%), followed by Croatian (82,5%). Fewer students watch films in Serbian or Bosnian (23,6%), while among other languages students slightly more mention German (7,1%) and Italian (6,5%). Differences based on age exist here as well: a larger proportion of secondary school students watch films in English, Serbian or Bosnian, and even Korean and French, than primary school students. Conversely, primary school students watch films in Croatian to a greater extent than secondary school students.

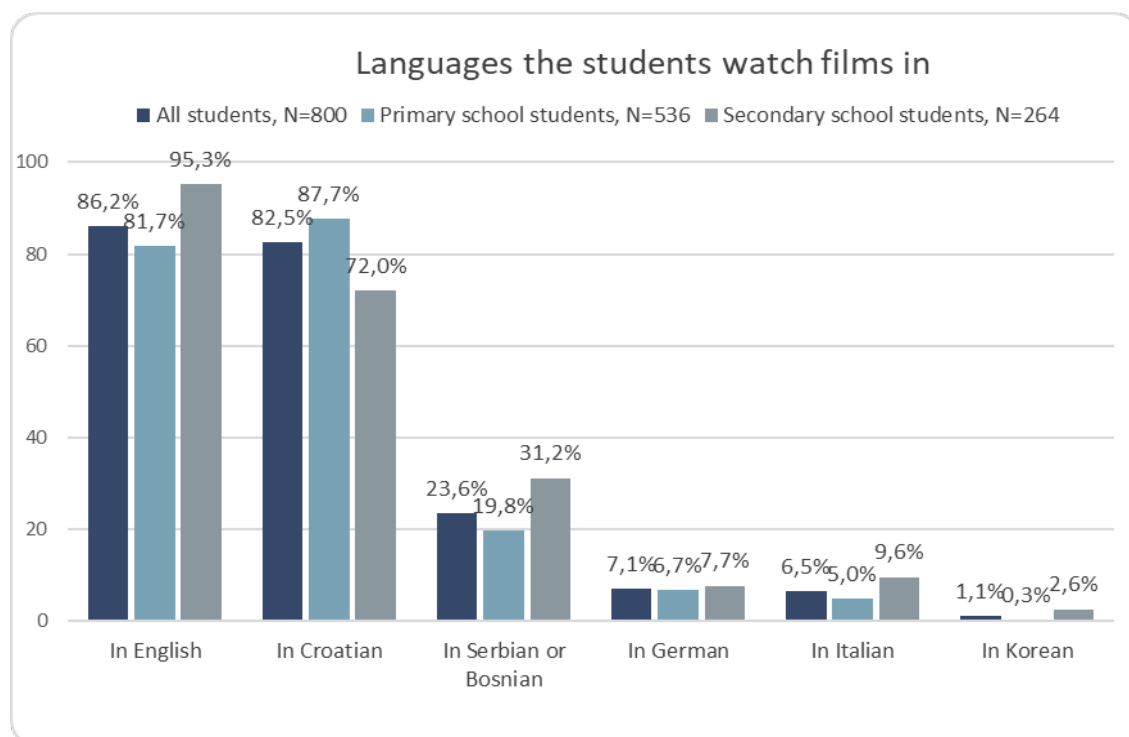


Figure 34 Graphical representation of results – languages of films the students watch, by level of education they attend; Base: All respondents, N=800

17,5% of all students do not watch films in Croatian (secondary school students more than primary school students, 28,0% versus 12,3%). The reasons why students do not watch films in Croatian vary, with the most common reasons including the perception that Croatian films 'are not interesting' (33,5%) or that they are 'boring' (26,2%). About 12,0% of students state that Croatian films are bad or of poor quality and that the topics or plots do not seem appealing.

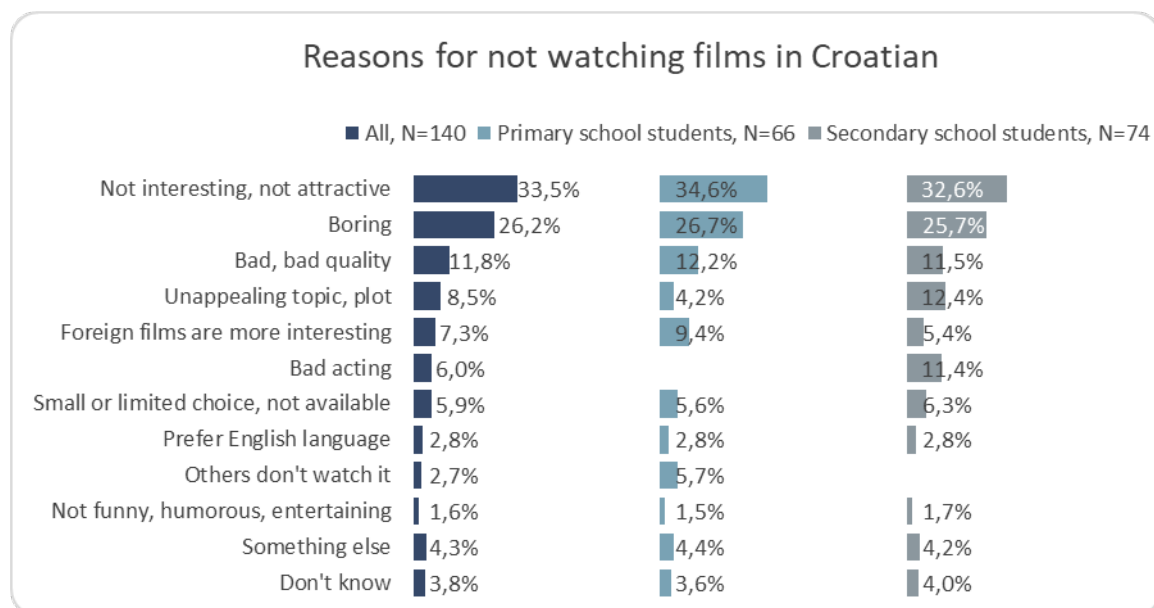


Figure 35 Graphical representation of results – reasons for not watching films in Croatian language, by level of education they attend; Baza: those who do not watch films in Croatia, N=140

When asked to rate films in Croatian, their average rating is "good", with 40,0% of all respondents finding such films to be "good", 25,6% rating them as "very good", and 15,8% as "excellent". Primary school students rate such films better than secondary school students, with 19,5% giving them an "excellent" rating and 27,8% rating them as "very good". The average rating among primary school students is also higher (3,49) compared to secondary school students (3,03).

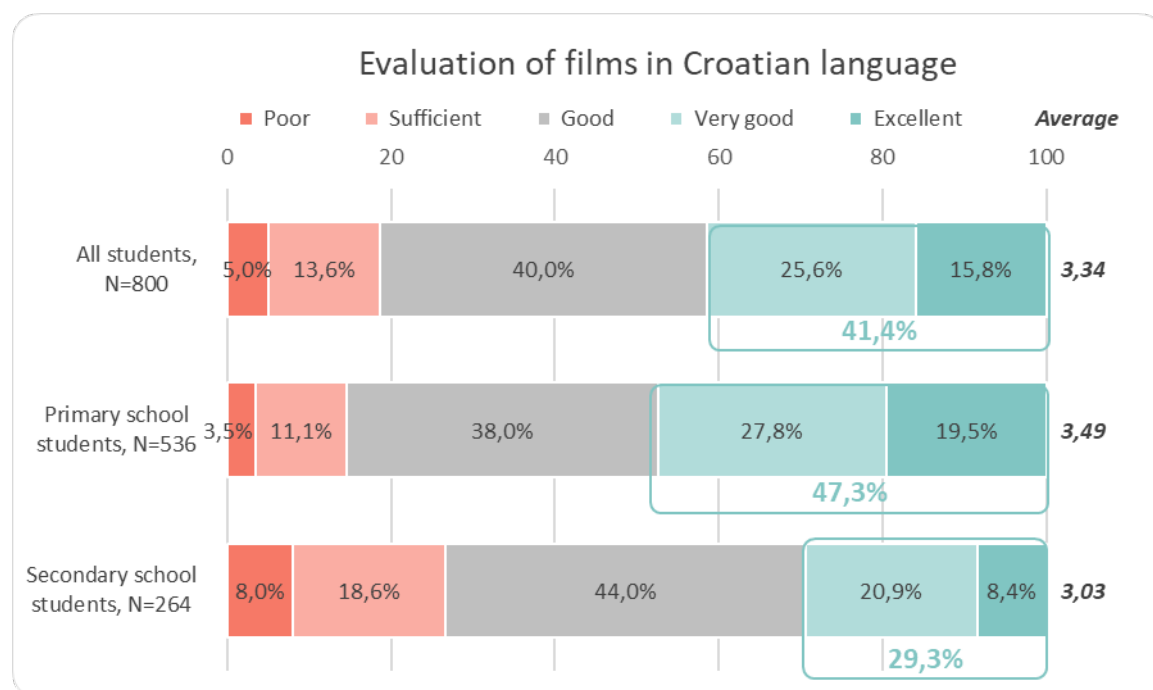


Figure 36 Graphical representation of results – evaluation of films in Croatian language, by level of education they attend; Base: All respondents, N=800

When analyzing the titles that primary school students watched and liked the most, the results show that the most watched film among primary school students is *Vlak u snijegu* (*The Train in the Snow*) (75,6%), which is also the most favorite, as half of the respondents selected it among their three most liked films. It is followed by *Šegrt Hlapić* (*The Brave Apprentice*) (69,0%), which is also among the favorites, with 33,9% including it among their three most favorite films. The third place is shared by *Koko i duhovi* (*Koko and the Ghosts*) (50,6% watched it and 25,8% like it) and *Dnevnik Pauline P.* (*The Diary of Pauline P.*) (with a viewership of 48,8% and 29,4% who consider it one of their best).

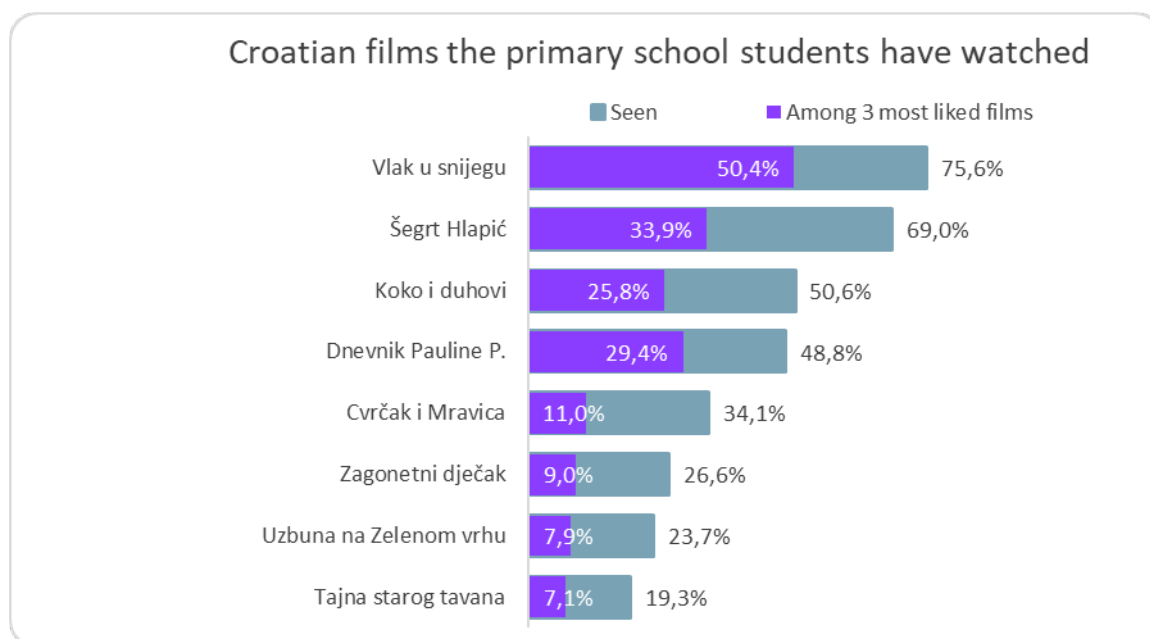


Figure 37 Graphical representation of results – shares of primary school students who have seen listed Croatian films; Baza: primary school students, N=536

Secondary school students also show similar viewership for the same titles, albeit with a slightly wider repertoire.

