FOTOSE A FILM RESOURCE FOR EXPLORING THE 17 SUSTAINABLE DEVELOPMENT GOALS

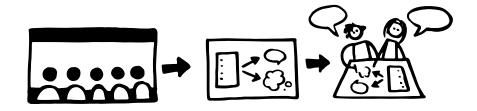
> USING FILM <

Films are an effective way to develop key skills, equipping young people with the empathy and understanding to navigate complex global issues. This resource uses a Global Citizenship framework and offers anyone working with young people a 'way in' to look at the 17 Sustainable Development Goals.

> HOW TO USE THIS RESOURCE <

This film-focused resource has been created to bring together short and engaging films, with a focus on stimulating debate around a variety of global issues. No film lasts longer than 20 minutes and they were all selected by young people for young people.

A session plan accompanies every film and includes basic details about the film and a workshop outline. Using a Global Citizenship framework, key questions have been developed to use with young people. Accompanying each session plan is a visual template, created to allow young people to respond to the film and initiate discussion.



What are the

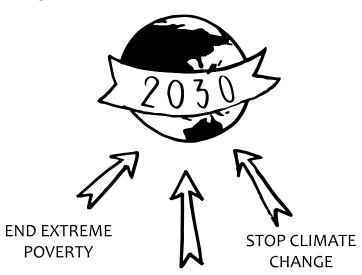
Sustainable Development Goals?



1. NO POVERTY

In September 2015 world leaders committed to the UN Sustainable Development Goals (SDGs).

There are 17 goals that aim to achieve three amazing things in the next 15 years. The goals' targets apply to all countries all over the world.



FIGHT INEQUALITY AND INJUSTICE

Everyone needs to play their part to achieve these Goals by 2030! For more info about the SDGs please go to: www.globalgoals.org



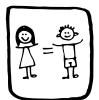
2. ZERO HUNGER



3. GOOD HEALTH & WELL-BEING



4. QUALITY **EDUCATION**



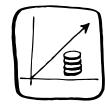
5. GENDER **EQUALITY**



6. CLEAN WATER & SANITATION



7. AFFORDABLE & CLEAN ENERGY



8. DECENT WORK & **ECONOMIC GROWTH**



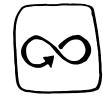
9. INDUSTRY, **INNOVATION & INFRASTRUCTURE**



10. REDUCED **INEQUALITY**



11. SUSTAINABLE CITIES & COMMUNITIES



12. RESPONSIBLE CONSUMPTION & PRODUCTION



13. CLIMATE **ACTION**



14. LIFE BELOW WATER



15. LIFE ON LAND



16. PEACE, JUSTICE & 17. PARTNERSHIPS STRONG INSTITUTIONS FOR THE GOALS



WHO IS A GLOBAL CITIZEN?

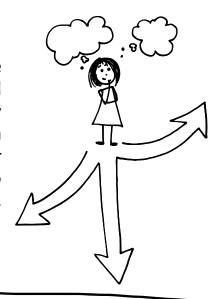
Global Citizenship:

Addresses local connections to global issues.

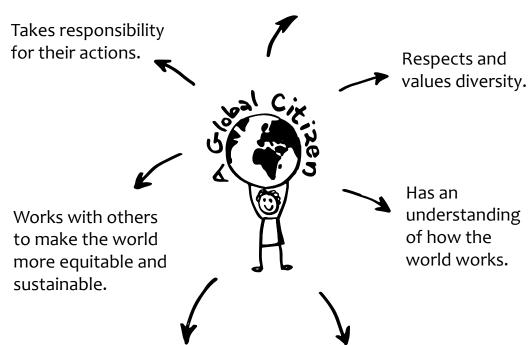


Encourages people to explore, develop and express their attitudes and values, supporting them to develop critical thinking skills.

Enables young people to make informed choices as to how they exercise their own rights and their responsibilities to others.



Is aware of the wider world and has a sense of their own role as a world citizen.



Participates in the community at a range of levels from the local to the global.

Is passionately committed to social justice.

