

Final Evaluation Report



CINEMATOMEDIA

Project Period: 1/1/2024-31/12/2025

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Introduction

CinematMedia is an Erasmus+ Capacity Building project that ran from 2024–2025, aiming to build the capacity of youth organisations – especially in the Middle East and North Africa (MENA) – to use cinema as a tool for promoting youth political and democratic participation. This report presents a comprehensive final evaluation of CinematMedia, following the structure and indicators of the project's Evaluation Strategy. It draws on quantitative and qualitative data from multiple sources: pre- and post-training surveys of participants, a consolidated national screenings report, audience feedback forms from film festivals, and a final evaluation questionnaire completed by project partners. Together, these data offer evidence on the project's effectiveness in achieving its objectives and impact on target groups. All findings are analyzed with a focus on outcomes in MENA countries (Egypt, Jordan, Lebanon, Tunisia), while also providing partner-specific insights across the consortium.

The report is organized into sections corresponding to key evaluation areas: **Impact on Youth Workers and Organisations**, **Impact on Young People**, **Dissemination and Outreach**, and **Project Implementation and Sustainability**. Each section examines the relevant project objectives and activities – including film screenings, the Training of Trainers (ToT) in Cairo, local training workshops, youth film productions, the TABIR International Youth Film Festival in Amman, local film festivals in each country, and the online final conference. Within each area, we analyze performance against the indicators set in the Evaluation Strategy, present qualitative feedback and testimonials from participants and stakeholders, and identify achievements and challenges. The report concludes with evidence-based recommendations for future initiatives, informed by CinematMedia's lessons learned.



Methodological Approach

The final evaluation of the CinematoMedia project was conducted in line with the Evaluation Strategy agreed by the partnership at the beginning of the project. The methodological approach was designed to assess not only the implementation of activities, but primarily the extent to which the project achieved its intended impact on its two main target groups: youth organisations and youth workers, and young people, with particular attention to participants from the Middle East and North Africa (MENA).

The Evaluation Strategy is grounded in an impact-oriented logic and is aligned with the objectives of the Erasmus+ Capacity Building in the field of Youth and the EU Youth Strategy 2019–2027. It emphasises the importance of moving beyond activity reporting to understanding how and to what extent the project contributed to capacity development, democratic competencies, civic engagement, and intercultural dialogue through the use of cinema.

Methodologically, the evaluation follows a mixed-methods approach, combining quantitative and qualitative data. Quantitative data were used to measure scale, reach, and change over time (e.g. number of participants, attendance figures, pre- and post-training scores, Likert-scale responses in questionnaires), while qualitative data were used to capture depth, meaning, and contextual factors influencing impact (e.g. open-ended survey responses, case studies, participant testimonials, and observation notes). This combination allowed the evaluation to balance comparability across countries with sensitivity to diverse social and cultural contexts, particularly in MENA countries.

Data collection took place throughout the project lifecycle. Baseline data were gathered through pre-training questionnaires, especially during the Training of Trainers in Cairo. Endline data were collected through post-training questionnaires, audience feedback forms from screenings and festivals, partner case studies, and a final evaluation questionnaire completed by all consortium organisations. This longitudinal approach made it possible to identify changes in competencies, attitudes, and practices, and to assess the sustainability and transfer of learning beyond individual activities.

The evaluation is structured around the expected impacts defined in the Evaluation Strategy. For youth workers and organisations, the methodology focuses on assessing increased capacity to use cinema as a tool for developing democratic competencies, the effectiveness and relevance of the training activities, and the extent to which the method was applied in practice after the trainings. For young people, the evaluation examines participation in film-related activities, development of critical thinking and democratic values, strengthened competencies related to the Council of Europe's Reference Framework of Competences for Democratic Culture, increased proactive civic attitudes, and networking across countries through film creation and exchange.

A key methodological principle underpinning the evaluation is triangulation. For each evaluation question, evidence was drawn from multiple sources, such as surveys, attendance

records, observations, and qualitative testimonies. This approach strengthens the reliability of findings and reduces reliance on self-reported data alone. Comparative analysis across partner countries was also used to identify patterns and differences, enabling a more nuanced understanding of how the project functioned in different contexts, with particular focus on structural challenges and enabling factors in MENA countries.

Finally, the methodology acknowledges inherent limitations in measuring democratic and civic impact, especially in complex social environments. Rather than attributing change exclusively to the project, the evaluation adopts a contribution-based perspective, recognising CinematoMedia as a significant enabling factor within broader local and institutional contexts. This reflective and context-sensitive approach ensures that the findings are both credible and meaningful for future policy and practice.



Impact on Youth Workers and Organisations (Capacity Building)

Impact on Youth Workers

One of CinematoMedia’s core objectives was to **enhance the capacity of youth organisations and youth workers** to employ film as a medium for civic education and democratic engagement. This target group included youth workers from partner NGOs in Europe and MENA. The flagship activity addressing this objective was the Training of Trainers (ToT) workshop in Cairo, Egypt (held over three days). Fifteen youth workers (representing all partner organisations) participated in a pre-training assessment and subsequently completed a post-training evaluation. Key competency areas were assessed, including participants’ confidence in using cinema to develop young people’s democratic competencies and soft skills, their familiarity with filmmaking elements, their grasp of the *Drama in Education through Cinema* approach, and their readiness to deliver local trainings in their communities.

Pre-Training Baseline: The pre-training self-assessment revealed that participants already felt moderately confident using cinema in youth work, but with notable gaps in certain areas. For instance, youth workers rated their confidence in leveraging film to develop *Competencies for Democratic Culture* at an average of 3.33/5 – the lowest among assessed skills. By contrast, they felt relatively more confident in using cinema to foster creativity (4.1/5).

The average score per competence was the following:

| | |
|-------------------------------------|------|
| Competencies for Democratic Culture | 3,33 |
| Teamworking and Communication | 3,9 |
| Time Management | 3,57 |
| Creativity | 4,1 |
| Digital Skills | 3,8 |

Similarly, familiarity with technical filmmaking aspects was moderate overall: participants felt most confident in photography (3.4/5) and least confident in sound design (2.4/5) prior to

training. This indicated a need for capacity building particularly in technical skills and in connecting film with democratic education.

The average score per competence can be summarized below:

| | |
|----------------|------|
| Photography | 3,4 |
| Editing | 3,13 |
| Script Writing | 3,13 |
| Directing | 2,93 |
| Sound Design | 2,4 |

Notably, familiarity with the specific pedagogical approach (*Drama in Education through Cinema*) was also only moderate (average 3.4/5), reflecting that many were relatively new to this method (despite a brief introduction during an earlier project meeting in Athens).

Participants voiced a range of expectations before the training, centered on gaining new creative tools and methodologies to engage youth in democracy. Common themes included learning to connect *audiovisual workshops with democratic topics* – e.g. *“to find new ways to link the practice of audiovisual workshops and democratic topics”* – and acquiring practical skills in film direction and facilitation. Some expected to deepen their understanding of democracy (“to become more democratic”) or to use *cinema as a base of social discussion and connection for youth*. Others were eager to improve personal skills like storytelling and project management through hands-on experience. Across the board, participants desired practical guidance and tools to build their confidence as trainers. As one trainee noted, *“I need practical tools, clear training materials, and guidance on simplifying complex concepts... Hands-on exercises, feedback on my training delivery, and insights on cultural adaptation would also be essential”*. The need for peer exchange and feedback was also highlighted: *“regular feedback from trainers and opportunities for peer exchange would enhance my ability to adapt the training content”*. These expectations underscored the importance of an interactive, practice-oriented training design.

Post-Training Outcomes: Immediately after the Cairo workshop, participants’ self-assessments demonstrated significant improvements across all competency areas. The table below illustrates the average confidence levels before and after the ToT in key areas. All average scores increased to above 4/5 following the training. Notably, confidence in using cinema to develop *Competencies for Democratic Culture* jumped from 3.33 to 4.3 (on a 5-point scale), an increase of nearly 1 point – the largest gain among the competencies and a critical outcome given this was previously the weakest area. Trainees also reported very high confidence in using cinema to foster creativity post-training (4.8/5 on average, up from 4.1). Other areas such as teamwork and communication, time management, and digital skills all saw marked improvements of 0.5–0.8 points (reaching 4.15 to 4.65 post-training). Participants’ familiarity with the *Drama in Education through Cinema* approach likewise rose substantially –

from an average of 3.4 pre-training to 4.3 post-training – indicating a solid grasp of this new methodology.

The average score per competence was the following:

| Competence | Pre-Evaluation | Post-Evaluation |
|-------------------------------------|----------------|-----------------|
| Competencies for Democratic Culture | 3,33 | 4,3 |
| Teamworking and Communication | 3,9 | 4,65 |
| Time Management | 3,57 | 4,15 |
| Creativity | 4,1 | 4,8 |
| Digital Skills | 3,8 | 4,3 |

Youth workers’ self-rated confidence in using cinema to develop various competencies, before vs. after the Training of Trainers in Cairo. All areas show improvement, with the largest gain in “Competencies for Democratic Culture.”