Secondary school students also watched *Vlak u snijegu* (*The Train in the Snow*) the most (83,7%) and most frequently mention it among the 3 they like the most (50,6%). In second place is *Šegrt Hlapić* (*The Brave Apprentice*) (with a reach of 66,8% and with 21,2% of students who included it among their three most favorite films), and in third place by viewership and preference is the film *Koko i duhovi* (*Koko and the Ghosts*) (60,3% watched it, 25,3% consider it one of the best). The fourth place is shared by *Dnevnik Pauline P.* (*The Diary of Pauline P.*), *Tko pjeva, zlo ne misli* (*One Song a Day Takes Mischief Away*), and *Kako je počeo rat na mom otoku* (*How the War Started on My Island*).

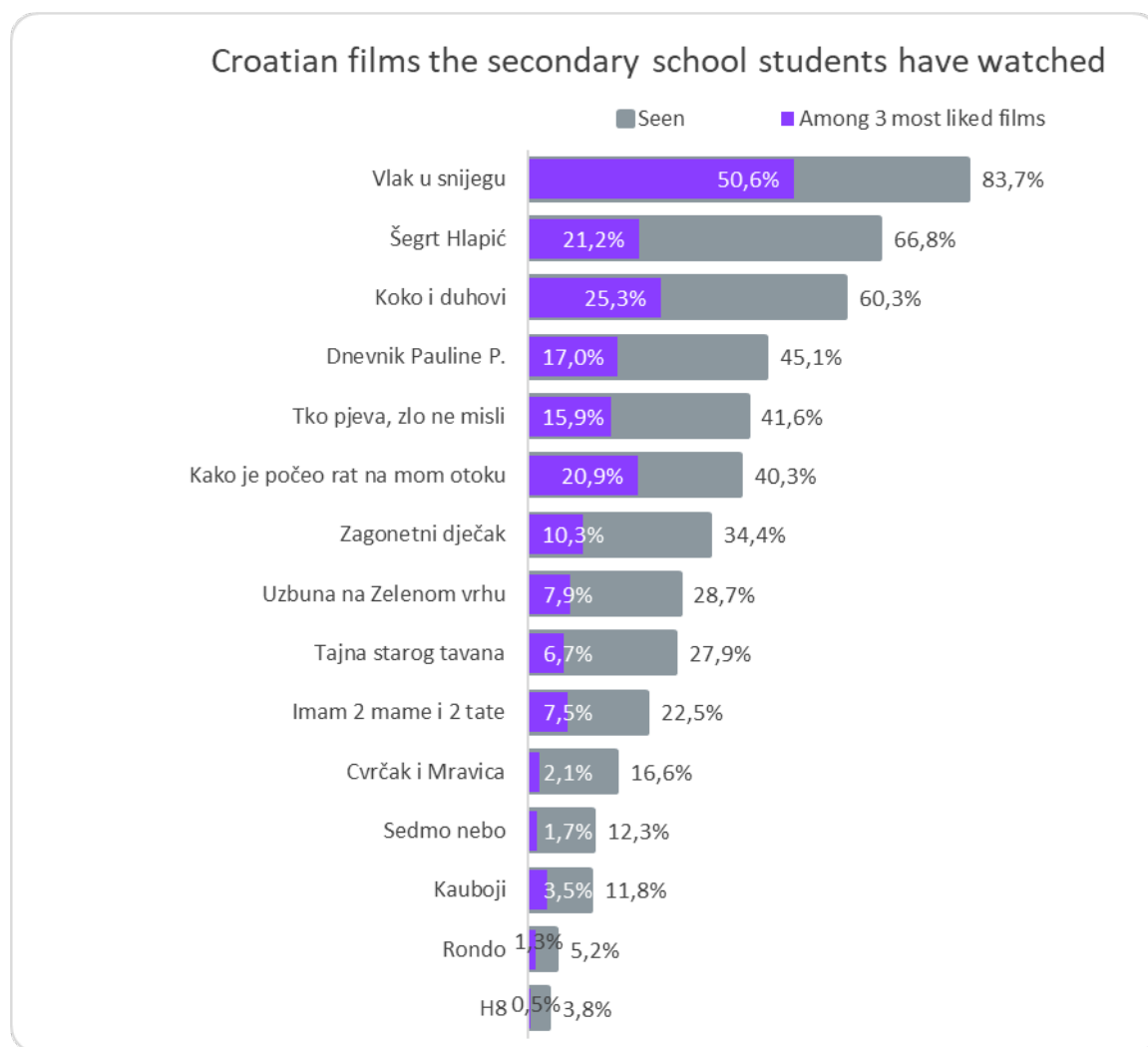


Figure 38 Graphical representation of results shares of secondary school students who have seen listed Croatian films; Base: secondary school students, N=264

Students choose films in different ways, and the most widespread method of selection for all surveyed students is the agreement with family members (60,1%). In second place are friend recommendations (49,5%), and in third place are watching trailers (24,1%) and online recommendations (22,5%). The most frequent methods of selection are similar—47,0% make an agreement with family members, and 23,7% receive friend recommendations. Primary school students rely most on agreement with family, and more so than secondary school students (they mention the agreement more often as both one of the methods of selection, 72,9%, and as the most frequent method of selection, 62,2%). The most of secondary school students rely on friend recommendations (66,1% mention it as one of the methods of selection, 36,5% cite it as the most frequent method of selection). Secondary school students rely on friend recommendations, trailers, and reviews significantly more than primary school students (both as one of the methods and as the most frequent method of selection), who rarely mention these methods.

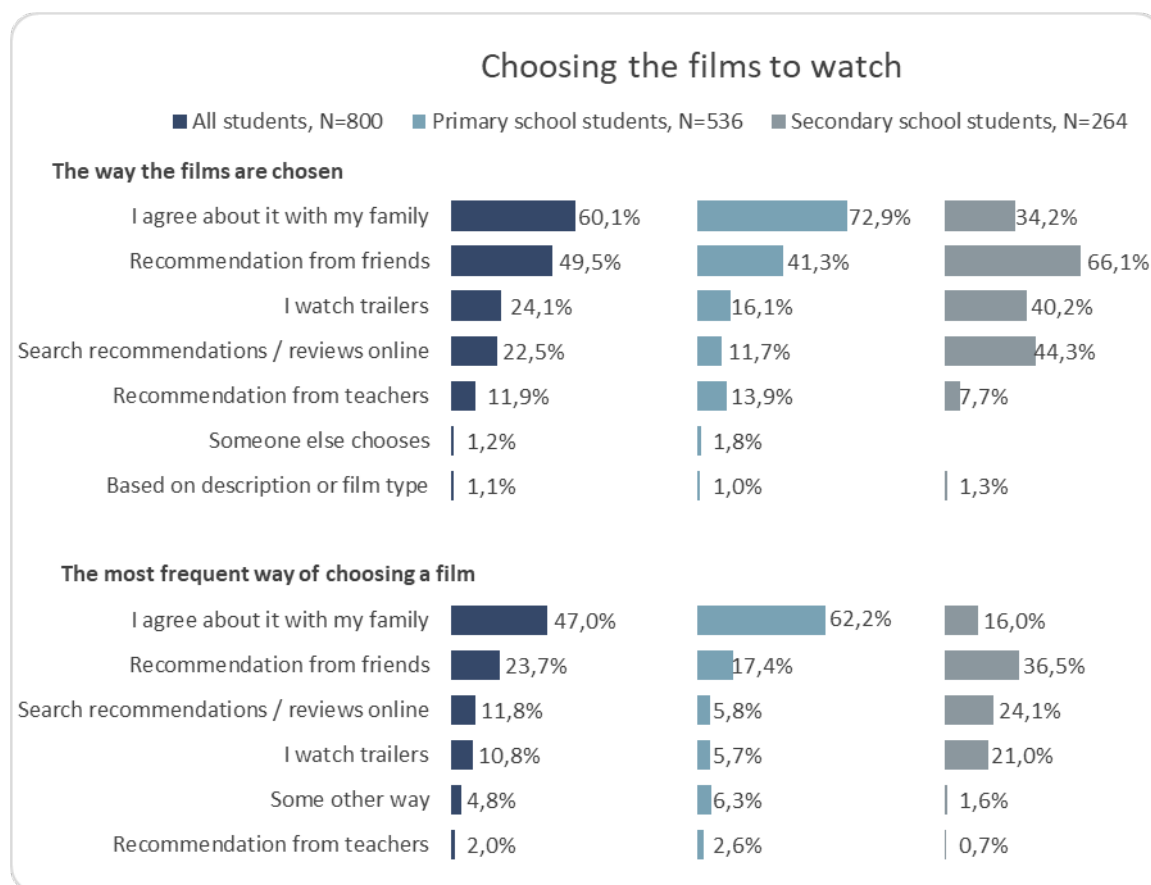


Figure 39 Graphical representation of results – the ways the students choose the films to watch, by level of education they attend;
Base: All respondents, N=800

Those students who search for films online do so via YouTube, with a high percentage for both groups (primary school students 66,6%, secondary school students 59,6%). Additionally, social media comments are also popular, with secondary school students showing a greater interest in it (65,6%) than primary school students (51,2%). Texts and articles are also an important source of information, while podcasts and TV shows are mentioned by a smaller share.

When searching for film recommendations online, students most often seek film recommendations in English, especially secondary school students (91,4%), while this is slightly less used among primary school students (72,1%). Croatian language is also popular, with a higher share among primary school students (80,3%) than among secondary school students (67,0%). A smaller share of students uses Serbian or Bosnian language.

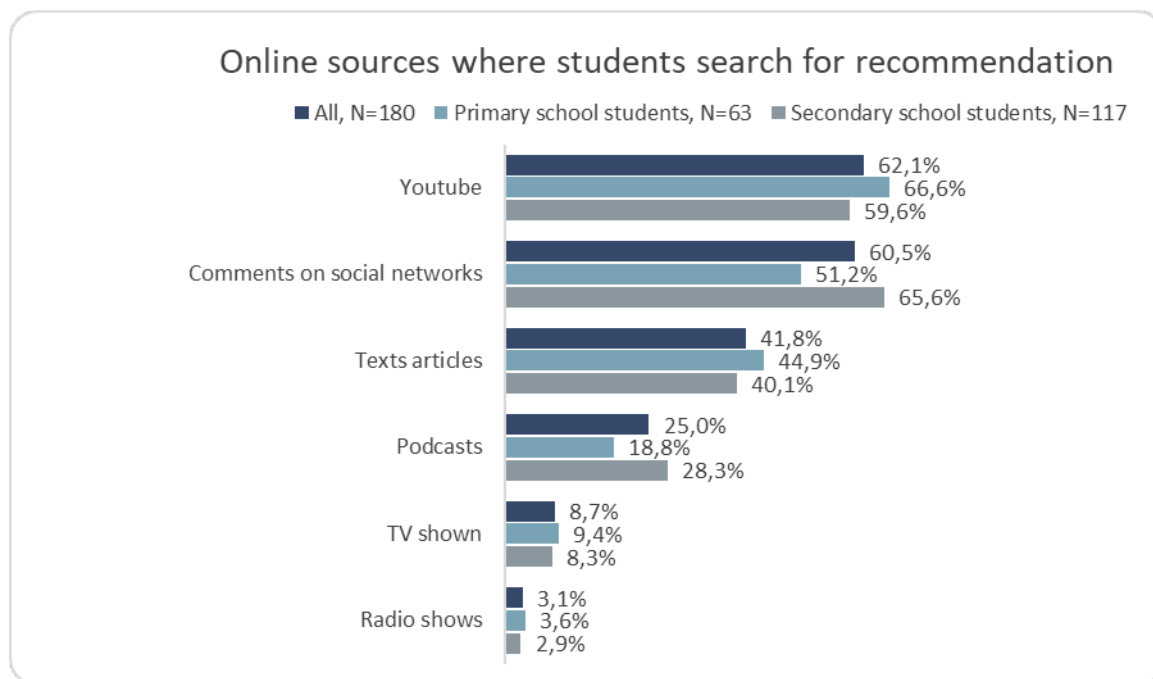


Figure 40 Graphical representation of results – sources of online film recommendations the students search for, by level of education they attend; Base: those who look for recommendations online, N=180