Coward

FILM vimeo.com/140020167

LENGTH 6 minutes

YEAR 2015

GENRE Short, experimental

COUNTRY USA

DIRECTOR Katie Frances Orr (female)

LANGUAGE English

TOPICS Mental health; gender equality

SUSTAINABLE Goal 3 – Good Health and Well-being **DEVELOPMENT** Goal 5 – Gender Equality

GOALS

SYNOPSIS Coward asks whether happiness is a choice for Frankee. It

explores how to deal with mental health issues and emotional baggage, and what it means to be happy and feel useful in

society.

AGE 12 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

45 minutes

8 minutes Introduce the film briefly. Try not to share too much. However be

aware that the film explores mental health issues (see TIPS).

12 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill it in individually.

They can then discuss it with the person next to them.

Coward



QUESTIONS ON THE TEMPLATE

- 1. Why do you think this film is called Coward?
- 2. Would it be different if the main character was male?
- 3. Happiness is....

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- **1.** Do you think the main character is a coward?
- 2. What opportunities do you have to talk about mental health? (e.g. Where would you talk about it? Who would you talk to?)
- **3.** Do we have a responsibility to look after others?
- **4.** Self-care is any activity that we do deliberately in order to take care of ourselves both physically and mentally. What do you do to self-care?
- 5. Would you feel different if the main character was struggling with physical health issues, rather than mental health issues?
- **6.** What does the word 'coward' mean to you?
- **7.** What do you think the filmmaker is trying to say?
- **8.** How did the film make you feel?
- 9. Did you like the film?
- 10. What other questions would you add to the template?

TIPS

Consider doing some preliminary work around mental health issues with the group before you show this film. It might be a trigger for individuals dealing with mental health issues.

Explore what we mean / understand by the term 'coward' here.

Create a safe space for sharing, and provide a quiet space away from the group for participants to take a moment to themselves if needed.

Coward



FIND OUT MORE

www.seemescotland.org

Useful resources for exploring mental health with young people

young.scot/aye-mind/

Lots of information and useful links

www.samh.org.uk

Providing mental health services across Scotland

www.saheliya.co.uk

Saheliya is a specialist mental health and well-being support organisation for black, minority ethnic, asylum seeker, refugee and migrant women and girls (12+) in the Edinburgh and Glasgow area

www.youngminds.org.uk

Works specifically on youth mental health – information and campaigns

www.samaritans.org

24/7 free helpline if young people want someone to talk to anonymously



COWARD

Why is this film called Coward?



Would it be different if the main character was male?



Happiness is ...



Downward Dog

FILM www.youtube.com/watch?v=jjyWVGHypXY

LENGTH 12 minutes

YEAR 2016

GENRE Spoof

COUNTRY USA

DIRECTOR Michael Killen (male)

LANGUAGE English

TOPICS Meaning of life; challenges; worries; love; complexities of life

SUSTAINABLE DEVELOPMENT

GOALS

Goal 3 – Good Health and Well-being

SYNOPSIS Martin, a stay at home dog, questions whether his life matters or

not. Martin struggles with all complexities of life as humans do,

but through the eyes of a dog.

AGE 12 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

45 minutes

8 minutes Introduce the film briefly.

Explain that the film looks at day-to-day feelings and challenges

(see TIPS).

12 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

Downward Dog



QUESTIONS ON THE TEMPLATE

- 1. What is this film about for you?
- 2. How do you deal with things when you are feeling down?
- 3. What helps you to feel better if you feel down?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- 1. If you are feeling down, who would you ask for support?
- 2. What tips would you give yourself if you were facing a situation similar to Martin's?
- 3. What opportunities do you have to talk about mental health? (e.g. Where would you talk about it? Who would you talk to?)
- **4.** Do we have a responsibility to look after others?
- 5. Did you like the film?
- **6.** What other questions would you add to the template?

TIPS

Consider doing some preliminary work around mental health issues with the group before you show this film. It might be a trigger for individuals who are dealing with mental health issues.

Create a safe space for sharing, and provide a quiet space for participants to take a moment to themselves if needed.