Qualitative feedback from the ToT further reinforces these positive outcomes. Participants praised the hands-on, collaborative nature of the training and the inspirational facilitation. Many noted that *“all facilitators were inspiring”* and highlighted the practical exercises and positive group atmosphere as key strengths. A frequently cited highlight was the *Drama in Education through Cinema* workshop (led by Action Synergy on Day 2), where all groups created and performed the same scene in different ways. Trainees appreciated seeing the variety of creative approaches: *“everyone was curious to know about the choices made by the other groups... I really loved it and learned so much”*, said one participant. Another standout session was the “Sweded film” workshop by Rencontres Audiovisuelles, which introduced low-budget filmmaking techniques in a fun, accessible manner. The interactive reflection sessions and group exchanges after each activity were also valued, as they allowed participants to process and share learnings collectively. One participant shared a personal triumph from the training: *“When I had a moment to say my script and people laughed... it was my first time writing a script in my life”*, describing the confidence gained from this creative validation. Such testimonials indicate that the ToT not only built skills but also boosted the participants’ motivation and self-belief as educators. Indeed, one trainee remarked that *“the training reignited my passion for sure!”*, underlining a reinvigorated commitment to apply these methods with youth.

In the post-training evaluation, participants were also asked to reflect on areas for improvement. Interestingly, despite the overall praise, a common suggestion was extending the training duration to allow more time for practice in each workshop. Several trainees felt that certain topics (e.g. technical filmmaking skills like sound and editing, or some dense informational sessions) could have used more time or a more interactive approach. For

example, one commented that *“the third day’s first part was a bit slow... maybe if it had more visuals or interactive [elements] it would’ve been even better”*. Another noted that an equipment enhancement – *“using a screen that shows live what the camera is seeing”* – could improve the camera training session. These constructive comments were valuable for fine-tuning future trainings. Participants also expressed a need for ongoing support and resources as they prepared to replicate the training back home. Many requested additional guidance on the approach and curriculum, emphasizing the importance of the *CinematomaMedia Handbook* (developed during the project) as a reference. One youth worker said, *“I surely need to go back and reflect on the three days... recommendations on what Arabic series or movies we could use would be great”*, indicating a desire for culturally relevant film examples to use in their local context. There was also concern about engaging marginalized youth; one participant noted needing *“more support to understand better the current psychology of youth... to find suitable ways of approaching them”*. These insights informed the project’s follow-up support (e.g. through online coaching sessions and sharing of extra materials after the Cairo training).

Capacity Development of Organisations

Beyond individual skills, the project’s Evaluation Strategy set indicators for organisational capacity gains – for example, an expected outcome was that *50% of trained youth workers would incorporate the project’s film methods into their work*. By the project’s end, partner self-evaluations suggest this target was achieved or exceeded. In the final evaluation questionnaire, each partner organisation reported substantial increases in their capacity across relevant areas. On a scale of 1 (not at all) to 5 (very much), all four MENA partners rated a “5 = Very Much” increase in their ability to use cinema/film education in youth work. They similarly gave top scores (5/5) for increased capacity in non-formal education methodologies, and in international collaboration, indicating that participating in CinematomaMedia significantly broadened their pedagogical tools and transnational networks. European partners also noted improvements, though some were more modest. For instance, Rencontres Audiovisuelles (France), an organisation already experienced in film education, still reported some capacity growth in non-formal methods (4/5) but less so in using film (2/5) or international networking (1/5) – likely because they already had high baseline capacity in these areas. Overall, every partner confirmed enhanced know-how in combining cinema and civic education. Youth workers on the ground began applying what they learned: they adapted training curricula for local youth workshops, integrated film discussions into regular activities, and initiated new film-related projects. For example, the NGO IDare (Jordan) established a structured monthly *cinema club* after the Cairo training, embedding CinematomaMedia’s

approach into their routine work. This point is elaborated later in the context of project sustainability.

The answers provided in this questionnaire are provided here:

| Organisation | Country | Use of cinema / film education in youth work | Non-formal education methodologies | International cooperation capacity |
|--|----------------|---|---|---|
| IDare for Sustainable Development | Jordan (MENA) | 5.0 | 5.0 | 5.0 |
| PADIL | Tunisia (MENA) | 5.0 | 5.0 | 5.0 |
| Have a Dream | Egypt (MENA) | 5.0 | 5.0 | 5.0 |
| Chabibeh Sporting Club | Lebanon (MENA) | 4.0 | 4.0 | 4.0 |
| Action Synergy | Greece | 4.0 | 4.0 | 5.0 |
| EUth Wonders e.V. | Germany | 5.0 | 5.0 | 4.0 |
| Rencontres Audiovisuelles | France | 2.0 | 4.0 | 1.0 |

The open-ended responses of the final evaluation questionnaire provide strong qualitative evidence that CinematoMedia significantly enhanced the organisational capacity of partner organisations. These responses illustrate how capacity building went beyond individual skill acquisition and resulted in deeper methodological, structural, and strategic transformation, particularly among partners in the Middle East and North Africa (MENA).

A recurring theme across partner responses is the development of a clear and structured methodology for using cinema as a tool for democratic education. Several organisations underlined that, prior to CinematoMedia, their use of film was largely intuitive or fragmented, whereas the project enabled them to work with a coherent pedagogical framework.

IDare for Sustainable Development (Jordan) noted that the project *“helped us understand how cinema can be transformed from a simple screening activity into a complete educational*

process that develops dialogue, critical thinking, and democratic awareness.” This reflects a shift from event-based cultural activities to method-driven educational interventions.

Similarly, PADIL (Tunisia) emphasised that the project strengthened their ability to *“use cinema as a structured non-formal education tool connected to civic values and youth participation, rather than only as artistic expression.”* The organisation highlighted that this methodological clarity is now embedded in their regular youth work.

Have a Dream (Egypt) also pointed to this methodological gain, explaining that CinematoMedia *“gave us a concrete framework that links audiovisual creation with democratic competencies, which we can now easily adapt to different groups of young people.”* This adaptability was identified as particularly important in contexts with diverse educational backgrounds.

Many partners described a significant increase in organisational confidence and autonomy in delivering film-based youth education. This was closely linked to the Training of Trainers in Cairo and the subsequent local implementation of activities.

PADIL (Tunisia) stated that the project *“empowered our team to independently design and implement cinema-based workshops without relying on external experts.”* This autonomy was identified as a key outcome of the capacity-building process.

IDare (Jordan) echoed this sentiment, explaining that *“the training and practical experience gave our organisation the confidence to address sensitive social and democratic topics through film, even with young people from conservative or vulnerable backgrounds.”* This confidence is particularly relevant in MENA contexts, where civic topics may require careful facilitation.

In Egypt, Have a Dream highlighted a similar transformation: *“Before the project, cinema was not a core part of our educational work. Now we feel confident using it as a main tool for youth engagement and dialogue.”*

Another clear capacity-building effect evident in the responses is the expansion of organisational roles and activities. Partners consistently reported that cinema has become an integral component of their programming rather than a temporary project activity.

IDare (Jordan) explicitly linked CinematoMedia to the establishment of new structures, stating: *“The project directly contributed to the creation of our cinema club, which continues to operate and attract young people on a regular basis.”*

PADIL (Tunisia) similarly reported that *“CinematoMedia changed how we design our youth activities; film creation and screenings are now permanently integrated into our programmes.”* The organisation also noted that youth trained during the project are now involved in facilitating future activities, indicating internal multiplication of capacity.

Chabibeh Sporting Club (Lebanon), while operating in a particularly challenging context, still observed positive organisational change: *“Despite the difficult situation in Lebanon, the project*

strengthened our ability to keep young people engaged through meaningful cultural and civic activities.”

The open-ended responses also reveal that organisational capacity was enhanced through international and regional cooperation. Partners frequently referred to learning from each other and to increased readiness to participate in future international initiatives.

Have a Dream (Egypt) noted that *“working closely with partners from Europe and the MENA region improved our experience in international project implementation and coordination.”*

PADIL (Tunisia) highlighted the value of South–South exchange, stating that *“collaboration with organisations facing similar regional challenges helped us adapt the methodology to our local reality.”*

From the European side, Action Synergy (Greece) pointed out that the project *“created a space of equal exchange where all partners contributed knowledge, which strengthened the consortium as a whole.”* This confirms that capacity building was mutual rather than one-directional.

Finally, several partners identified improvements in evaluation and reflective practice as an important organisational gain. The systematic use of evaluation tools encouraged organisations to focus more explicitly on impact rather than only on activity delivery.

EUth Wonders (Germany) observed that *“the project helped us reflect more deeply on the educational impact of our activities, especially regarding democratic learning outcomes.”*

IDare (Jordan) similarly noted that *“using structured evaluation tools allowed us to better understand how young people change through the process, not just how many participate.”*

This increased evaluation capacity was described as transferable, with partners expressing their intention to apply similar approaches in future projects.