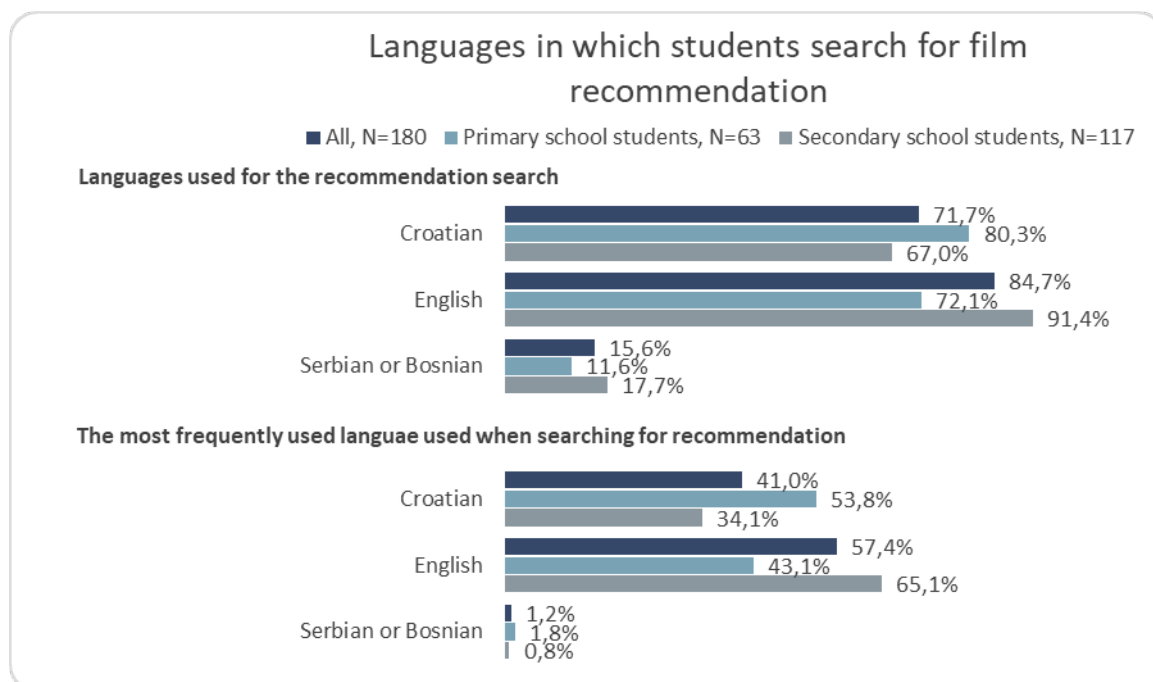


Figure 41 Graphical representation of results – language in which the students search for online film recommendations, by level of education they attend; Base: those who look for recommendations online, N=180

There is a relatively smaller proportion of students who create short videos or films and publish them on digital platforms: only 13,7% of students in the total sample. Their proportion is significantly lower among students in the lower primary school grades (5,3%), while there is no difference between students in the upper primary school grades and secondary school students (16,1% and 19,8%, respectively).

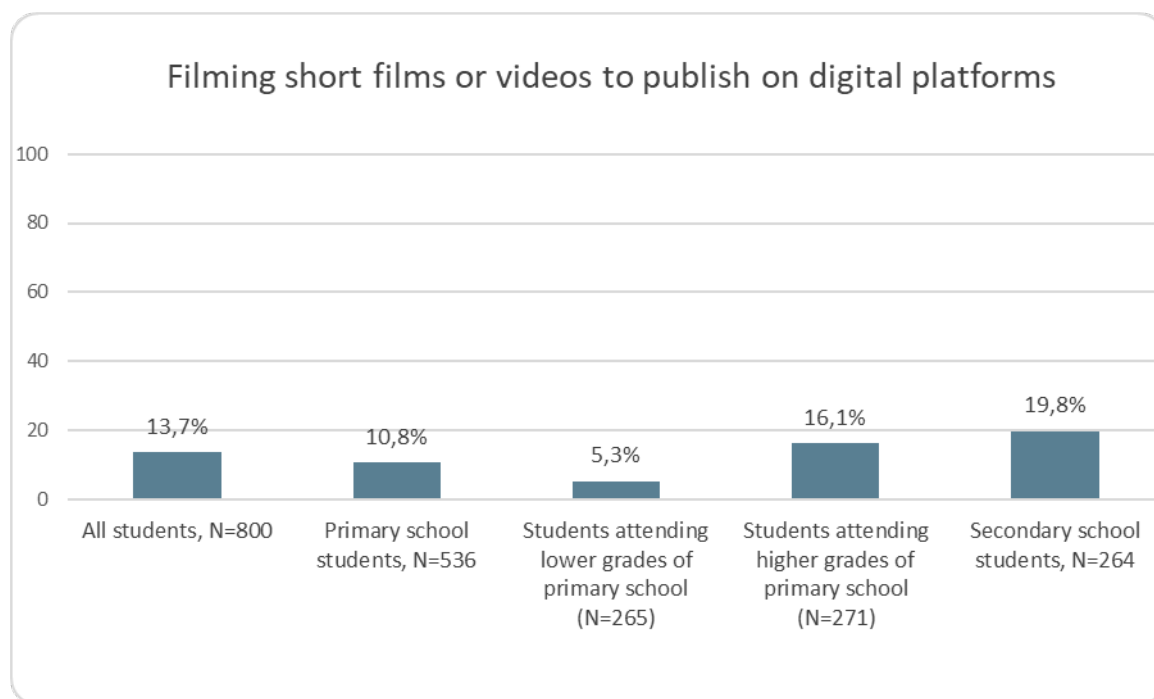


Figure 42 Graphical representation of results – shares of students who film short videos to publish online; Base: All respondents, N=800

The majority of those who create such short films, create them with others, 42,6% of them, while 26,1% primarily film alone.

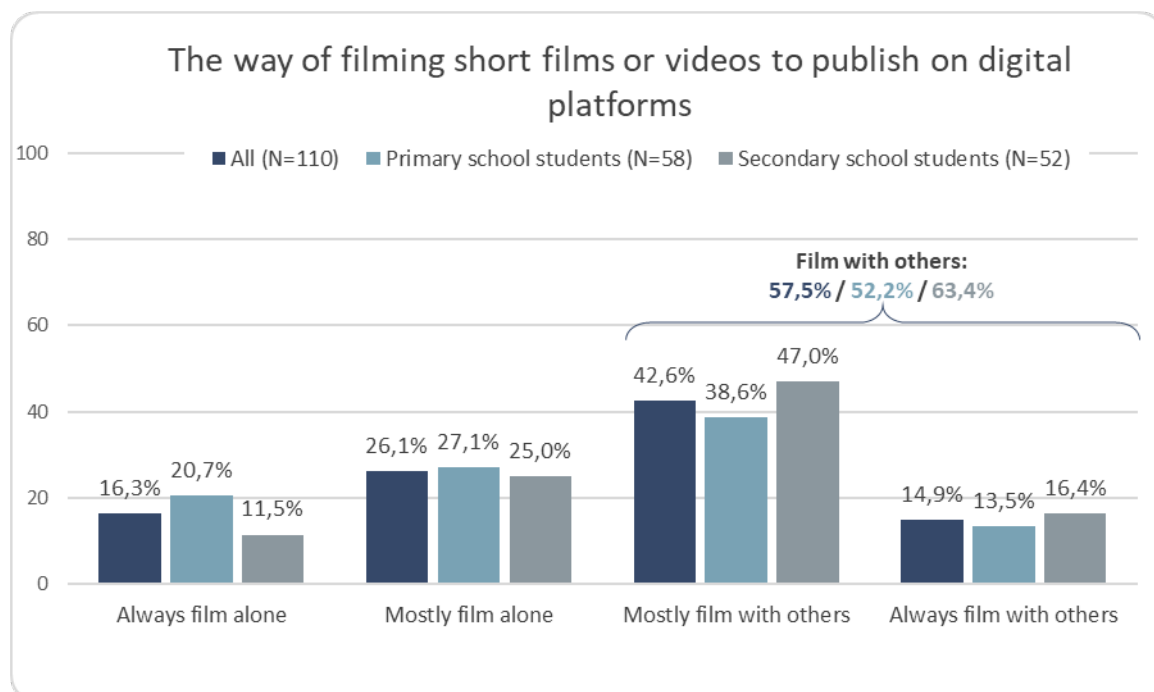


Figure 43 Graphical representation of results – ways the students film short videos to publish online, by level of education they attend; base: those who film short videos to publish online, N=110

In addition to watching films, we were also interested in series watching habits. Most students watch series 2–3 times a week, with secondary school students watching series somewhat more often than primary school students, among whom 16,3% never watch series. Students spend an average of 5 hours a week watching series, with secondary school students spending more time on this than primary school students. Students spend more time on series compared to films, due to a larger share of students who spend more hours on series, especially of those who watch them for more than 10 hours a week.

Comedy series are the most watched among students, followed by teen and children's series and action series (each watched by about one-third of students). Secondary school students more than primary school students report watching comedy, as well as action, crime, and sci-fi series, while primary school students mainly watch children's series alongside comedy.

The channels students use for watching series are similar to those for watching films—primary school students mostly use TV programs, followed by paid streaming services and YouTube, while secondary school students use TV programs and paid streaming services equally, paid streaming services being the most frequently used channels to the majority of them.

Approximately half of students watch series according to the broadcast schedule, which is especially true for primary school students. The majority of secondary school students watch several episodes at once, and a higher share of them watch an entire series at once (10,7%) compared to primary school students.

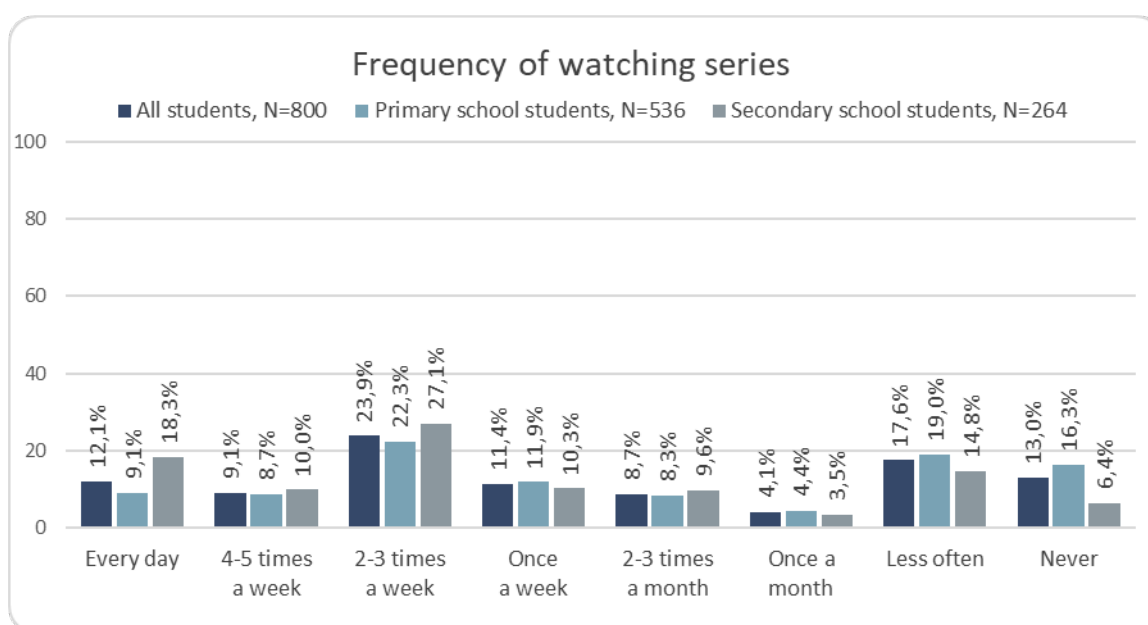


Figure 44 Graphical representation of results – frequency of watching series, by level of education they attend; Base: All respondents, N=800