You could take this further and ask the group to:

- **1.** Draw the best thing that happened to you today.
- **2.** Draw a picture illustrating simple moments you truly enjoy.
- 3. What are you grateful for? Draw a thank you card.

FIND OUT MORE

www.seemescotland.org

Useful resources for exploring mental health with young people

young.scot/aye-mind/

Lots of information and useful links

www.samh.org.uk

Providing mental health services across Scotland

Downward Dog



FIND OUT MORE

www.saheliya.co.uk

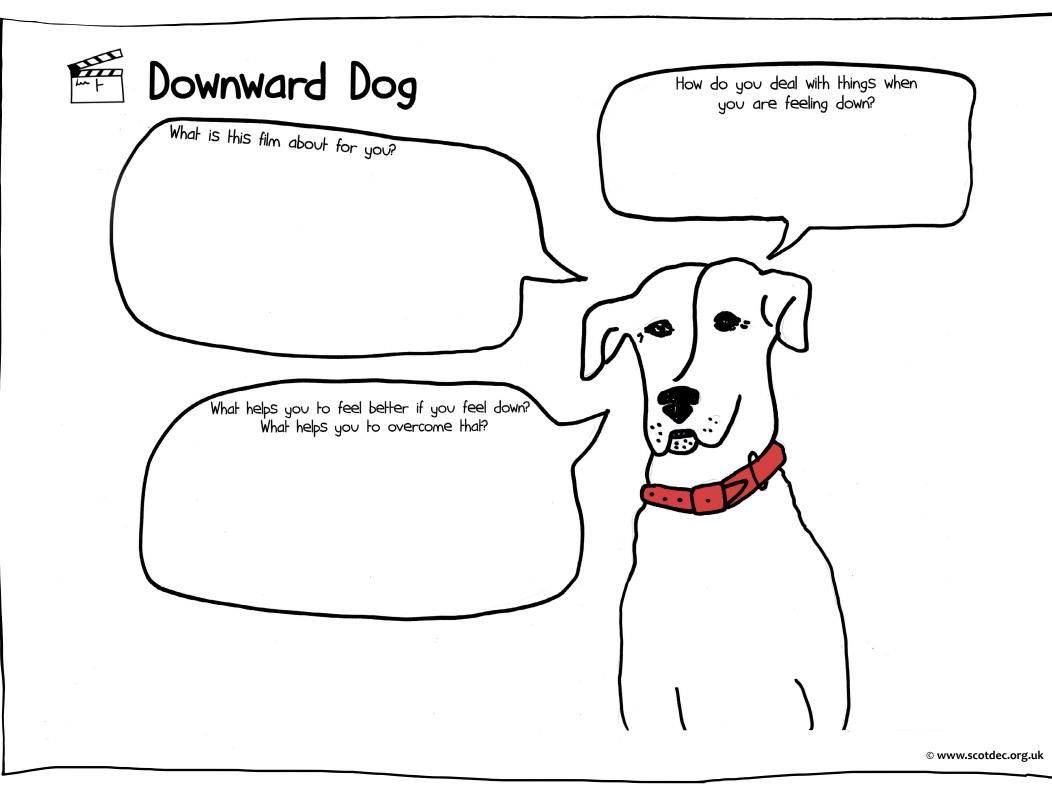
Saheliya is a specialist mental health and well-being support organisation for black, minority ethnic, asylum seeker, refugee and migrant women and girls (12+) in the Edinburgh and Glasgow area

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24/7 free helpline if young people want someone to talk to anonymously



Haiti Tablo A

FILM vimeo.com/143596528

LENGTH 6 minutes

YEAR 2015

GENRE Animated Documentary

COUNTRY Haiti

DIRECTOR Emilio Martí López (male)

LANGUAGE Haitian Creole with English subtitles

TOPICS Access to water; poverty; inequality; education; natural disasters

SUSTAINABLE Goal 1 – No Poverty

DEVELOPMENT Goal 4 – Quality Education

GOALS Goal 6 – Clean Water and Sanitation

Goal 8 - Decent Work and Economic Growth

Goal 10 – Reduced Inequalities

Goal 11 – Sustainable Cities and Communities

SYNOPSIS This animated collage, directed by internally displaced children in

Haiti, gives voice to stories of deprivation and hope.