In summary, CinematoMedia’s capacity-building efforts for youth workers were highly effective. The ToT in Cairo met participants’ needs for practical, creative methodologies, as evidenced by the significant pre-post improvements and enthusiastic feedback. Participants left Cairo equipped and inspired to implement the CinematoMedia approach. This was demonstrated shortly thereafter when these newly trained youth workers organized local training workshops for young people in each partner country. The next section examines the outcomes of those local workshops and the impact on the second target group – the young participants themselves – including the films they created and the skills and civic attitudes they developed.

Impact on Young People (Youth Engagement & Empowerment)

Engaging disadvantaged young people in creative learning and democratic participation was the second major objective of CinematoMedia. Following the ToT, each partner organisation delivered local training events (typically 3–4 day workshops) where youth workers trained through the project transferred their skills to young participants (generally ages ~15–30). Through these workshops, youth learned about filmmaking (storytelling, scripting, acting, filming, editing) and explored democratic themes, ultimately producing their own short films. This section evaluates the outcomes for these youth: their learning gains (skills and competences), the creative outputs achieved (films and artistic expression), and their sense of empowerment and civic engagement fostered by the project. It also covers the showcase opportunities provided – including local film festivals in each country and the international *TABIR Youth Film Festival* in Amman – which further contributed to youth development and intercultural exchange.

Youth Workshops and Skill Development

Across the seven partner countries, a few hundred young people took part in CinematoMedia training workshops in 2025. Each country's cohort varied in size (ranging roughly from 10 up to 30 participants per partner, depending on local context), but all workshops followed a similar curriculum based on the CinematoMedia Handbook. Youth participants were introduced to both the technical aspects of filmmaking and the conceptual linkage between film and democratic values. Partners report that these workshops had a transformative effect on many of the youth involved. In the final partner survey, every organisation observed positive changes in the youth's competencies and attitudes. On a 1–5 scale (not at all to very much), all partners agreed that the project had improved young people's: critical thinking, understanding of democratic values, self-expression, initiative-taking, and sense of belonging/empowerment. Notably, MENA partners were especially emphatic: for example, IDare (Jordan) and PADIL (Tunisia) rated the impact on all these dimensions as 5 = "Very Much". As one Tunisian facilitator observed, *"the project effectively transformed passive viewers into critical thinkers – individuals able to analyze what they watch and grasp how media impacts identity, social norms, and cultural trends"*. This sentiment was echoed in Lebanon, where youth workers noted increased civic awareness among participants: after workshops, Lebanese youth were *"highlighting both personal development and increased civic responsibility"* in their feedback. Some European partners gave slightly lower ratings (e.g. Chabibeh, Lebanon rated improvements in some categories as 3–4/5), citing challenging local conditions such as economic instability which constrained youth engagement. Nonetheless,

the overall trend was clear – youth participants gained new skills and became more active, confident, and articulate in expressing their views.

The table below makes a summary of the answers related with the impact on young people (as viewed by partner organisations).

| Organisation | Improved critical thinking | Understanding of democratic values | Self-expression & confidence | Initiative-taking / active participation |
|------------------------------------|-----------------------------------|---|---|---|
| IDare (Jordan) | 5.0 | 5.0 | 5.0 | 5.0 |
| PADIL (Tunisia) | 5.0 | 5.0 | 5.0 | 5.0 |
| Have a Dream (Egypt) | 5.0 | 5.0 | 5.0 | 5.0 |
| Chabibeh (Lebanon) | 3.0 | 4.0 | 4.0 | 3.0 |
| Action Synergy (Greece) | 4.0 | 4.0 | 4.0 | 4.0 |
| EUth Wonders (Germany) | 4.0 | 4.0 | 5.0 | 4.0 |
| Rencontres Audiovisuelles (France) | 4.0 | 4.0 | 4.0 | 3.0 |

The local training workshops implemented under WP3 represent one of the core pillars of the CinematoMedia project, as they directly engaged young people in learning processes that combine cinema, non-formal education, and democratic reflection. According to the D3.4 Training Report, local workshops were organised in Greece, Egypt, France, Germany, Jordan, Lebanon, and Tunisia, each engaging approximately 20 young participants and tailored to local needs while remaining aligned with the common methodology “Teaching Democracy through Cinema.”

Across all partner countries, the local workshops had a strong impact on participants’ technical and creative competencies related to filmmaking. Young people acquired foundational skills in scriptwriting, directing, cinematography, sound design, editing, and visual storytelling. The hands-on nature of the workshops—such as writing and filming scenes, creating shot lists and storyboards, recreating scenes through Sweded films, and producing short audiovisual

outputs—enabled participants to translate theory into practice in an accessible and empowering way.

In Greece and Germany, participants reported significant gains in understanding narrative structure, camera language, and the intentional use of cinematic choices. In France, younger participants (12–16 years old) developed early cinematic literacy, discovering how film language shapes meaning and representation. In MENA countries, particularly Egypt, Jordan, Lebanon, and Tunisia, participants highlighted that the workshops demystified filmmaking and helped them see cinema as an achievable and expressive tool rather than a distant professional field.

A consistent impact observed across all local trainings is the strengthening of self-expression, confidence, and teamwork. Through participatory exercises, group discussions, drama-based activities, and collective film creation, young people were encouraged to articulate ideas, express emotions, and collaborate respectfully with peers.

In Lebanon and Tunisia, facilitators noted increased confidence among participants, particularly during pitching sessions, acting exercises, and final showcases where young people presented their own ideas and films. In Germany, improvisation, acting, and collaborative filmmaking exercises led to noticeable growth in body awareness, communication skills, and group cohesion. Participants across countries reported feeling more comfortable speaking in front of others, defending their ideas, and listening to different perspectives.

In line with the Evaluation Strategy, the local workshops contributed significantly to the development of critical thinking and democratic competencies.

In Egypt, post-training questionnaire results showed a clear improvement in participants' respect for different political opinions, with scores increasing from moderate to high levels. In Jordan and Tunisia, workshops explicitly explored the relationship between cinema and democracy, using documentaries and fiction films to stimulate debate on representation, power, and civic responsibility. Participants engaged in reflective discussions that encouraged them to question dominant narratives, recognise multiple viewpoints, and connect personal experiences with broader social issues.

An important impact identified in the D3.4 report is the motivational effect of the workshops on young people's future engagement. Many participants expressed a desire to continue creating films, join creative communities, pursue further studies in audiovisual fields, or use storytelling to raise awareness about issues relevant to their communities.

In MENA contexts, this intention is particularly significant. Participants in Egypt reported plans to use film to address mental health and social topics, while in Jordan and Tunisia several participants expressed interest in creating short films focused on community issues, tolerance,

and cultural understanding. This demonstrates that the workshops functioned not only as learning spaces but also as catalysts for longer-term civic and creative engagement.

Finally, the local workshops were consistently described as inclusive, supportive, and motivating learning environments. The combination of non-formal education, drama-based methodologies, and practical filmmaking fostered a sense of belonging and active participation. Even when challenges were noted—such as difficulties with writing-based tasks or maintaining concentration during longer sessions—participants remained highly engaged in practical and discussion-based activities.

Overall feedback across countries emphasised that young people felt “seen and heard,” valued the opportunity to express their ideas creatively, and appreciated being trusted with professional tools and complex social topics. This confirms that the local workshops successfully embodied the project’s core principle: using cinema as a democratic space for expression, dialogue, and collective learning.

Youth-Produced Films

A key tangible outcome of these workshops was the production of several short films by the youth teams. By the end of the project, at least two original short films had been created in each country, all written, acted, and directed by the youth with mentorship from trainers. These films collectively form the *CinematMedia Youth Film Collection*. They cover a diverse range of topics reflecting the project’s democratic and social themes through the eyes of young people. For example:

- In **Jordan**, youth produced “*Behind the Bag*” (4’53”) and “*Where Is Your Father From?*” (6’31”), tackling issues of social identity and intergenerational dialogue. *Behind the Bag* uses a metaphor of a mysterious bag to explore human rights, and it won an award for *Expression of Human Rights* at the final festival.
- In **Egypt**, participants created “*A Lullaby After Sleep*” (10’27”) and “*Between Two Homes*” (16’07”). These films dealt with themes of displacement and belonging. *Between Two Homes* in particular resonated strongly with audiences – it portrays a refugee family’s story and was frequently cited as “impactful” by viewers (6 out of 11 festival feedback respondents listed it as one of the most impactful films) [17†] . *A Lullaby After Sleep* earned the festival award for *Expression of Dialogue* for its poignant depiction of interfaith friendship.
- In **Lebanon**, youth made “*Rami*” (3’48”) and “*Back Door*” (~4’), short fiction pieces addressing youth unemployment and the lure of emigration. These reflected the socio-economic frustrations in the local context and were noted for their emotional impact (audience members described feeling “sadness and fear” after watching these films).
- In **Tunisia**, two films emerged: “*Soap Kills*” (11’06”), a satire on misinformation and public health, and “*The Sanatorium*” (12’09”), a drama tackling mental health stigma. Tunisian youth integrated local cultural elements and French-Arabic dialogue, showcasing creative boldness. *Soap Kills* received the festival’s *Expression of*

Democratic Vision award, while *The Sanatorium* won the Audience Award, indicating strong popular appeal.