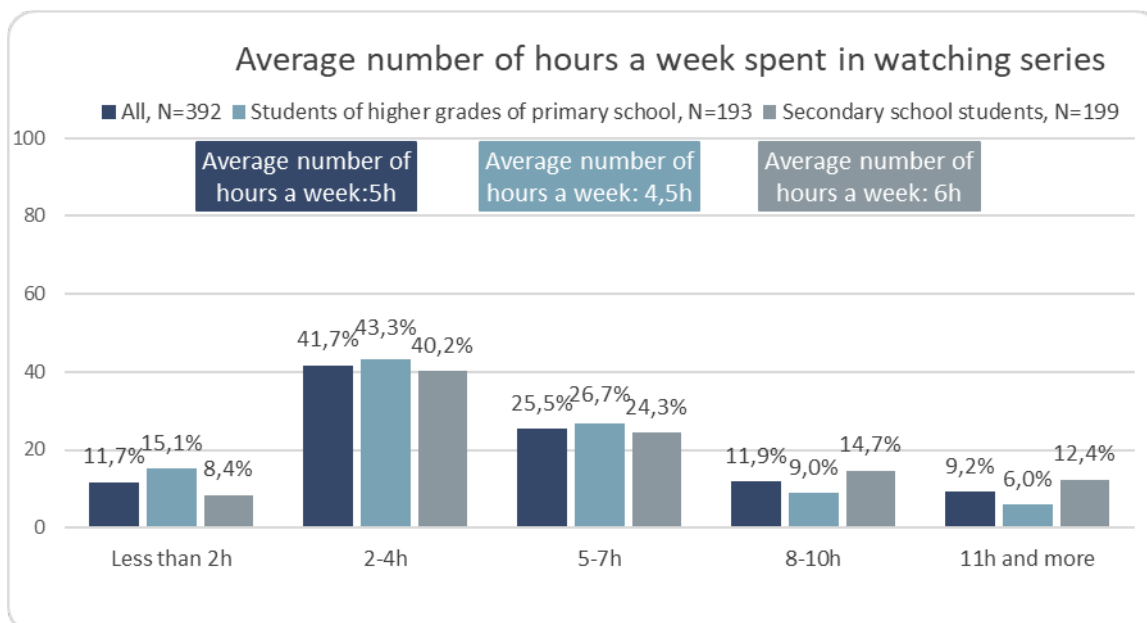


Figure 45 Graphical representation of results – average number of hours the students spend in watching series, by level of education they attend; Base: those who attend higher grades of primary school or secondary school and watch series at least 2-3 times a month, N=392

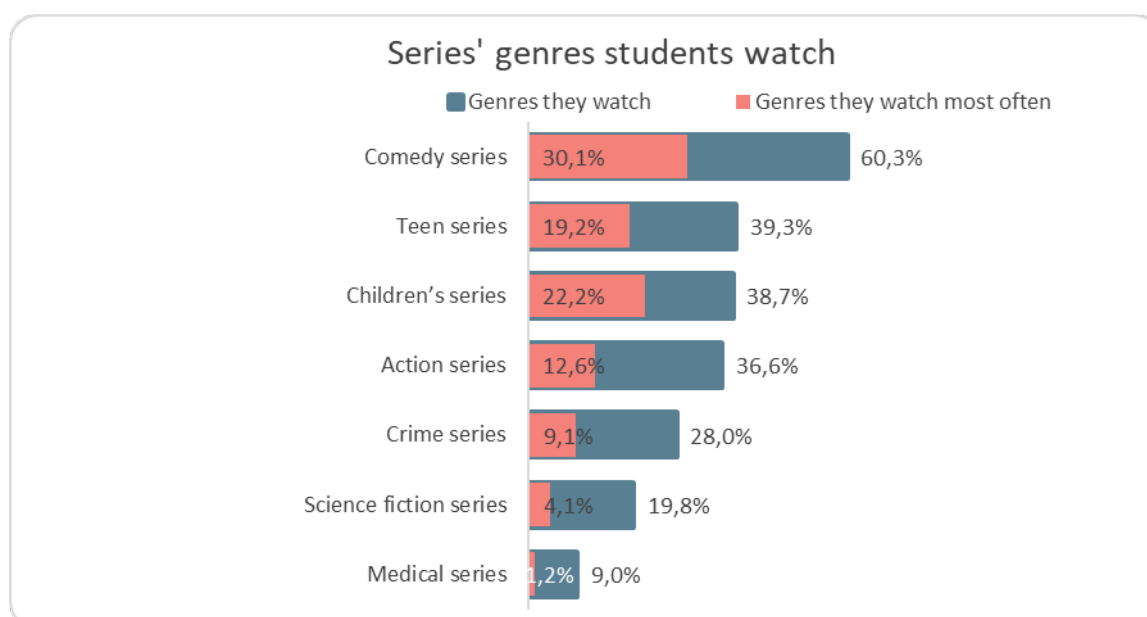


Figure 46 Graphical representation of results – genres of series the students watch; Base: those who watch series, N=696

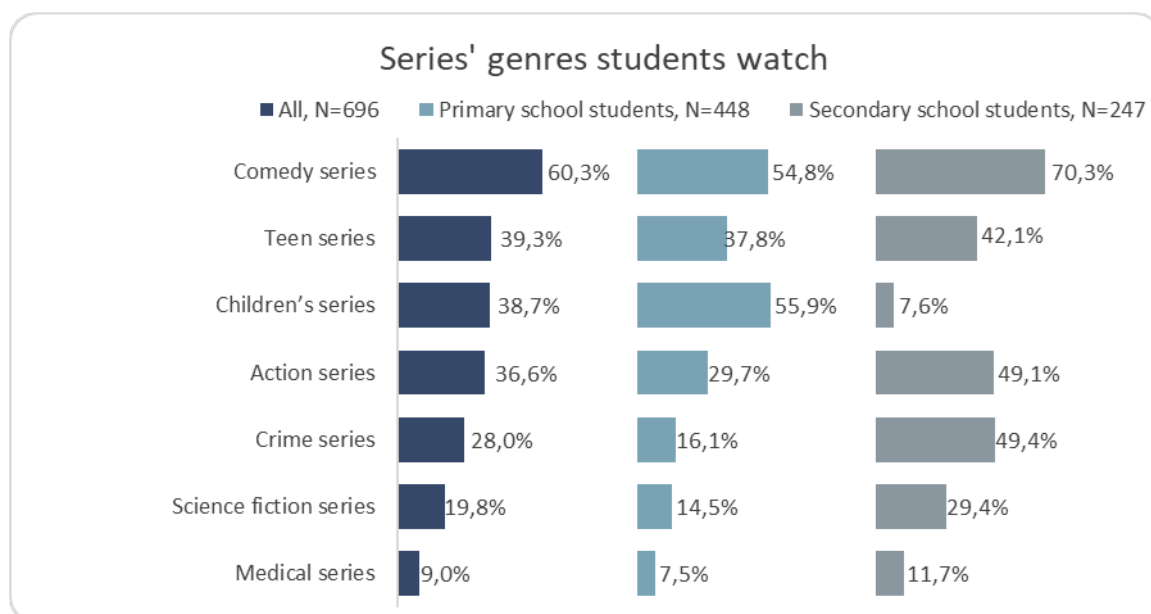


Figure 47 Graphical representation of results – genres of series the students watch, by level of education they attend; Base: those who watch series, N=696

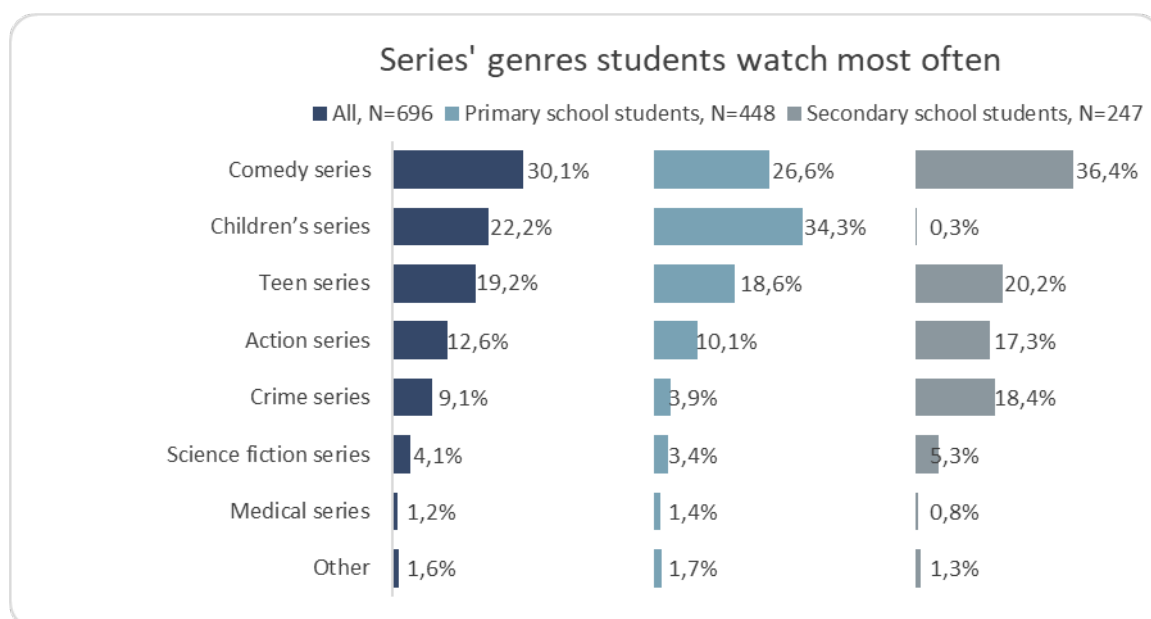


Figure 48 Graphical representation of results – series' genres the students watch most often, by level of education they attend; Base: those who watch series, N=696

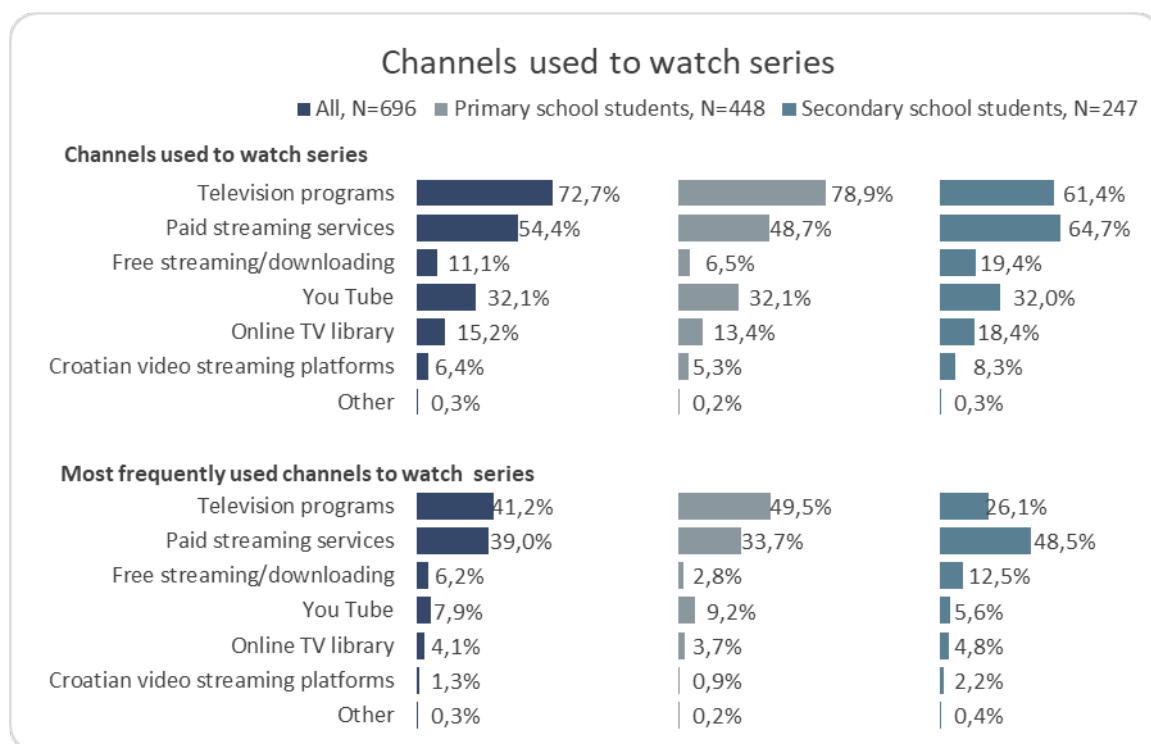


Figure 49 Graphical representation of results – channels used to watch series, by level of education they attend; Base: those who watch series, N=696

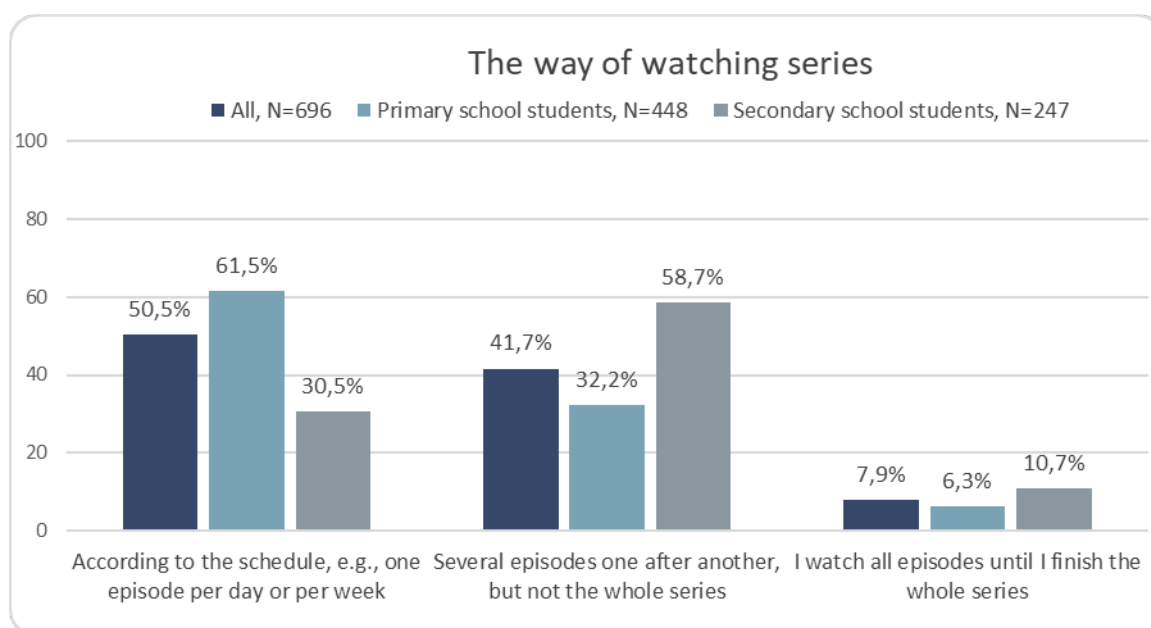


Figure 50 Graphical representation of results – ways the students watch series, by level of education they attend; Base: those who watch series, N=696

3.3. Watching films at school

Students most often watch films in Croatian language lessons, followed by homeroom and Religious education lessons. Secondary school students watch films in Foreign languages and History lessons more, and primary school students watch films in Religious education. Films are rarely watched in Ethics, Geography, Computer science, and in vocational subjects. 22,8% of all students stated they did not watch films at school.