AGE 8 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

30 minutes

4 minutes Introduce the film briefly.

Explain that the film was made in Haiti and ask the group if they

know anything about Haiti (see tips).

6 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

Haiti Tablo A



QUESTIONS ON THE TEMPLATE

- 1. Why was the film made like this?
- 2. What do you think is important for a good quality of life?
- 3. What do you have in common with Adline?

DEBRIEF AND REFLECTION

- 1. Did you learn anything new from the film?
- 2. Why do you think the families have not returned to their homes?
- 3. If you had to leave home quickly, what would you take with you?
- **4.** How did the film make you feel?
- 5. Did you like the film?
- 6. What else does the film make you think about?

TIPS

Lots of people don't know that Haiti and the Dominican Republic are two parts of the same island with about 10 million people in each. Why is it that so many people go on luxury holidays to the Dominican Republic, but Haiti is so impoverished? Haiti is located in the western portion of the island Hispaniola in the Caribbean, encompassing approximately 1/3rd of the island. The Dominican Republic makes up the other 2/3rds of Hispaniola. It is the third largest country in the Caribbean, with a population of more than 10.7 million residents. More than 80% of Haiti's people live in extreme poverty. Approximately 10% of children born in Haiti do not live past the age of five. Approximately only 10% of Haiti's children are enrolled in primary school and approximately 50% of Haiti's people can read or write.

In 2010, Haiti suffered a 7.3 magnitude earthquake – a catastrophe that took more than 230,000 lives, destroyed 400,000 homes and damaged 5,000 schools. Then, in 2016, Hurricane Matthew caused 546 deaths, displaced 175,500 people and left 1.4 million Haitians in need of humanitarian assistance.

The debrief should explore basic needs and rights for children. Refer to the United Nations Convention on the Rights of the Child (UNCRC). "Rights" are things every child should have or be able to do. All children have the same rights. These rights are listed in the UNCRC (for example, Article 31 states that every child has the right to play and rest.) Almost every country has agreed to these rights. All the rights are connected to each other and all are equally important. Sometimes, we have to think about rights in terms of what is best for children in a situation, and what is critical to life and protection from harm.

For discussions around what you would pack if you had to flee your home, you could consider essentials as: warm jacket, Passport / ID, scissors, phone, toothbrush, torch, money, matches, photo or boots. Things you might you need to leave behind: a pet, computer, toys.

Haiti Tablo A



FIND OUT MORE

www.bbc.co.uk/news/world-latin-america-19548810

Haiti country profile

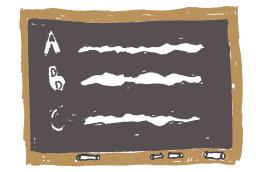
www.unicef.org.uk

UN Convention on the Rights of the Child

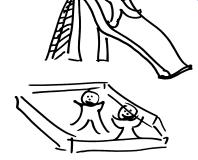


HAITI TABLO A

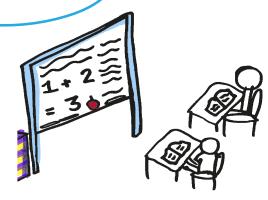
Why was the film made like this?







What do you have in common with Adline?



Hidden

FILM vimeo.com/73122152

LENGTH 8 minutes

YEAR 2002

GENRE Animated Documentary

COUNTRY Sweden

DIRECTOR Hanna Heilborn (female), David Aronowitsch (male),

Mats Johansson (male)

LANGUAGE Spanish and Swedish with English subtitles

TOPICS Poverty; health and well-being; education; inequality; migration;

human rights

SUSTAINABLE Goal 1 – No Poverty

DEVELOPMENT Goal 3 – Good Health and Well-being

GOALS Goal 4 – Quality Education

Goal 8 – Decent Work and Economic Growth

Goal 10 – Reduced Inequalities

SYNOPSIS This animation deals with the experience of migrants threatened

with deportation back to their home country and the effects this has on their lives as they live in limbo. At the heart of the film is young Giancarlo who answers the filmmakers' questions about his life back in Peru and his fears and difficulties with his school

life in Sweden.