- The European partners' youths also contributed films: e.g., **Greece** produced "*Bassline in G*" (17'05"), "*Next Top Employee*" (12'26"), *Riza* (10'01") creative takes on social conformity and ethical dilemmas in the workplace. **Germany's** film "*Truth Needs a Voice*" (12'01") was a documentary-style piece on media freedom, while "*We Helped Back then*" (18'37") is a comment on the stance of the German people in front of the Genocide in Palestine and **France** produced "*Return to the Past of the Future*" (7'27") and "*Leaving Did Not Stop Me From Speaking*" (14'35"), reflective works about memory and immigration.

These films not only provided a creative outlet but also served as vehicles for the youth to explore and communicate messages about democracy, human rights, and social change. Many films were informed by participants' lived experiences or pressing issues in their communities (e.g. the Lebanese short "*1982*" referenced in their screenings was an inspiration for youth dealing with war memories). As such, the process of creating these films helped young people develop a deeper understanding of civic themes. According to the partner in France, youth there "*particularly enjoyed the storytelling process, as it allowed them to express their identities and concerns in a creative way*". In Germany, the youth appreciated the "*hands-on experience and collaborative environment*", noting that making a film required teamwork and critical discussion at every step. This mirrors the feedback from other countries – across the board, participants highlighted that working on films improved their collaboration skills and confidence in voicing their opinions.

Through this process, young people acquired technical filmmaking skills (camera operation, directing, scriptwriting, editing, etc.) alongside soft skills like teamwork, communication, and creative thinking. For many, this was their first exposure to producing a film from scratch. In Jordan's workshop, for instance, youth teams learned to translate abstract ideas about identity and rights into screenplay format, then into filmed scenes. One Jordanian participant, Rawan, shared: "*I finally felt that my story mattered. Writing Your Father From Where? showed me that I can turn my thoughts into a real script, not just something in my head.*". This quote highlights how the project validated young people's voices through creative expression. Similarly in Egypt, participants reported feeling "*an inspiration to begin filmmaking. [It gave] a deeper look into controversial topics, which can act as an educational entry point*", as noted by one young person after completing a short film on social issues. In Tunisia, the local facilitator noted that "*for many [youth], it was the first time they recognized the powerful influence of cinema and media in shaping perceptions... This heightened awareness inspired several*

young participants to consider careers in film, journalism, and community storytelling". This indicates a lasting impact on their aspirations and understanding of media's role in society.

The production of the films also increased significantly the chances for many young artists to find a work in the cinema field. The film from Tunisia "Soap Kills" was selected to participate in a number of international festivals such as:

- Lift-Off Global Network – Sessions
- Filmmaker Sessions – Volume 12
- Youth Empowerment Films & Songs Competition
- Toronto Global Film Festival
- VisiOn Film Festival

As part of the evaluation, case studies were produced for some of these films. These case studies verify the potential of cinema to be used as a tool to develop democratic expression in the participating countries.

Case Study 1 – Greece

Doing Something Traditionally Hierarchical in a Democratic, Collective Way

Film: Bassline in G

This case study documents a fully collective filmmaking process involving four young university graduates in Athens, none of whom had prior experience as film creators. The group consciously rejected hierarchical role distribution and chose to share all creative and technical responsibilities equally, turning the filmmaking process itself into a lived democratic practice.

The film *Bassline in G* explores themes of isolation, community, and human connection in contemporary urban life, reflecting on post-pandemic realities and information overload. The democratic dimension of the project was twofold: embedded in both the **content of the film** and the **process of collective creation**.

Participants reported substantial personal and civic growth, particularly in teamwork, negotiation, and shared decision-making under pressure. As highlighted in the case study, *"the conscious decision to work collectively throughout the entire process became a practical*

lesson in democratic coexistence under demanding conditions.” Respect for diverse opinions, critical reflection on social realities, and collective problem-solving were consistently observed.

The case demonstrates how cinema can function as an experiential space for democratic learning, where equality, dialogue, and shared responsibility are actively practiced rather than discussed abstractly.

Case Study 2 – Germany

Truth Needs a Voice

Film: Truth Needs a Voice

This German case study focuses on a short film addressing climate change disinformation and its implications for democracy. Participants, aged 18–35, came from diverse backgrounds and had limited prior experience with full film production, particularly in technical roles.

The filmmaking process enabled participants to critically engage with media manipulation, the responsibility of public figures, and the democratic consequences of misinformation. One participant explained: *“We managed to work intensively on the editing, scripting, shooting and recruited a group to act in the movie in different roles.”*

Challenges included limited technical skills, time pressure, and conflicts during editing. These were addressed through learning-by-doing, peer support, and reflective group discussions, which strengthened teamwork and democratic problem-solving.

The main impact lies in the development of media literacy, critical thinking, and civic responsibility. Participants shifted from passive consumers of information to active analysts of narratives and power structures. The project reinforced the idea that defending truth and science is a democratic act, demonstrating how cinema can empower young people to engage with complex global challenges.

Case Study 3 – Egypt

Between Two Homes: Youth Exploring Identity and Belonging through Participatory Filmmaking

Film: Between Two Homes

This Egyptian case study documents the creation of a documentary following two Palestinian refugees from Gaza living in Egypt. The project involved more than ten young participants with varied professional backgrounds, including journalism, cinema, acting, and editing.

The film addresses democratic themes such as the right to safety, human dignity, freedom of movement, inclusion, and the right to tell one’s own story. The filmmaking process required high ethical awareness, particularly in building trust with participants and avoiding a news-

report style. As the director reflected, *“listening to personal stories is a democratic act that fosters empathy and understanding.”*

Participants experienced strong personal growth, emotional awareness, and responsibility as storytellers. The process strengthened their understanding of democracy as a lived practice rooted in dignity, representation, and listening. Collaborative decision-making, negotiation, and mutual respect were essential throughout research, filming, and post-production.

This case illustrates cinema’s power to amplify marginalized voices and transform abstract democratic values into concrete, human-centered narratives.

Case Study 4 – Tunisia

Sanatorium: A Youth Short Film that Explores Democracy Through Cinema

Film: Sanatorium

The Tunisian case study follows a group of young people aged 18–24 who created a symbolic short film exploring freedom, individual choice, responsibility, and the consequences of silence within a fictional sanatorium governed by voting.

Most participants were beginners in filmmaking. The process involved significant technical and organisational challenges, including time management, continuity issues, and working with natural light. These challenges were addressed through mentoring, collective problem-solving, and adaptive planning.

Participants developed technical skills alongside a deeper understanding of democratic values. One key insight from the director was that the project *“offered a practical exploration of democratic values, encouraging reflection on freedom of choice, responsibility, collective decision-making, and the consequences of silence.”*

The case provides clear evidence of democratic competency development through respectful dialogue, voting on decisions, critical questioning of authority, and teamwork under pressure.

Case Study 5 – France

Making a First Documentary as a Collective: Leaving Didn’t Stop Me from Talking

Film: Leaving Didn’t Stop Me from Talking

This French case study documents the first documentary experience of seven young people aged 18–25, who worked collectively on an interview-based film featuring a Palestinian man living in France.

Participants had limited prior experience using audiovisual creation to reflect on democratic values. Through the project, they engaged deeply with themes of human rights, freedom of

movement, freedom of expression, solidarity, and injustice. Working on a real-life testimony required emotional sensitivity, ethical reflection, and collaborative decision-making.

The collective writing of interview questions and shared responsibility during filming were key moments of democratic learning. The process strengthened self-confidence, technical skills, and the ability to express and negotiate opinions. Public screening of the film reinforced participants' sense of empowerment and legitimacy.

This case demonstrates how documentary filmmaking can create a safe and meaningful space for young people to explore democratic values through dialogue, listening, and collective responsibility.

Case Study 6 – Lebanon

The Back Door: A Youth-Created Short Film Exploring Social Pressure and Hidden Realities

Film: The Back Door

This Lebanese case study documents the creation of *The Back Door*, a short dramatic film developed by young people aged 16–24 from diverse social and educational backgrounds, including students, unemployed youth, and emerging creatives. For several participants, this project marked their first complete experience of the filmmaking process. The initiative took place in a context of prolonged socio-economic instability in Lebanon, which directly informed both the film's themes and the participants' lived experiences.

The film explores the unspoken psychological and emotional pressures faced by Lebanese youth, using the metaphor of a “front door” (public image) and a “back door” (hidden inner reality). Through parallel storytelling and visual symbolism, the film addresses democratic themes such as freedom of expression, mental health as a civic issue, youth agency, and the right to be heard in a system that often overlooks young people's needs. As noted in the case study, the project offered participants *“a platform to voice personal concerns, articulate their reality, and experiment with storytelling as a form of civic expression.”*

The filmmaking process was participatory and collaborative, with clearly assigned roles (direction, acting, scripting, cinematography, editing) combined with collective decision-making. Participants faced several challenges, including limited technical experience, lack of equipment, time constraints, and the emotional vulnerability involved in transforming personal struggles into a shared narrative. These challenges were addressed through a learning-by-doing approach, facilitated group discussions, and strong peer support, which helped create a safe environment for both creative experimentation and emotional expression.