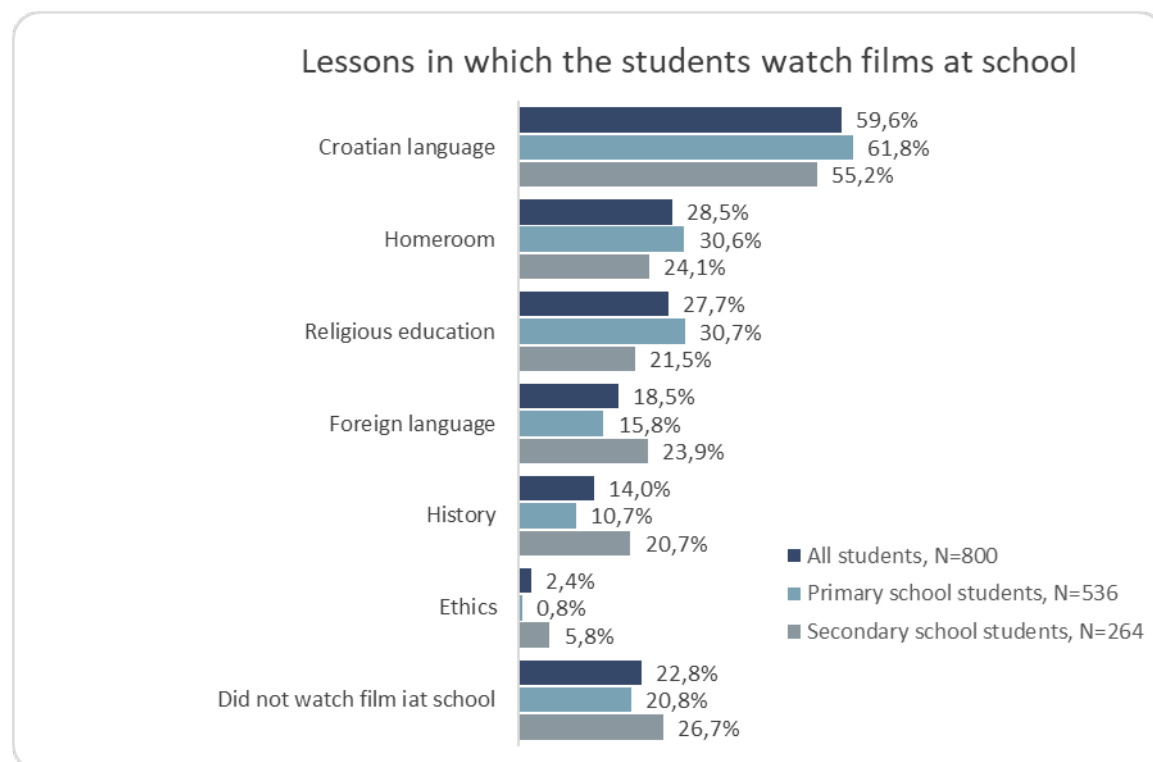


Figure 51 Graphical representation of results – school lessons the students watch films in, by level of education they attend; Base: All respondents, N=800

Analysis of subsamples shows that students in Slavonia report not watching films at school in above average share (33,6%), while their share is below average in Northern Croatia (11,7%). Croatian language lessons are most often mentioned in Northern Croatia (71,7%), Foreign language and homeroom lessons in the Istrian region (33,5% and 44,9%, respectively). History is most often cited in the Lika region (23,7%), and Religious education the least in the Istrian region (14,9%). Students in the lower primary school grades less often report Foreign Language (12,0%), students in the upper primary school grades more often report Croatian language lessons (68,1%), and secondary school students more often mention History (20,7%) and Religious education (21,5%) lessons. Students in the upper primary school grades report that they do not watch films in school significantly less (15,9%).

Students in equal shares watch films during school lessons in one piece or in parts, without significant differences according to student age.

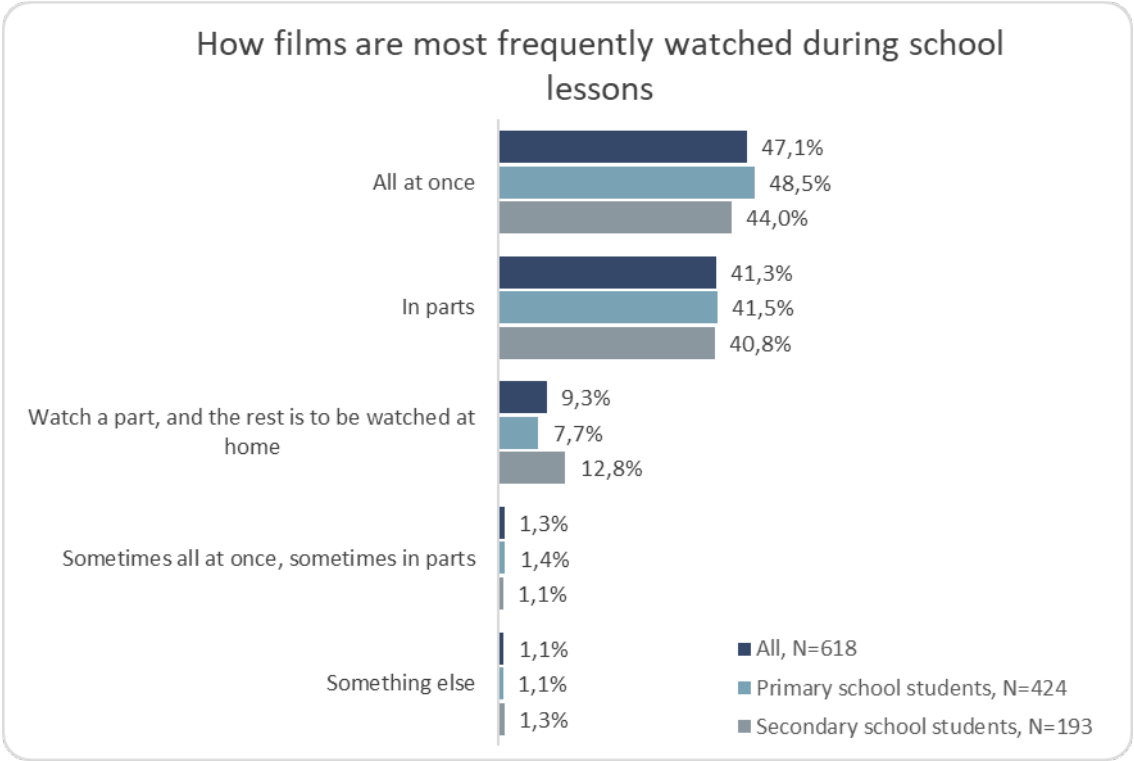


Figure 52 Graphical representation of results – ways the students watch films in school, by level of education they attend; Base: those who watch films at school, N=618

Students mostly rate the films they watch at school as good or very good, with an average rating of 3,58. Primary school students rate the films they watch at school better than secondary school students (57,6% rate them as very good or excellent, with an average rating of "very good", compared to 44,1% of secondary school students and their average rating of "good").

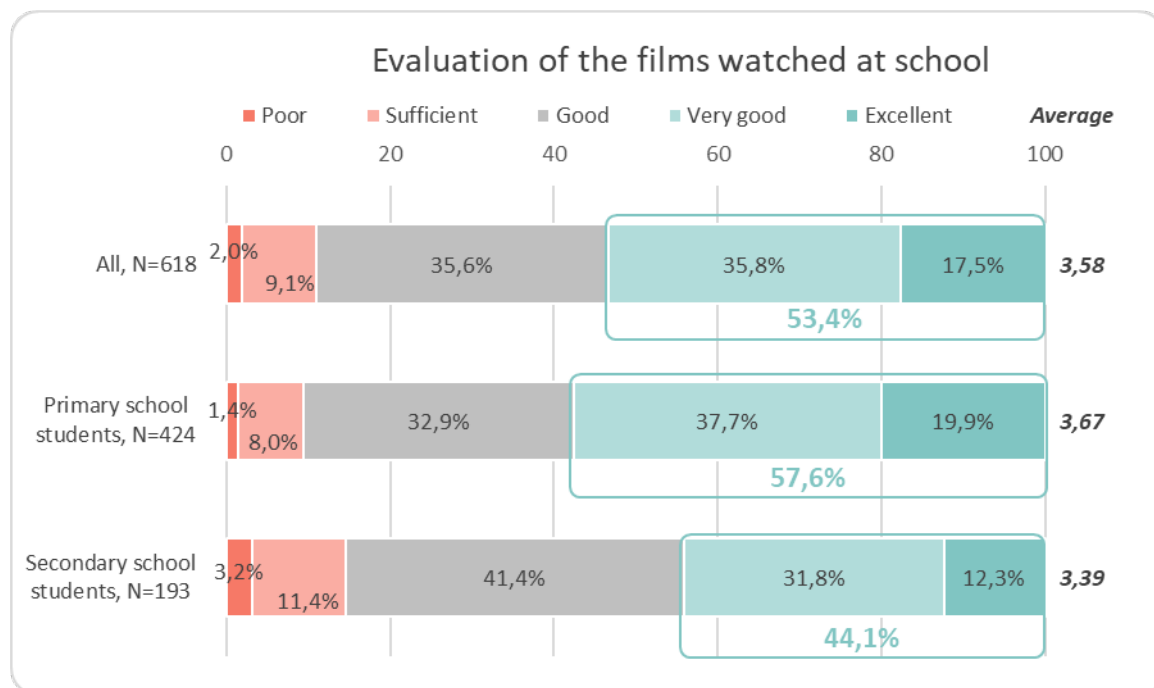


Figure 53 Graphical representation of results – svaluation of films watched at school, by level of education they attend; Base: those who watch films at school, N=618

When asked about the platforms from which films are shown during lessons, YouTube is mentioned the most (27,5% of all students, 25,7% of primary school students, 31,6% of secondary school students). This is followed by paid streaming services (14,0%), TV programs (13,8%), and Školska knjiga (9,9%). Secondary school students mention HRTi and free streaming services more than primary school students. 44,4% of students do not know which platform the films they watch during lessons are played from.