AGE 12 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

40 minutes

8 minutes Introduce the film briefly, explaining that there will be subtitles.

Explain that the film explores some sensitive issues including

isolation and mental health (see TIPS).

8 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill it in individually.

They can then discuss it with the person next to them.

Hidden



QUESTIONS ON THE TEMPLATE

- 1. What does it feel like if you don't fit in?
- 2. Who is responsible for looking after children?
- **3.** What does Giancarlo need for a healthy and happy life?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- **1.** Why do people exclude other people?
- 2. What could we do when we hear stories that leave us speechless?
- **3.** Why do people choose to leave their homes?
- 4. If you had to leave home what would you take with you?
- 5. Is it ever okay for children to work?
- 6. How did the film make you feel?
- 7. Did you like the film?
- **8.** What other questions would you add to the template?

TIPS

Be aware that the film tackles some sensitive issues so, create a safe space for sharing, and provide a quiet space away from the group for participants to take a moment to themselves if needed.

Make it clear that being an outsider doesn't necessarily mean to come from a different place. It can also mean that someone is bullied for reasons such as their sexuality, clothes, money etc.

The debrief should explore basic needs and rights for children. Refer to the United Nations Convention on the Rights of the Child (UNCRC). "Rights" are things every child should have or be able to do. All children have the same rights.

These Rights are listed in the UNCRC (for example, Article 31 states that every child has the right to play and rest). Almost every country has agreed to these rights. All the rights are connected to each other, and all are equally important. Sometimes, we have to think about rights in terms of what is best for children in a certain situation, and what is critical to life and protection from harm.

For discussions around what you would pack if you had to leave your home, you could consider essentials such as: warm jacket, Passport/ID, scissors, phone, toothbrush, torch, money, matches, photo or boots. Things you might you need to leave behind: a pet, computers, toys.

Hidden



FIND OUT MORE

www.scottishrefugeecouncil.org.uk

Offers help and services to people seeking asylum and refugees

www.unicef.org.uk/what-we-do/un-convention-child-rights/

UN Convention on the Rights of the Child

TAKING IT FURTHER

This is the first in a three-part series of animated short docs about young people in dangerous situations by the same directors:

Slaves (2008) - vimeo.com/58632132

Sharaf (2012) – vimeo.com/44444187

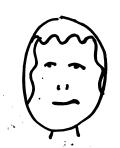
www.sharafslaveshidden.com has some background information, graphics, facts and contact



HIDDEN

What does it feel like if you don't fit in?





Who is responsible for looking after children?

What does Giancarlo need for a happy and healthy life?





In a Heartbeat

FILM www.youtube.com/watch?v=2REkk9SCRno

LENGTH 4 minutes

YEAR 2017

GENRE Short, animation

COUNTRY USA

Beth David (female), Esteban Bravo (male) DIRECTOR

English LANGUAGE

TOPICS LGBT; relationships; love

SUSTAINABLE

GOALS

Goal 3 – Good Health and Well-being

DEVELOPMENT Goal 5 – Gender Equality

A short animation about a boy who has a crush on another boy. **SYNOPSIS**

There are no words. Written and directed by two students and

funded through a Kickstarter campaign.

AGE 8 +

Template for each person **MATERIALS**

Pens

LENGTH OF SESSION

30 minutes

Introduce the film briefly. 2 minutes

4 minutes Watch the film.

Give out the templates and ask everyone to fill in one individually. 9 minutes

They can then discuss it with the person next to them.

In a Heartbeat



QUESTIONS ON THE TEMPLATE

- **1.** How would you describe the main character?
- 2. What does love look like?
- 3. Which emotions are easy to talk about? Which emotions are difficult to talk about?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- 1. Is this what love usually looks like in the media (e.g. on social media, TV)?
- 2. Does it feel comfortable to discuss your feelings in a group like this?
- 3. Is it important to share your feelings, or are you just allowing yourself to be hurt?
- 4. What does it feel like if you don't fit in?
- 5. What do you think the the filmmaker is trying to say?
- **6.** How did the film make you feel?
- 7. Did you like the film?
- 8. What other questions do you feel emerged from watching the film?