In terms of outcomes, participants developed both technical filmmaking skills (scriptwriting, camera work, sound recording, editing) and soft skills such as teamwork, time management, shared responsibility, and confidence. For many, completing a full film cycle strengthened their sense of ownership and self-belief. Importantly, the process also fostered emotional literacy and the courage to speak openly about sensitive issues. By turning private experiences into a

collective film, participants developed “*greater self-confidence, awareness that their voices matter, and a strong sense of belonging within a supportive group.*”

From a democratic learning perspective, *The Back Door* contributed significantly to the development of key democratic competencies. Participants demonstrated respect for diverse opinions, critical thinking about societal norms and pressures, collaborative problem-solving, and active engagement with social issues affecting Lebanese youth. The case illustrates how democracy was experienced not as an abstract concept, but as a lived practice grounded in dialogue, empathy, and collective responsibility.

Overall, *The Back Door* stands as a strong example of how participatory filmmaking can function as a non-formal educational tool for civic reflection and democratic engagement in fragile contexts. The film represents both a creative achievement and a social statement, highlighting the importance of listening to youth voices, addressing hidden struggles, and creating safe spaces for honest dialogue in Lebanese society.

Local Film Festivals and Community Screenings

Upon completing their films, partners organized local film festivals/screenings in each country to showcase the youth’s work to their communities. These events were often integrated into the final phase of the project timeline (summer/autumn 2025). For example, Have a Dream (Egypt) hosted a community screening event with nearly 50 attendees, described as “a fantastic gathering of our local community to engage in the art of cinema as a medium of dialogue” (as noted on their social media). In Tunisia, PADIL premiered the youth films in Bizerte’s Majestic Cultural Center, leveraging the momentum of their ongoing cinema club – this helped ensure a sizable audience and media presence for the screening. In Lebanon, Chabibeh’s youth films were shown as part of a cultural evening in Beirut, sparking conversations among local youth and parents about the issues raised. These local festivals provided the young filmmakers with a sense of accomplishment and recognition. Standing before an audience and discussing their film was a powerful experience for many. As one participant in Jordan expressed, “*sharing our film and hearing the applause – it made us feel our message got through and that we have a voice in our community.*” Such experiences reinforced their sense of civic engagement and belonging. They also served as a proof of concept to local stakeholders (educators, NGOs, families) that youth-driven film projects can successfully stimulate dialogue on important social issues. Several partners reported that after these showcases, additional local groups and institutions showed interest in collaborating or replicating similar youth film activities. For instance, in Tunisia, representatives of local cultural centers who attended the screenings discussed future partnerships with PADIL to continue workshops for youth – indicating a multiplier effect at the local level.

The national and local film screenings implemented within the CinematoMedia project had a significant and measurable impact on young people across all partner countries. As documented in the D2.2 Screenings Report, screenings were not designed as passive cultural

events but as facilitated learning experiences, combining film viewing with structured dialogue, reflection, and youth participation.

Between October 2024 and August 2025, the seven partner organisations implemented 145 screenings across Europe and the Southern Mediterranean, reaching a total of 4,902 young participants. Participation data shows strong inclusion of young women, who represented 56% of the total audience, confirming the project's commitment to gender balance and inclusive outreach. Particularly high female participation was recorded in Jordan and Tunisia (both approximately 65%), while Lebanon and Greece achieved balanced gender representation.

The geographic spread of screenings—including capitals, secondary cities, and remote governorates—ensured access for young people from diverse social, educational, and territorial backgrounds. This decentralised approach was especially impactful in MENA countries, where cultural opportunities are often concentrated in urban centres.

A core impact of the screenings was the strengthening of critical thinking and media literacy among young participants. According to the qualitative analysis in the report, many young people experienced, often for the first time, facilitated discussions that encouraged them to question narratives, analyse implicit messages, and relate cinematic content to social and political realities.

Participants learned to deconstruct film language, identify representation biases, and reflect on how cinema shapes perceptions of democracy, gender roles, migration, identity, and social justice. In Tunisia, facilitators reported that screenings transformed “passive viewers into critical thinkers,” while in Jordan participants expressed surprise at their own depth of reflection, with feedback such as *“I never thought this deeply about a film before.”*

Across all countries, screenings functioned as safe spaces for civic dialogue, where young people could openly discuss sensitive and sometimes controversial topics. Facilitated post-screening discussions addressed issues such as democracy, freedom of expression, human rights, gender equality, mental health, civic responsibility, and social inclusion.

In Lebanon and Tunisia, where several films addressed politically or socially sensitive themes, structured moderation and contextual framing enabled respectful debate and reflection. In Jordan and Egypt, discussions frequently linked film narratives to everyday civic experiences, encouraging participants to consider their own roles within society and their communities.

These exchanges strengthened empathy, listening skills, and respect for diverse opinions—key competencies within the Council of Europe’s framework for democratic culture.

The screenings also contributed to increased youth engagement and ownership. In several countries, young people were involved not only as audience members but also in film selection, event organisation, moderation of discussions, and follow-up activities.

Notable examples include:

- **France**, where a Youth Committee curated dedicated screening sessions, empowering participants as cultural decision-makers;
- **Jordan and Egypt**, where WhatsApp groups and informal communities emerged, extending dialogue beyond the screening events;
- **Tunisia**, where trained young participants later took responsibility for moderating debates within newly established cinema clubs.

These practices strengthened young people’s sense of agency and contributed to sustained participation beyond individual screenings.

An important impact identified in the report is the screenings’ role in motivating further civic, cultural, and creative engagement. Many young participants expressed interest in continuing film education, joining cinema clubs, volunteering, or using film and storytelling to address social issues.

In Tunisia and Jordan, several participants reported aspirations to create their own films or pursue careers related to cinema, journalism, or community storytelling. In Egypt and Germany, facilitators observed increased confidence in public speaking and discussion participation, indicating longer-term personal development outcomes linked to civic engagement.

TABIR International Youth Film Festival (Amman)

The pinnacle event for youth participants was the TABIR Youth Film Festival held in Amman, Jordan on 5–6 November 2025. This two-day festival brought together all partner organisations and youth from seven countries (MENA and Europe) to screen the short films in a professional venue and celebrate their achievements. Hosted by IDare in partnership with the Royal Film Commission of Jordan, TABIR provided an international platform for the young filmmakers. In total, eight partner organizations and around 30+ youth participants took part, along with Jordanian public audiences. The festival had a strong turnout: *Night 1* saw 119 attendees and *Night 2* had 102 attendees. Over the two nights, all 13 short films created in CinematoMedia were screened (some countries contributed two films, Greece had three). Each screening was followed by a Q&A, where the director or a team member from the youth crew went on stage to discuss their work and the message they intended to convey. This format fostered direct interaction between the young creators and the audience, effectively building the youths’ communication skills and confidence. Many participants noted that

engaging in these open dialogues was a formative experience – they had to articulate their creative choices and reflect on the societal issues depicted. For example, after the screening of *“Between Two Homes”* (Egypt), the young director fielded questions about refugee integration and shared how her own upbringing influenced the film’s narrative. Audiences were impressed by the depth of thought the youth put into their projects, often remarking on the *“different perspectives”* the films offered and how they *“engaged citizens”* in reflection. One viewer quoted Bob Marley in describing the festival’s impact: *“Emancipate yourself from mental slavery’ – even if it’s risky!!!”*, suggesting that the films inspired viewers to think freely and challenge norms.

The festival also featured an Awards Ceremony recognizing outstanding entries in various categories (not as a competition per se, but to celebrate specific strengths of each film). Each participating country’s film received an award highlighting its unique contribution: for example, as mentioned, Jordan’s *Behind the Bag* won *“Expression of Human Rights,”* Tunisia’s *Soap Kills* won *“Expression of Democratic Vision,”* Egypt’s *A Lullaby After Sleep* won *“Expression of Dialogue,”* etc. France’s creative sci-fi short won *“Expression of Artistic Innovation,”* and the Audience Award (determined by votes from festival attendees) went to Tunisia’s *The Sanatorium*. These accolades, though symbolic, gave the youth teams a strong sense of pride and validation. It is worth noting that the Audience Award added a participatory dimension – festival-goers actively engaged by voting, underscoring the democratic ethos of the event.

Beyond the films themselves, TABIR had broader intercultural and personal impact. Many of the youth participants traveled abroad for the first time to attend the festival in Amman, meeting peers from other countries. Over the festival days, they exchanged ideas, compared experiences from their local workshops, and forged friendships. The intercultural dialogue aspect was significant: for example, Lebanese and Greek participants discussed how differently their societies view youth activism, while Egyptian and German participants bonded over shared challenges in getting their parents to understand their artistic passions. Such interactions expanded the youths’ horizons and fostered a sense of a transnational community of young creatives. As the festival report noted, *“the presence of international participants deepened intercultural dialogue and encouraged continued cooperation among young filmmakers and cultural actors”*. The festival thus acted as a capstone learning experience – reinforcing the idea that cinema can bridge diverse cultures and be a ****“vehicle for empathy, social reflection, and democratic participation”**.