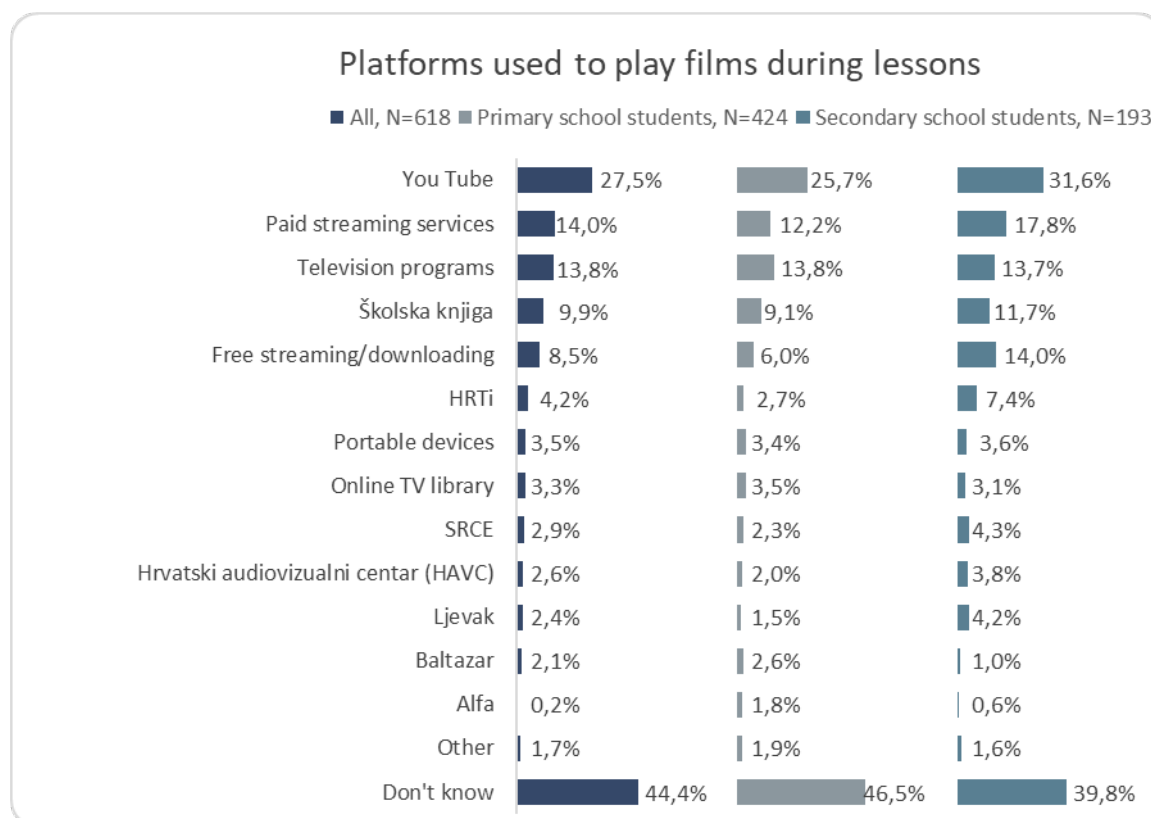


Figure 54 Graphical representation of results – ways the films are played during school lessons, by level of education they attend;
Base: those who watch films at school, N=618

The majority of students evaluate the way they analyze films during lessons as mostly interesting (51,6% of all students, 54,7% of primary school students, 44,7% of secondary school students). Also, 14,4% of all students rate this method as very interesting. The average rating of how interesting the students find the film analysis 3,62 out of 5, with primary school students rating it better than secondary school students.

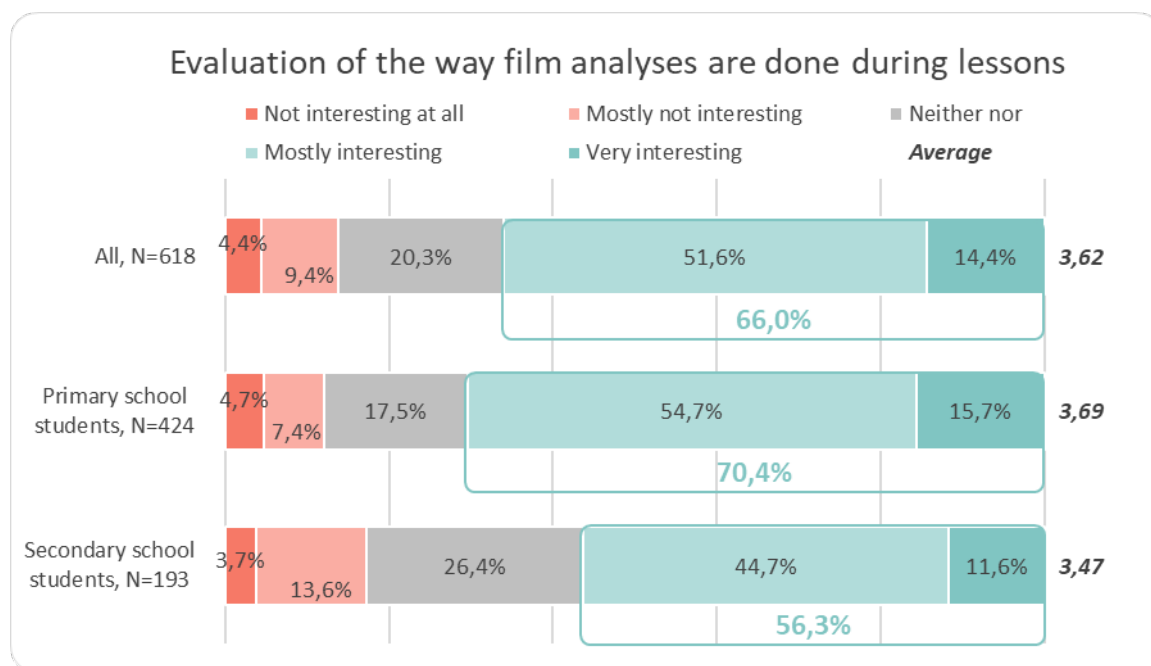


Figure 55 Graphical representation of results – evaluation of how interesting the films watched at schools are, by level of education they attend; Base: those who watch films at school, N=618

When a film is used during a lesson, analyses most often include the film's message (76,5% of all students, 74,1% of primary school students, 81,7% of secondary school students) and the film's theme (75,2% of all students, 74,9% of primary school students, 75,8% of secondary school students). This is followed by character analysis (63,1%), content analysis (57,3%), differences between the film and the book (39,0%), and the setting and time in which the film takes place (37,8%). Compared to primary school students, secondary school students report more the analyses of the film's message, content, difference between the book and the film, setting, and film authors.

Approximately every fourth student (26,4%) reports analyzing film expressive techniques during the lessons — more secondary school students (39,6%) than primary school students (20,4%).

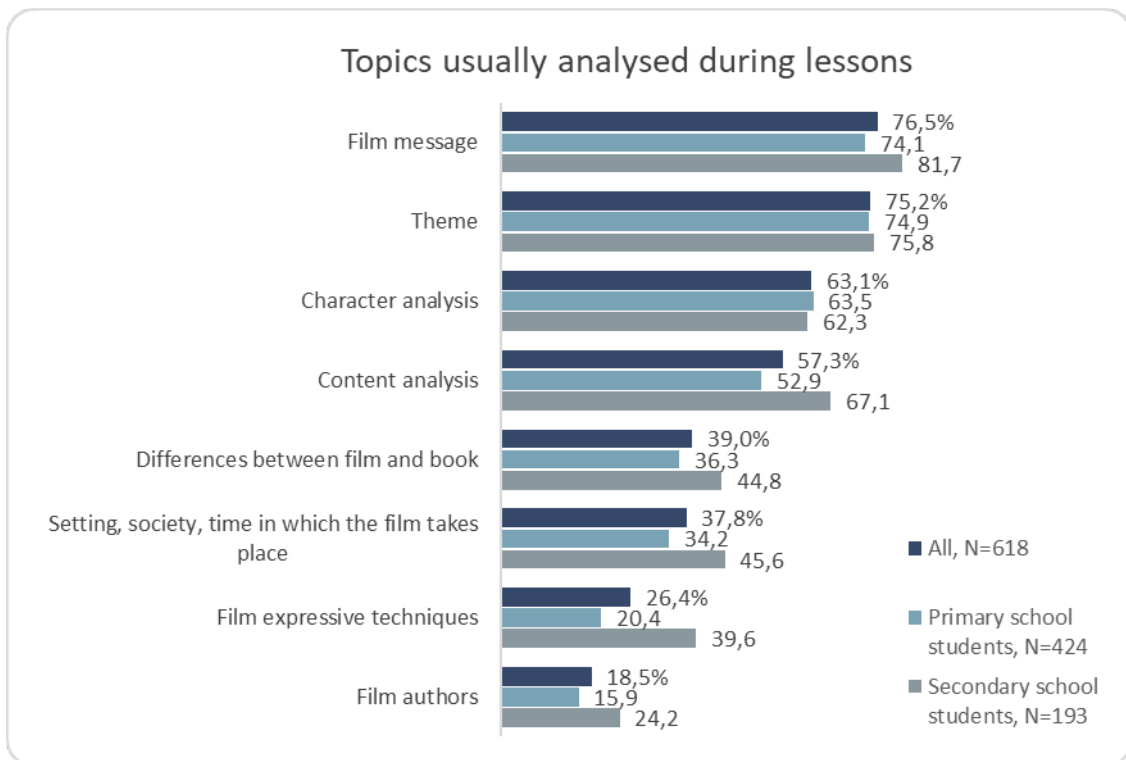


Figure 56 Graphical representation of results – contents usually analysed in class after the film is watched, by level of education they attend; Base: those who watch films at school, N=618

More than 60% of students report that film analysis in school helps them better understand the films they watch independently. Primary school students show greater agreement (68% versus 55%). Also, about 60% of students report that film analysis in school helps them better understand situations from everyday life—here the agreement is equal in primary and secondary school.

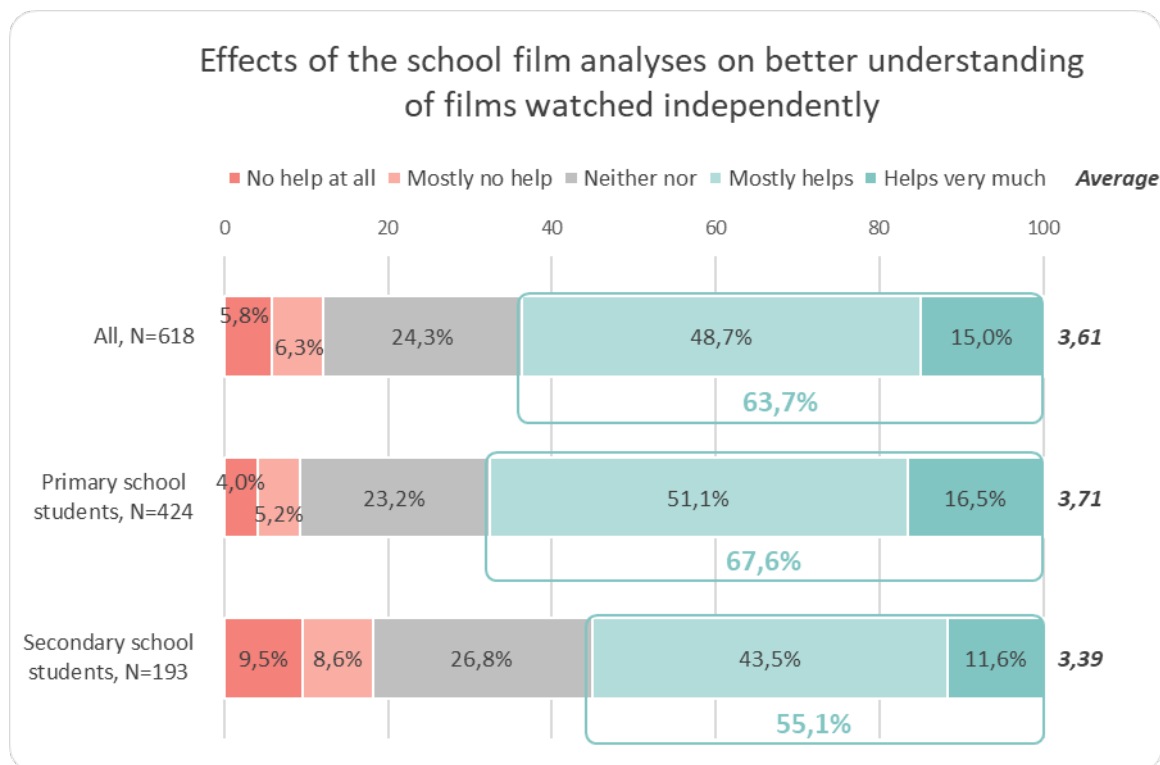


Figure 57 Graphical representation of results - how much the film analyses at school help in understanding the films they watch out of school, by level of education they attend; Base: those who watch films at school, N=618