TIPS

Extra information about the film: production on the short started in January 2016, when Esteban Bravo and Beth David began working on their senior thesis at Ringling College of Art and Design. The initial pitch featured a boy and a girl, but at the last minute they decided to switch it to a same-sex couple in order to make the story feel "more personal". They made a Kickstarter page in November 2016 to complete the film and earned more than enough of the amount they needed.

FIND OUT MORE

www.lgbtyouth.org.uk

LGBT Youth Scotland – largest youth and community-based organisation for lesbian, gay, bisexual, transgender and queer (LGBTQ) people in Scotland – useful resources and provides information on local groups and services

www.youngstonewall.org.uk

Information and support for LGBTQ young people

www.young.scot/lgbt

Lots of information and links

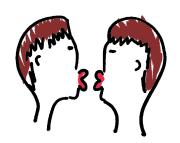


IN A HEARTBEAT





How would you describe the main character?



What does love look like?

Which emotions are:

1. easy to talk about?Why?

2. difficult to talk about?Why?









FILM www.youtube.com/watch?v=myqqkIFplSA

LENGTH 13 minutes

YEAR 2015

GENRE Drama

COUNTRY Finland and Denmark

DIRECTOR Hamy Ramezan (male), Rungano Nyoni (male)

LANGUAGE Dutch and Arabic – English subtitles

TOPICS Domestic violence; disempowerment; gender equality

SUSTAINABLE Goal 3 – Good Health and Well-being **DEVELOPMENT** Goal 5 – Gender Equality

GOALS Goal 10 – Reduced Inequalities

SYNOPSIS Fearing for her life, a woman wearing a burqa attends a police

station with her son. She is begging for help to escape what she

claims is an abusive marriage.

She describes her ordeal to her appointed translator. The translator mistranslates and does not report the abuse.

The translator manipulates the police, saying the woman won't trust them. The police are initially sympathetic to the woman.

The woman becomes desperate and raises her voice.

The police become frustrated and angry.

She becomes suspicious and says she wants her son to translate – he tells them that she doesn't believe the translator is translating accurately. He refuses to translate for her – telling the police that

their conversation is private.

AGE 12 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

45 minutes

7 minutes Introduce the film briefly, explaining that the film has subtitles.

Explain that the film has references to domestic abuse.

Depending on the group you could ask if they know anything

about who and why people wear burgas (see TIPS).

13 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.



QUESTIONS ON THE TEMPLATE

- 1. What is this film about for you?
- 2. How do you know when someone is really listening to you?
- **3.** What is happening in the room?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- 1. What types of abuse can people experience?
- **2.** Why do you think the translator doesn't translate properly?
- 3. Why does the son not do what she asks him to do?
- **4.** Is shame the same as guilt?
- 5. What do you think the woman in the film should do?
- **6.** What do you think happens next?
- **7.** As a group, can we come up with a definition for power? (see tips).
- **8.** How would you feel if you were the woman?
- **9.** How would you feel if you were the son?
- 10. What does the filmmaker want us to think about after watching the film?
- **11.** How did the film make you feel?
- 12. Did you like the film?
- 13. What other questions would you add to the template?



TIPS

Create a safe space for sharing and provide a quiet space for participants to take a moment to themselves if needed.

There are lots of different kinds of coverings worn by Muslim women. In this film, the woman wears a burqa. If you feel it is appropriate for your group, a brief conversation around why women wear a burqa could highlight a few of the following points:

- They are worn by some women in some Islamic traditions.
- Women wear them to cover themselves in public. They do not have to wear them in private in front of their family or other women.
- They are worn as a symbol of modesty, privacy and fashion.
- In some conservative countries, or if they live as part of a conservative family, women are forced to wear the burqa.

Another key learning opportunity in this film is around power, rights and participation.