Audience feedback from the festival was overwhelmingly positive. In a survey of attendees in Amman, 100% of respondents rated their overall festival experience 4 or 5 out of 5, with an average rating of 4.73/5. All respondents agreed that *cinema is an effective way to raise awareness on social issues* and found the post-screening discussions engaging. Many highlighted specific films that moved them – the most frequently cited were *“Between Two Homes”* (Egypt). Attendees described feeling *“motivated”* and *“inspired to begin film making”* after the festival. Some also mentioned emotional responses like *“sadness”* or *“fear,”* which indicates the films succeeded in provoking thought and empathy on the issues portrayed. One participant’s feedback encapsulated the festival’s effect well: *“An inspiration to begin filmmaking. A deeper look into controversial topics, which can act at least as an educational*

entry point.” This suggests that beyond passive viewing, the event spurred attendees to consider active engagement in storytelling or social dialogue themselves.

In conclusion, the impact on young people achieved through CinematoMedia has been profound. Through learning-by-doing, youths across MENA and Europe have gained creative skills, increased their civic awareness, and built confidence in self-expression. They not only learned *how* to make films, but also *why* it matters – using their new skills to tell stories with social relevance. Many transitioned from being consumers of media to creators and critical thinkers about media. The exchange and showcase elements (local and international festivals) further empowered them by validating their work and connecting them with broader audiences. Partners noted that some youth have continued their engagement beyond the project: for instance, a few Jordanian and Tunisian participants have started volunteering in local film initiatives, and the Egyptian team maintained a WhatsApp group to keep sharing ideas and opportunities after the project. In the words of the final screening report, *“CINEMATOMEDIA has shown that when cinema meets civic education, cultural participation becomes a path to empathy, dialogue, and active citizenship”*. This is evidenced in the transformed attitudes of the young people who took part – many discovered their voice and agency, which is an enduring legacy of the project.



Dissemination and Outreach Results

Besides its direct target groups, CinematoMedia aimed to achieve broader dissemination and outreach outcomes – raising awareness in the general public about democratic participation through cinema and sharing the project’s methods widely. Key activities under this objective included the organization of national film screening series in each partner country (screening existing films on social themes for youth audiences), the promotion of the project via online platforms and media, the convening of local and international film festivals (discussed above, but also serving outreach goals), and an online final conference to disseminate results. This section evaluates the reach and effectiveness of these dissemination efforts, following the indicators set out in the Evaluation Strategy (e.g. audience numbers, media outputs, online engagement).



National Film Screenings (Cinematic Events Outreach): Early in the project (late 2024 through 2025), each partner carried out a series of film screenings in their local context. These were public events where curated films (feature films or documentaries relevant to youth and civic themes) were shown to youth audiences, often followed by guided discussions. The idea was to engage a broad base of young people (beyond the core participants) as *spectators*, exposing them to ideas of democracy, human rights, and social issues through cinema. According to the consolidated Screenings Report (Deliverable D2.2), CinematoMedia partners collectively held 145 film screening events across 7 countries, reaching a total of 4,902 participants. Impressively, 56% of these participants were young women (2,744), reflecting

strong gender inclusion in outreach. The remainder were young men (around 41%) and a small percentage not specified as either, indicating the project successfully attracted a diverse audience.

The table below provides a breakdown by partner country of the number of screenings and total attendees:

| Partner (Country) | # of Screenings | Total Attendees | Women Attendees | Men Attendees |
|------------------------------------|------------------------|------------------------|------------------------|----------------------|
| Action Synergy (Greece) | 15 | 790 | 410 | 380 |
| Rencontres Audiovisuelles (France) | 16 | 752 | 392 | 360 |
| Chabibeh Sporting Club (Lebanon) | 20 | 1,005 | 453 | 552 |
| IDare (Jordan) | 34 | 966 | 628 | 191 |
| Have a Dream (Egypt) | 22 | 230 | 131 | 99 |
| EUth Wonders (Germany) | 18 | 351 | 206 | 145 |
| PADIL (Tunisia) | 20 | 808 | 524 | 284 |
| Total | 145 | 4,902 | 2,744 (56%) | 2,011 (41%) |

Summary of national film screenings and attendance by partner (source: D2.2 Screenings Report).

As shown, the MENA partners were particularly active: they delivered the majority of screenings (Jordan alone held 34 events) and accounted for about 61% of the total audience reached (approximately 3,009 youth in MENA vs 1,893 in Europe). Lebanon’s screenings drew the largest single-country audience (over 1,000 attendees across Beirut and Tripoli), which is remarkable given the challenging context there in 2025. This was achieved by partnering with local youth NGOs and leveraging volunteer networks to mobilize audiences. Jordan and Tunisia also had strong showings, with 966 and 808 attendees respectively, aided by the establishment of cinema clubs and collaborations with cultural centers. Egypt faced more hurdles – the Egyptian team initially struggled with government permissions and venue refusals, forcing them to use their own co-working space to host screenings. Despite extensive social media promotion, early turnout was low; however, once they adjusted their strategy to include more popular films, attendance improved to ~15–20 per session. By the end, Have a

Dream managed 22 screenings with a cumulative 230 attendees, and even expanded to a new city (Port Said) through a community partnership. While smaller in scale, this still represents a meaningful engagement of Egyptian youth under difficult constraints, and the team considered it a success to have “*created a sense of community among participants*” via a WhatsApp group and supplementary activities like post-screening game nights.

The content of the screenings was tailored to each context but aligned with overarching themes of democracy, diversity, and social inclusion. For instance, IDare’s film lineup in Jordan included titles like *3000 Nights*, *Mandela: Long Walk to Freedom*, *The Swimmers*, and *Zootopia*, each chosen to spark dialogue on topics such as justice, identity, tolerance, and equality. The discussions after each screening were a vital component. Facilitators guided conversations on how the stories and characters related to participants’ own lives and societal challenges. Many partners reported rich discussions and even *intense debates* during these sessions – a sign of critical engagement. In Jordan, some film topics (e.g. cultural diversity, hate speech) “*sparked intense and controversial debates*”, requiring skilled facilitation to keep dialogues respectful. In France, the screenings organized by Rencontres Audiovisuelles were noted for “*the quality of discussions after the screenings... showing a strong interest from the audience in the themes explored*”. Commonly, youth who attended these events mentioned gaining new perspectives. For example, after watching a film like *Nezouh* (about a Syrian family during war) or *Wonder* (about disability and empathy) in Jordan, participants reflected on the importance of inclusion and understanding differing perspectives. Such immediate feedback was often captured via informal surveys or discussions.

Crucially, these screening series not only educated audiences but also helped raise the profile of the project locally. Many events were promoted in local media or through partner networks, effectively disseminating CinematoMedia’s message beyond those who attended. Several partners secured local press coverage – for instance, a Tunisian newspaper featured an article on PADIL’s screenings highlighting how youth were being engaged in “democracy through film”. In Greece, Action Synergy collaborated with a popular online community (“Shake n Bake”) which lent greater visibility and ensured sustained engagement beyond the project’s own screenings. By the project’s end, at least seven cross-sector partnerships had been formed for these screening initiatives (e.g. NGOs teaming up with theatres, universities, cultural centers). This network is part of the project’s legacy, as some partnerships have committed to continue film screenings or clubs together.

Media dissemination was also achieved through press releases and articles. By project end, partners reported over 60 external publications (news articles, blog posts, event listings, etc.) featuring CinematoMedia – meeting the goal set in the evaluation plan. These included pieces in youth work portals in Europe, local news sites in each MENA country, and even an interview on a Lebanese radio station with a Chabibeh representative discussing the project’s impact on youth. The breadth of media outputs helped situate CinematoMedia within a larger conversation on creative youth empowerment.

In sum, CinematoMedia’s dissemination and outreach activities significantly magnified the project’s impact. Through 145 community screenings, the project directly reached nearly 5,000 young people and community members, stimulating public conversations on democracy and

social issues through film. The project’s online footprint and media presence further extended its reach globally, aligning well with Erasmus+ priorities of visibility and knowledge sharing. The evaluation finds that these efforts achieved their intended outcomes: demonstrating the value of film as a civic education tool to broader audiences and creating networks (like cinema clubs and cross-sector partnerships) that will carry forward the project’s ethos. As evidence of the latter, by project end at least five new youth-led cinema clubs had been established or reinforced (one each in Jordan, Tunisia, Lebanon, plus one in Germany and one in Greece’s network) to ensure continuity. The dissemination goal of fostering “*awareness of the film method among stakeholders*” was clearly met – for example, local authorities and cultural institutes in several MENA countries took note of CinematoMedia, with some officials attending the film festivals and expressing interest in using youth film screenings in their programs. This stakeholder buy-in is a promising sign that the project’s influence will endure beyond its lifespan.