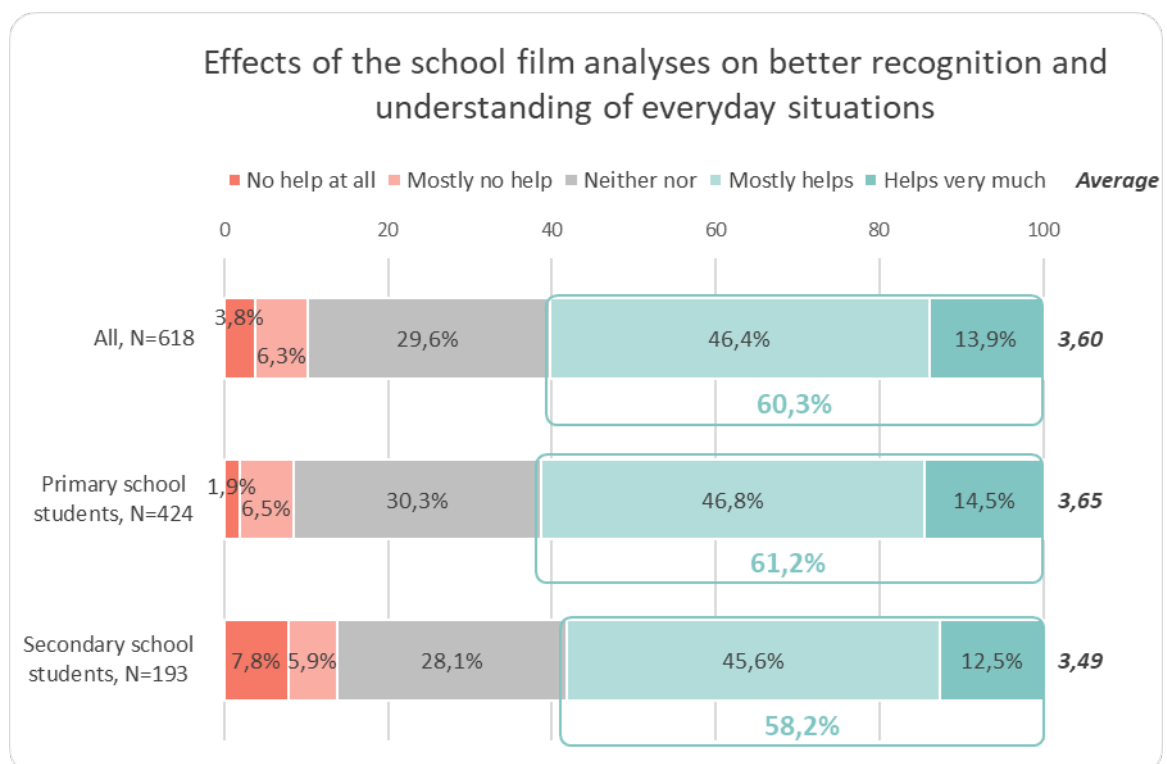


Figure 58 Graphical representation of results – how much the film analyses at school help in everyday situations, by level of education they attend; Base: those who watch films at school, N=618

Spontaneous knowledge of film expressive techniques among students is relatively low. It most often includes music (19,9% of all students, 18,6% of primary school students, 22,4% of secondary school students), shot (15,1% of all students, 10,8% of primary school students, 23,7% of secondary school students), and costume design (12,3% of all students, 10,3% of primary school students, 16,5% of secondary school students). However, almost one in four students does not know or cannot recall film expressive techniques, and 36,3% of students state that they have not heard of them, with primary school students reporting this more than secondary school students. Secondary school students more than primary school students spontaneously recall the shot, costume design, editing, scene, and camera angle.

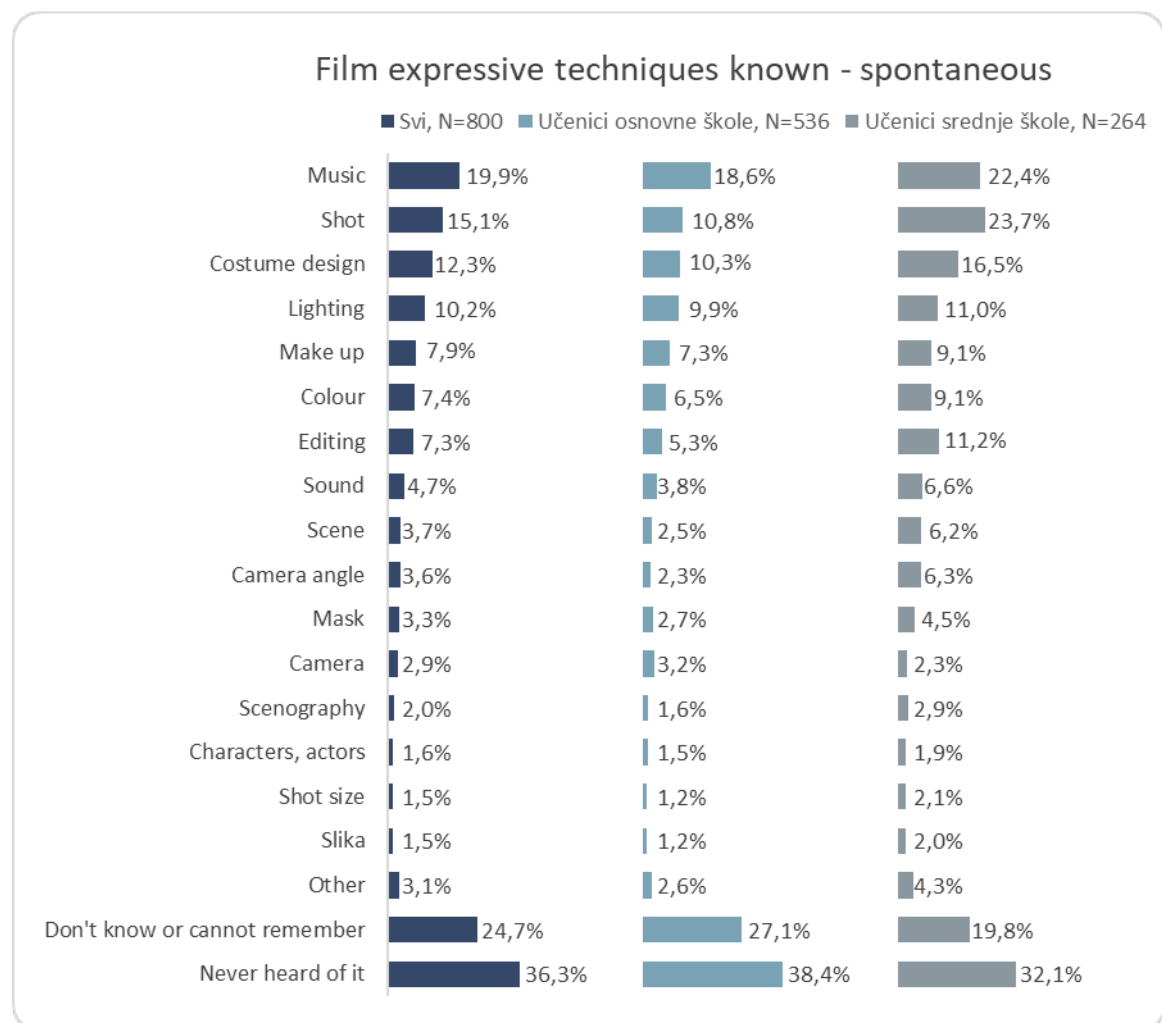


Figure 59 Graphical representation of results – spontaneous awareness of film expressive techniques, by level of education they attend; Base: All respondents, N=800

When it comes to recognizing film expressive techniques (awareness of each mentioned technique), it is actually quite high. Here too, music is the most known film expressive techniques (86%), followed by costumes (74,8%) and lighting (65,0%). Secondary school students know all the listed film

expressive techniques more than primary school students, with the biggest difference in the awareness of editing and shot.

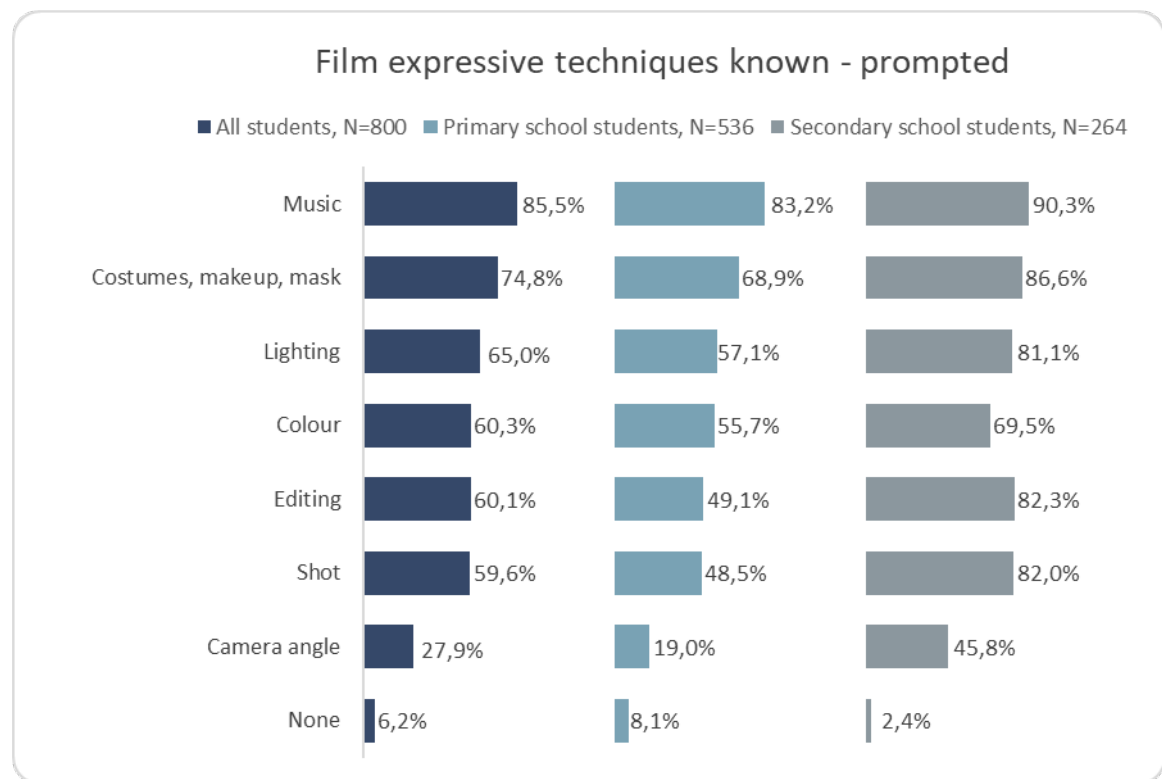


Figure 60 Graphical representation of results - prompted awareness of film expressive techniques, by level of education they attend;
Base: All respondents, N=800

The majority of students claim that a film group or similar film-related activity does not exist in their school (with no difference by school type). 16,6% of students report that a film group does exist in their school (equally primary and secondary school students). Of those whose school has a film group, only about 11% of students (equally primary and secondary school students) are members of such a group. Also, the majority of students (96,4%) do not attend any extracurricular activities related to film.