- Everybody should have equal access to rights, but for some groups of people it is harder to access their rights.
- An individual's access to rights is shaped by how much they are valued, their social position and their power relative to others in society.
- People are valued differently depending on their identity and factors such as class, ethnicity, disability, migratory status and sexual orientation.
- Gender and age affect people's access to rights. Girls and women face barriers to rights because they are often valued less and have less power than boys and men. Other forms of exclusion interact with gender and age to further affect a person's social position and access to rights.

There is also the opportunity to explore different types of power in the film – visible power, hidden power and invisible power.

- Invisible power is when people are not aware that they are doing what those in power want them to do. It is a subconscious act. For example, we may subconsciously have negative stereotypes of certain people because of the way that group is portrayed in the news, on TV, in school text books. Or we may elevate certain people because of who their parents are, for example aristocracy or royalty.
- Hidden power is when powerful people and institutions maintain their influence by setting and manipulating agendas, ignoring the concerns and voices of less powerful groups. For example, we are told that a public consultation has taken place, but in fact those who organised it actively excluded a particular group.
- Visible power includes political power that we 'see' formal rules, structures, institutions and procedures. For example, during elections we are told that if we vote for a political party they will use their power to bring in new legislation to bring about changes that will control the actions of others.



FIND OUT MORE

scotland.shelter.org.uk/

Has a dedicated 'where to get help if you're experiencing domestic abuse' page

www.youngscot.org

Lots of information and useful links

www.children1st.org.uk

Lots of advice for children and young people

www.thehideout.org.uk

Women's Aid have created this space to help children and young people to understand domestic abuse, and how to take positive action if they're affected

www.mwrc.org.uk

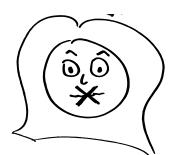
Amina is a national hub for gaining access to, and consulting with Muslim women across Scotland. Has a helpline which can provide advice in English, Urdu, Arabic, Bangla and Swahili and, when required, using online interpreting



LISTEN

What is this film about for you?





How do you know when someone is really listening to you?

What is happening in the room?



Luchadora

FILM www.shortoftheweek.com/2017/01/05/luchadora/

LENGTH 12 minutes

YEAR 2015

GENRE Documentary

COUNTRY Mexico

DIRECTOR River Finlay (female)

LANGUAGE Spanish

TOPICS Gender; poverty; inequality; domestic abuse

SUSTAINABLE Goal 4 – Quality Education **DEVELOPMENT** Goal 5 – Gender Equality

GOALS Goal 8 – Decent Work and Economic Growth

Goal 10 – Reduced Inequalities

SYNOPSIS Luna Magica, a professional Lucha Libre wrestling star in Mexico,

dreams of becoming a world wrestling champion while fighting

to make ends meet as a single mum.

AGE

MATERIALS Template for each person

Pens

15 +

LENGTH OF SESSION

50 minutes

8 minutes Introduce the film briefly and highlight that there will be subtitles.

Explain that the film has some violence and does look at domestic

abuse (see TIPS).

12 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

Luchadora



QUESTIONS ON THE TEMPLATE

- 1. Do you think Luna is a good role model?
- 2. What challenges does Luna face?
- **3.** What does this film say about gender?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- 1. What do you think Luna's aspirations and dreams are?
- 2. How would Luna's life be different if she was a man?
- **3.** Would Luna's life be different if she lived in Scotland?
- **4.** What challenges do women face in their lives?
- **5.** Did any parts of this film make you feel uncomfortable or angry?
- **6.** What do you think needs to change to help women like Luna?
- **7.** What did you think about the violence in the film?
- **8.** How did the film make you feel?
- 9. Did you like the film?
- **10.** What other questions would you add to the template?

TIPS

This film includes some violent themes, including domestic violence. It would be advisable to have a talk with your group about the subject tackled in this film and issue some trigger warnings in case someone may be negatively affected by being exposed to these themes. Create a safe space for sharing, and provide a quiet space for participants to take a moment to themselves if needed.

While the reference to domestic violence is minimal, during the debrief we recommended that you address this moment in the film and explore with your group why these attitudes and the language used are damaging.