Project Implementation and Sustainability

This section addresses the internal aspects of project implementation – partnership cooperation, management, and steps taken towards sustainability of results – which are crucial for a comprehensive final evaluation. While not explicitly a target group, the partner organisations themselves and their collaboration efficacy were evaluated to ensure the project was delivered smoothly and met quality standards. Additionally, we examine how the project outcomes are being sustained or mainstreamed, particularly in MENA, and what plans or conditions are identified for long-term impact.



Partnership Cooperation and Management

CinematMedia brought together seven organisations across Europe and MENA, each with different backgrounds and contexts. Overall, the partnership functioned effectively, as reflected in the final partner survey where most rated the cooperation very highly. On a 1–5 scale, partners on average rated communication, decision-making, knowledge sharing, and respect for local contexts at 4.5/5 or above. Four of the seven partners gave a perfect 5 in all these aspects. Notably, MENA partners felt particularly well-supported – for instance, PADIL (Tunisia) and IDare (Jordan) both highlighted the “collaborative approach” as a main strength of the project, and that the consortium created “*a rich space for cultural exchange*”. EU

partners also valued the diverse partnership; Rencontres Audiovisuelles (France) mentioned “the engagement of the youth committee” from other countries enriched their activities.

| Organisation | Communication | Decision-making | Knowledge sharing | Respect for local contexts |
|------------------------------------|---------------|-----------------|-------------------|----------------------------|
| IDare (Jordan) | 5.0 | 5.0 | 5.0 | 5.0 |
| PADIL (Tunisia) | 5.0 | 5.0 | 5.0 | 5.0 |
| Have a Dream (Egypt) | 5.0 | 5.0 | 5.0 | 5.0 |
| Action Synergy (Greece) | 5.0 | 5.0 | 5.0 | 5.0 |
| EUth Wonders (Germany) | 4.0 | 4.0 | 4.0 | 5.0 |
| Chabibeh (Lebanon) | 3.0 | 3.0 | 3.0 | 3.0 |
| Rencontres Audiovisuelles (France) | 3.0 | 3.0 | 3.0 | 3.0 |

There were some **challenges** in coordination, as expected in a cross-cultural project. For example, Have a Dream (Egypt) noted that “some partners weren’t easily engaging in the project at times, which affected workflow” – this points to occasional gaps in responsiveness or differing work paces. EUth Wonders (Germany) cited “communication issues – at times unclear deadlines or expectations” as a challenge, suggesting that more structured communication could have helped. These issues were mitigated during the project by regular online meetings and the presence of a strong coordinator (CENTREDU, Greece) who ensured follow-ups. The final evaluation meeting allowed partners to candidly discuss these challenges and how to address them in future collaborations (e.g. by simplifying procedures and setting clearer internal timelines). Despite minor hiccups, the trust and mutual understanding within the consortium were solid. All partners indicated willingness to work together again; in fact, when asked “How likely is it that cooperation with one or more partners will continue after the project ends?”, a majority responded “Likely” or “Very likely” (scores of 4 or 5). IDare and PADIL gave the maximum 5/5 (indeed, those two have already drafted a concept for a follow-up joint initiative), while a couple of partners gave a more cautious 3 – largely due to uncertainty in funding rather than lack of interest. The consensus was that the partnerships formed are valuable and several spin-off collaborations are already being explored (e.g., PADIL, IDare, and Chabibeh discussing a trilateral youth exchange on cinema in 2026). From a financial and administrative standpoint, the project adhered to EU requirements. An internal quality assurance system was in place: the lead partner monitored expenditures and

deliverables, ensuring funds were used on eligible activities (as required by Erasmus+ guidelines). Interim reports did not flag major issues, and all deliverables (training events, outputs, reports) were completed. This efficient management provided a stable backbone for the innovative field activities.

Sustainability and Future Use of Results

A critical measure of success for capacity-building projects is whether their benefits endure beyond the funded period. CinematoMedia appears well-positioned in this regard, as several mechanisms for sustainability have been established:

- **Institutionalization of Film Education Methods:** Many partners are integrating the CinematoMedia approach into their ongoing programs. For example, **IDare (Jordan)** has institutionalized the *film-based learning* methodology by continuing the cinema club (with ~120 regular youth members) as part of their organisational strategy. The club meets monthly and combines screenings with debates and workshops, effectively sustaining the project's activities with local resources. Similarly, **PADIL (Tunisia)** founded a *CinemaToMedia Club for Dialogue and Change* during the project, managed by 12 trained youth who plan bi-monthly film sessions alternating between Tunis and Bizerte. This club is officially continuing post-project, serving ~20 active members and open to new youth. **Chabibeh (Lebanon)** is in the process of setting up a permanent cinema club as well, to “*sustain the momentum generated by the screenings*” and provide a platform for young filmmakers and audiences to keep engaging. These clubs embody the project's spirit and ensure a structured continuity in at least three MENA countries. In Europe, **Action Synergy (Greece)** has partnered with the existing Shake n Bake film club to continue similar activities, and **EUth Wonders (Germany)** indicated they will mainstream film creation workshops into their annual youth program (pending funding). By embedding the methodologies into organisational practice, the partners increase the likelihood that impacts will last and even grow over time.
- **Use of Outputs and Resources:** All partners expressed commitment to using the concrete outputs of CinematoMedia going forward. The *CinematoMedia Handbook* (a guide on using cinema in youth education) and the educational tools developed are being translated and adapted for local use. For instance, Have a Dream (Egypt) plans to use parts of the handbook in their volunteer training and will keep the project website alive as a “learning hub for youth” where all films and materials are accessible. Partners like Rencontres (France) and Action Synergy have already uploaded the youth films to online platforms (YouTube, Vimeo) under Creative Commons licenses, so they can be freely used in other educational settings. The shared digital repository created (containing the curriculum, sample film scripts, recorded webinars, etc.) will remain available to the consortium and the public. This open-access repository ensures that even those not involved in the original project can benefit. Some partners intend to present the project results in upcoming multiplier events or conferences – for example, in 2026, IDare will showcase CinematoMedia's films and approach at the Euro-Med

Youth Forum. Such actions will propagate the project's results to new audiences and possibly attract support for continuation.

- **Policy and Network Influence:** CinematoMedia has contributed to a growing recognition of creative arts in youth work at policy levels. The fact that multiple EU Delegations and cultural institutes (e.g. the French Institute in Jordan, the EU Delegation in Tunisia) were involved or at least informed of the project creates pathways for policy impact. The final recommendations formulated (see next section) include calls to institutionalize film-based youth engagement and support grassroots cinema clubs – these recommendations will be disseminated to relevant bodies (the European Youth Strategy working groups, national youth authorities in partner countries). While policy change is long-term, CinematoMedia set an example that partners can reference in advocacy. As noted in the screenings report conclusion, the project “*positions cinema and visual storytelling as recognised tools for intercultural dialogue and active citizenship*”, advancing EU Youth Strategy principles of Engage, Connect, Empower. Indeed, CinematoMedia's success is being used to argue for more support of similar initiatives bridging culture and civic education.
- **Follow-up Funding and Partnerships:** Sustainability does face the challenge of resources. Several partners underlined that without continued funding, it is hard to maintain the same level of activity (especially equipment-intensive filmmaking workshops). IDare, for example, stated the need for “*dedicated funding to cover equipment, production expenses, and continued programme delivery*” as a condition for long-term sustainability. They also noted the need for *skilled technical staff* and ongoing training to keep knowledge up-to-date. The consortium has taken steps to secure new funding. At least two Erasmus+ proposals have been submitted by subsets of the partnership for 2026, aiming to build on CinematoMedia (one focusing on an inter-regional youth film exchange, another on training youth as film educators for peers). Additionally, partners are tapping local funding: PADIL is seeking support from the Tunisian Ministry of Culture for their club, and Chabibeh is in talks with a Lebanese diaspora foundation to fund annual youth film contests. Such efforts indicate a proactive approach to sustain and scale the project outcomes. Moreover, the cooperation network expanded through CinematoMedia is a resource in itself. All organisations reported an expansion of their networks thanks to the project – locally and internationally. For example, IDare (Jordan) forged new ties with the Royal Film Commission and independent filmmakers like director Selma Baccar (who participated in PADIL's screenings). These connections can lead to future collaboration opportunities, as noted by partners who gave a high likelihood of continuing cooperation. Cross-regional ties are also strengthened; as one outcome, South–South exchange between MENA partners was significantly boosted. Jordan, Lebanon, and Tunisia now have plans to co-host regional youth film webinars, independent of EU funding, demonstrating a form of organic sustainability through network solidarity.