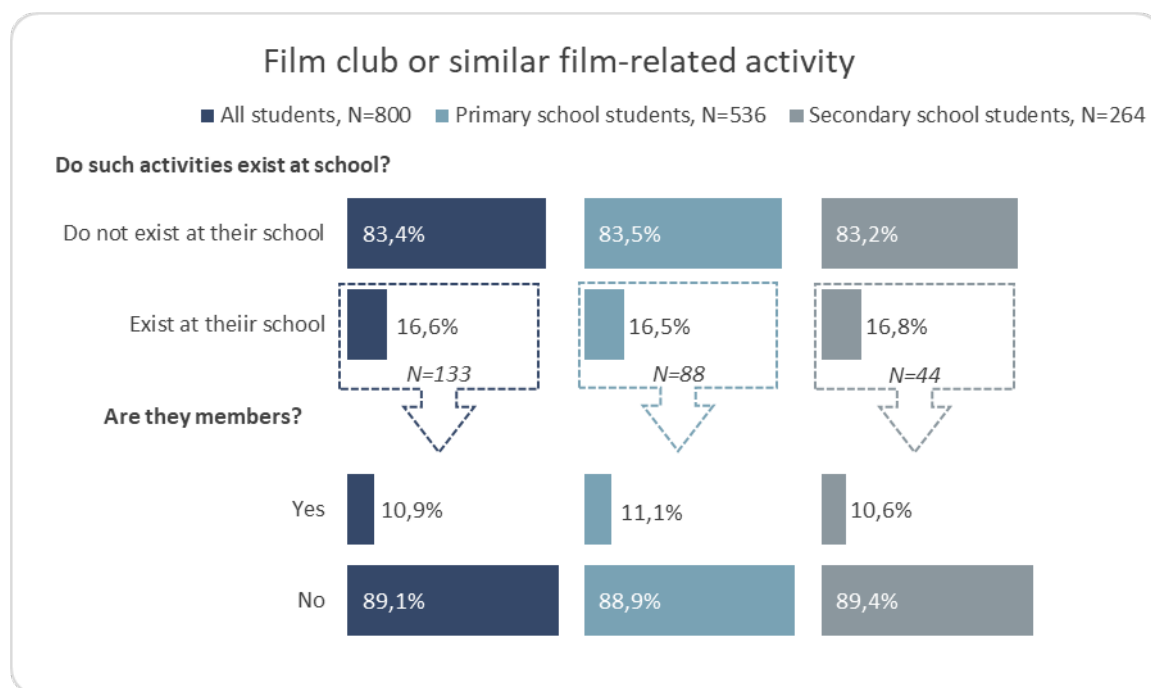


Figure 61 Graphical representation of results – having film groups at school and the participation in such groups, by level of education they attend; Base: All respondents, N=800 ; those whose schools have such groups, N=132

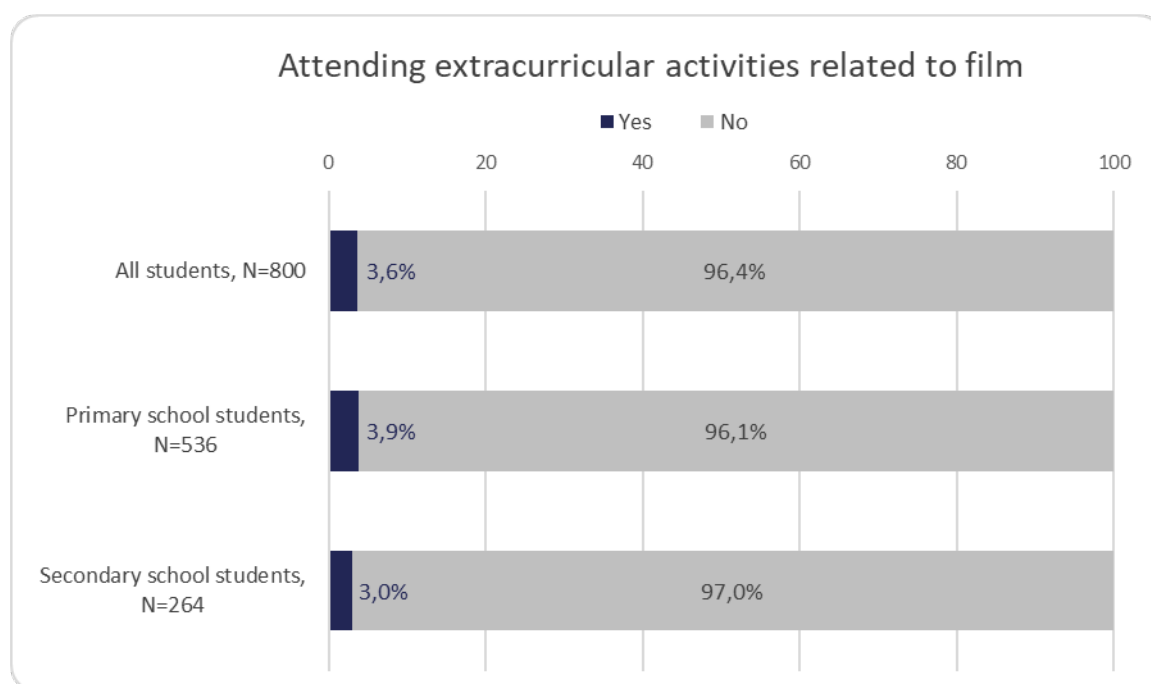


Figure 62 Graphical representation of results – attending film-related activities out of school, by level of education they attend; Base: All respondents, N=800

Approximately two-thirds of students report being interested in attending a subject that would cover film art, with no significant difference in student age. On the other hand, students who have different experiences with film show different interest. Those students who watch films often (on a weekly basis) are more interested in such a subject than others (28,0% would be very interested in having such a subject), as

are those students who go to the cinema compared to those who do not (24,4% would be very interested, compared to 7,4% of those who do not go to the cinema). Those who watch films in school are also more interested than those who do not watch them (68,4% versus 56,0% interested).

Furthermore, the majority of students (82,3%) would prefer such a subject to be an elective course.

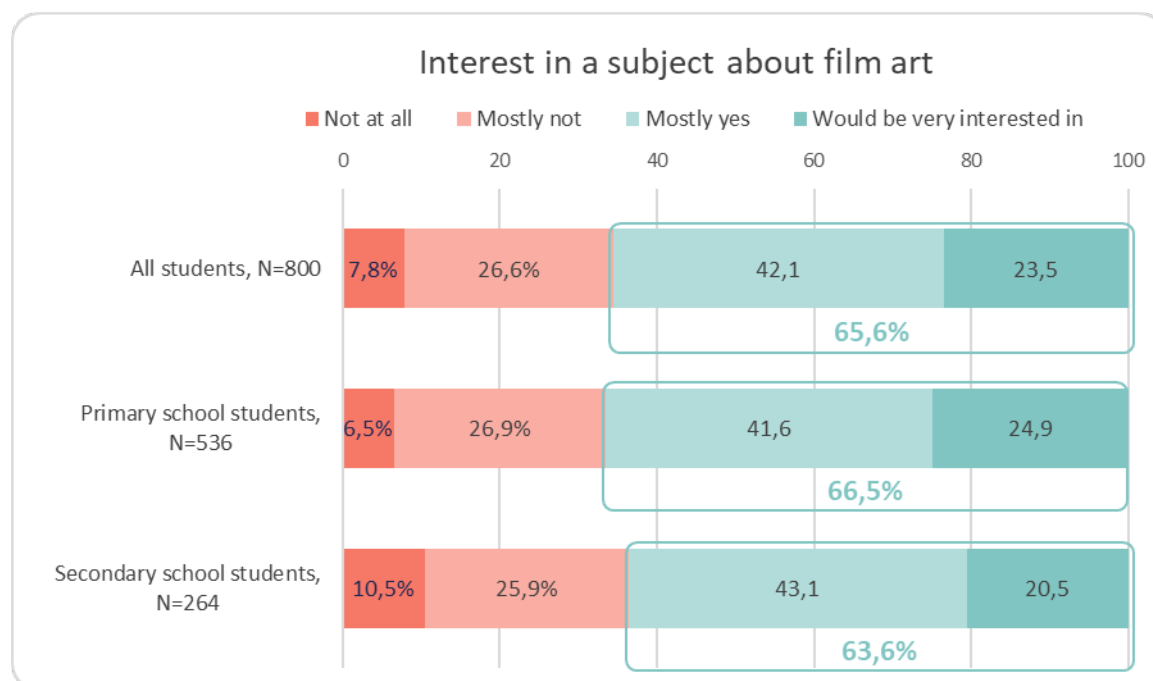


Figure 63 Graphical representation of results – interest in film literacy subject, by level of education they attend; Base: All respondents, N=800

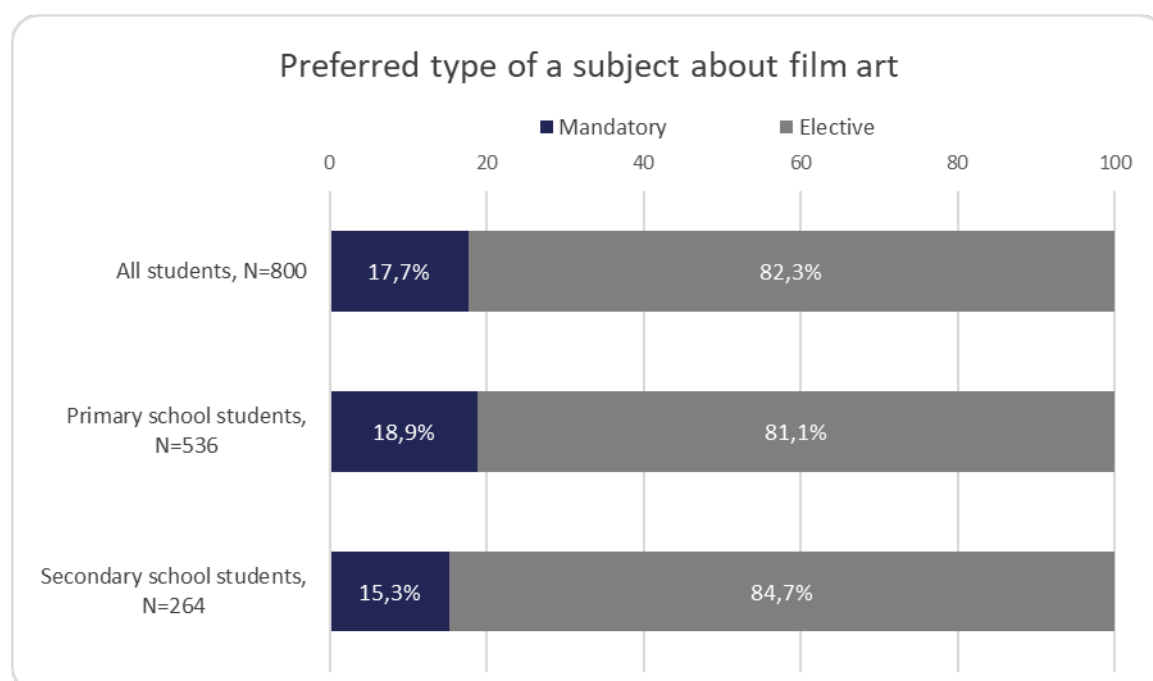


Figure 64 Graphical representation of results – preferences about film literacy subject, by level of education they attend; Base: All respondents, N=800

4. CONCLUSION

The survey with principals and teachers (early childhood educators, homeroom teachers and subject teachers in primary school, and secondary school teachers) pointed out the importance of developing film literacy among children, and that it is currently very underdeveloped. Parents do not engage in this topic, and in kindergartens and schools there is a heavy burden of curriculum hours with various topics, leaving little time for film literacy. Furthermore, teachers themselves lack knowledge about it, and everything is left to their personal interest and skill in covering this topic during the lessons. They agree that it is necessary to include film literacy in the curriculum and that primary school is the best choice for this. Including film literacy in primary education will enable the development of concentration, which is reduced by children's increasing focus on short, fast, and dynamic content; the development of expression and communication skills, which are diminished by increasing time spent on mobile phones and online communication; the formation and expression of their own views on the world around them, which is less and less developed due to changes in digitalization and increased accessibility of all content, causing children to become passive consumers; and the development of critical thinking skills, which will enable the recognition of useless or misleading content. Critical thinking is set as a goal of many educational activities but is still not significantly developed. The development of film literacy develops these and other previously mentioned skills, which then allow for better preparation and better orientation of children in society.

The survey with schoolchildren aged 7 to 17 shows that almost all students watch films, but also that short social media posts are the most common content students watch. The results also show that students like watching films, they are interested in them and enjoy them. Students spend about 4,5 hours a week watching films. Students mostly watch comedy and action films, as well as animated and children's films. Primary school students still mostly stick to TV programs, while secondary school students, in addition to TV programs, turn to paid streaming services. The majority of students claim to watch and discuss films with family members and friends and agree with them on selecting films to watch, with secondary school students relying more on friends and the internet. Recognizing age-appropriate films is mostly based on content, and the majority of secondary school students watch age-inappropriate films as well as the appropriate ones. Most of students watch films in English, although Croatian films are also highly represented. They rate films in Croatian language with a rating of 3 (good), with secondary school students rating them lower than primary school students.

Most students watch films at school, primarily in Croatian language lessons. They rate the films they watch at school with a rating of 4 (very good), with secondary school students also rating these films lower than primary school students. The way the film is analyzed during the lessons is evaluated as interesting, and the students feel it prepares them well for understanding films they watch independently and for understanding situations from everyday life. On the other hand, a relatively

small share of students report that film expressive techniques are analyzed during lessons, and they have relatively little knowledge of film types or genres without prompting. Most of them have no film clubs available at school, and those who do have them, mostly are not involved in club's work. Nevertheless, about two-thirds of students state that they would be interested in having a subject about film art, mainly as an elective course.

The results of both surveys indicate deficiencies in film education of primary and secondary school students and the need that the understanding and navigating film and video content is not left to chance.