In evaluating sustainability, it's also insightful to consider the empowerment of individuals who can carry on the work. CinematoMedia trained a cadre of at least 15 youth workers and

engaged dozens of motivated young people – effectively creating *agents of change*. Many of these individuals are committed to continue using what they learned. For instance, the 12 young Tunisians managing the new cinema club, or the Egyptian youth who have taken the initiative to run film meet-ups via their WhatsApp group, are concrete human capital that remains. As one partner put it, *“the project’s spirit endures through the people – the youth who discovered their voices, and the facilitators who learned to lead dialogue”*. The continued operation of the cinema clubs in Tunisia, Jordan, Lebanon, and Egypt (even informally) is proof of this enduring spirit.

Mainstreaming and Future Integration: Partners were asked which elements of CinematoMedia they plan to sustain or mainstream within their regular work. Common answers included: *continuing film screenings with discussions, incorporating film creation in youth workshops, using the training methodologies for youth workers, and maintaining the partnerships/networks* formed. This indicates a comprehensive uptake – not just one-off activities, but a blend of pedagogical approach and content that will persist. Some even mentioned policy aspirations, like advocating for film education modules to be included in national youth worker training curricula (an idea Action Synergy will propose to the Hellenic Youth Workers Association).

In conclusion, the evaluation finds that CinematoMedia’s results are likely to be sustained and multiplied. The combination of institutional uptake (clubs, integration into programs), resource availability (toolkits, films, online repository), and ongoing partnerships provides a strong foundation for longevity. Nonetheless, challenges to sustainability were candidly recognized by partners: primarily the need for continuous funding and support. Without financial resources, equipment and venue costs could limit activities, and key skilled staff or volunteers might drift away. Also, political and social context in some MENA countries (e.g. economic crises, policy restrictions on NGOs) could impact continuity. For example, the Lebanese team noted the difficulty of maintaining a cinema club when basic infrastructure (like electricity or safe venues) is under strain; they cited *“running costs and maintenance fees for the theatre”* as concerns. To mitigate these risks, partners emphasized seeking diverse funding (local and international) and building capacities that make activities low-cost (like focusing on short films with smartphones, etc.). The recommendations section will address these aspects.

On balance, CinematoMedia’s implementation was smooth and its outputs are on a path to durable impact. The project not only met its immediate goals but also established a model that others can follow. As the screenings report concluded, *“As CinematoMedia transitions beyond its Erasmus+ cycle, it stands as a model for sustainable cultural cooperation, redefines cinema not only as art but as a civic practice and a bridge between societies.”* This final evaluation confirms that sentiment, finding strong evidence of effective practice and the seeds of future growth.

Conclusions and Recommendations

Conclusions

CinematMedia achieved its objectives to a high degree. The project built significant capacity among youth workers in both Europe and MENA to utilize film in education, as demonstrated by improved competencies and the successful rollout of local youth workshops. It empowered young people with new creative skills and strengthened their democratic participation, evidenced by the portfolio of impactful short films they produced and the personal growth testimonials from participants. The project's outreach through film screenings and festivals engaged thousands of other youth and community members, fostering dialogue on social issues and broadening the project's influence. Importantly, many of the project's innovations – such as youth-led cinema clubs and cross-cultural film exchanges – have continued beyond the funded period, indicating a solid sustainability outlook. CinematMedia also served as a bridge between cultures: the partnership enabled meaningful South–South and Euro-Med exchange, enriching all involved and laying groundwork for future collaborations. Challenges were minor and typical of such projects: occasional communication gaps, logistical hurdles in certain locales, and resource constraints. These were managed effectively and do not overshadow the project's many strengths. In summary, CinematMedia stands out as a successful model of using creative arts for youth civic engagement, aligning with Erasmus+ priorities on inclusion, creativity, and active citizenship. It demonstrates that cinema – when coupled with non-formal education – can be a powerful catalyst for youth empowerment and intercultural dialogue.

Recommendations

Based on the evaluation findings, the following recommendations are offered for future initiatives of a similar nature (youth capacity-building through creative arts), as well as for stakeholders interested in sustaining and scaling CinematMedia's approach:

1. **Integrate Film-Based Learning into Youth Work Frameworks:** Education authorities and youth organizations should recognize cinema and visual storytelling as legitimate tools for non-formal education and civic engagement. We recommend developing modules or guidelines to *institutionalize film-based learning* in youth worker training programs and youth policies. For example, a regional training curriculum on “*Cinema and Dialogue Facilitation*” could be established to certify youth workers in these skills. This ensures moderators have the capacity to handle diverse groups and sensitive content effectively (an important skill given the intense discussions films can generate).
2. **Ensure Adequate Time and Resources for Creative Projects:** Future projects should plan for longer training and production phases to accommodate the intensive nature of filmmaking. CinematMedia participants often wished for more time to deepen practice. Sufficient budgeting for equipment, software, and technical support staff is also crucial, as filmmaking can be resource-heavy. Funders should appreciate that creative outputs require investment – we recommend dedicated grants or budget lines

for equipment and post-production in youth media projects. For instance, providing a shared kit (cameras, microphones) to youth groups in each country can alleviate resource disparities and improve film quality.

3. **Support Grassroots Youth Cinema Networks:** A standout legacy of CinematoMedia is the emergence of youth-led cinema clubs. To sustain such efforts, local and international bodies should provide targeted support. We recommend *micro-grants* for youth cinema clubs (with simplified application processes suitable for grassroots groups). These small funds can cover venue costs, film licensing, or refreshments – small expenses that often determine a club’s continuity. Additionally, encourage partnerships between these clubs and established cultural institutions (museums, libraries, cultural centers) to give them stability and visibility. The project showed that partnerships with entities like the Royal Film Commission or cultural centers added great value and credibility.
4. **Promote Cross-Regional Collaboration and Exchanges:** One of CinematoMedia’s successes was connecting youth and organisations across the Mediterranean on common themes. Future programs should reinforce this by funding follow-up exchanges – for example, *Euro-Med youth film camps* or co-created film projects on themes like climate change or gender equality. We recommend that Erasmus+ and similar funders continue prioritizing cross-regional youth collaboration, as it yields mutual learning and solidarity. In practice, this could mean designing projects where mixed-country youth teams produce films together, thereby deepening intercultural competencies even further.
5. **Invest in Facilitator Training and Ongoing Mentorship:** A project is only as good as its facilitators. CinematoMedia’s ToT was effective; scaling this, we suggest developing regionally accredited training for youth film facilitators (perhaps in partnership with film schools or youth academies). Moreover, provide ongoing mentorship to those facilitators when they implement locally – e.g. a helpdesk or peer network where trainers can ask advice (some trainees sought more support when working with youth in new topics). Building a community of practice among educators using film will help maintain quality and encourage innovation.
6. **Leverage Digital Platforms for Wider Reach:** Continue to exploit online channels to magnify impact. For instance, negotiating an open-access repository of short films (with rights cleared for educational use) would be highly beneficial. We recommend that EU Delegations and cultural institutes help curate a shared film library that projects like CinematoMedia can draw from without legal barriers – this was a challenge faced (especially in Egypt where screening permissions were hard to get). Additionally, using events like Europe Days or Human Rights Day to showcase youth-made films (perhaps via EU Institute networks) can give young creators continued exposure and motivation.
7. **Provide Policy Support and Recognition for Creative Civic Engagement:** Encourage policymakers to formally acknowledge initiatives that use arts for citizenship. This can be done by including such activities in national youth action plans or by

creating award schemes. For example, a “Youth Democracy through Arts” annual award at the Euro-Med level could spotlight projects like CinematoMedia and incentivize more organizations to innovate in this space. Policy support is also needed in some MENA contexts to ease bureaucratic hurdles – authorities should be sensitized that non-commercial youth film events are to be facilitated, not hindered (learning from the initial obstacles in Egypt). Engaging in dialogue with ministries of culture/education in partner countries early on might help – one recommendation is to secure *endorsement letters or Memoranda of Understanding* at project start to smooth the way for activities.

8. **Ensure Inclusion of Marginalized Youth:** While CinematoMedia reached many youth, inclusion of those with fewer opportunities (rural youth, economically disadvantaged, etc.) should be continuously improved. Future iterations should allocate resources for transportation, translation (if needed), and outreach to marginalized groups. Partners noted that bringing in young women from marginalized areas in Tunisia was very successful in balancing participation (women were 65% of attendees in some places). We recommend making inclusive recruitment a KPI – e.g., ensure each local workshop reserves some spots for youth from underrepresented backgrounds and adapt scheduling to their needs (weekends, stipends, etc.).
9. **Monitor Longitudinal Impact:** Finally, implement follow-up evaluations after a year or more to gauge sustained impact on participants. For instance, are the youth who made films still engaged in community activities a year later? Are trained youth workers still using these methods? A longitudinal survey (as envisaged in the Evaluation Strategy) would provide valuable insights and evidence to advocate for this approach. We recommend building this into future projects (setting aside budget for alumni follow-up and impact measurement after 6–12 months).

By adopting these recommendations, future projects and stakeholders can build on CinematoMedia’s successes and address its challenges. The overarching lesson of CinematoMedia is that creative expression and civic education reinforce each other – when young people are given the tools and platforms to tell their stories, they not only learn film skills but also become more active, critical citizens. Supporting such initiatives is an investment in both cultural vitality and democratic resilience among youth.