Luchadora



FIND OUT MORE

scotland.shelter.org.uk/

Has a dedicated 'where to get help if you're experiencing domestic abuse' page

www.youngscot.org

Lots of information and useful links

www.children1st.org.uk

Lots of advice for children and young people

www.thehideout.org.uk

Women's Aid have created this space to help children and young people to understand domestic abuse, and how to take positive action if they're affected





LUCHADORA

Do you think Luna is a good role model?



What challenges does Luna face?



What does this film say about gender?



Radi-Aid

FILM www.youtube.com/watch?v=oJLqyuxm96k

LENGTH 4 minutes

YEAR 2012

GENRE Satirical music video

COUNTRY Norway

DIRECTOR Matt Nefdt (male)

Produced by www.ikindmedia.com

LANGUAGE English

TOPICS Poverty; inequality

SUSTAINABLE Goal 1 – No Poverty

DEVELOPMENT Goal 10 – Reduced Inequalities **GOALS** Goal 17 – Partnerships for the Goals

SYNOPSIS Song, comedy, parody of Live Aid. Campaign group made it to

challenge stereotypes.

Satirical campaign and music video 'Radi-Aid: Africa for Norway', Radi-Aid is a campaign created by the Norwegian Students' and

Academics' Assistance Fund (SAIH).

AGE 8 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

30 minutes

2 minutes Introduce the film briefly.

Depending on the age of the group you may not want to explain

that it is a spoof film (see TIPS).

4 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

Radi-Aid



QUESTIONS ON THE TEMPLATE

- 1. Why do you think this film was made?
- 2. How did this film make you feel?
- **3.** Is charity always a good thing?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- **1.** Why do you think this film was made?
- 2. How did the film make you feel?
- 3. Did you like the film?
- 4. What other questions would you add to the template?

TIPS

Be prepared that some younger participants might not immediately understand that this short clip is satire. Definition: the use of humour, irony, exaggeration, or ridicule to expose and criticise people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

It may also be useful to explain the Live Aid concert and its purpose / controversies to provide some context and background. www.wikipedia.org/wiki/Live_Aid

The Radi-Aid film was made and the Rusty Radiator Awards were created to challenge the perceptions around issues of poverty and development – to change the way fundraising campaigns communicate, to break down dominating stereotypes and to open up the conversation beyond charity. Moving from pity and distance from the problem (guilt) to a sense of connection and ability to make a difference (positive action).

Apathy – e.g. emotional fundraising videos. About differences (us v them), strengthens stereotypes as it doesn't show the full picture, makes people feel guilty, creates apathy (seen so many of these videos that it stops shocking us) – not action.

Action – e.g. humorous videos. Make people laugh and engage, brings people together, challenges stereotypes (shows a different story compared to what we usually see), they don't tell you what to think – think for yourself and take action.

You could take this idea further by asking the group to think of fundraising videos that they've seen and whether they think they are more 'apathy' or 'action'.

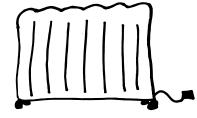
FIND OUT MORE

Further information about why this film was made. There are also lots more satirical videos on here looking at volunteering overseas and making a charity fundraising video. www.radiaid.com



RADI-AID

Why do you think this film was made?





How did this film make you feel?

Is charity always a good thing?



Smiles from a Refugee Camp

FILM www.youtube.com/watch?v=xw5Uy6 ksEM&t=70s

LENGTH 4 minutes

YEAR 2017

GENRE Youtube Vlog

COUNTRY Palestine

DIRECTOR Asmaa and Saja Khaldi (female)

LANGUAGE Arabic with English subtitles

TOPICS Poverty; community; resistance; social media; gender

SUSTAINABLE Goal 1 – No Poverty

DEVELOPMENT Goal 3 – Good Health and Well-being

GOALS Goal 5 – Gender Equality

Goal 8 – Decent Work and Economic Growth

Goal 10 – Reduced Inequalities

Goal 16 – Peace, Justice and Strong Communities

SYNOPSIS By taking the audience on a stroll through their city, the Khaldi

twins give us a rare happy and optimistic insight into life in Gaza City, which has arguably turned into a big refugee camp over the past decades. They show the strength of the community and how

the Gazans support each other.

AGE 10 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

40 minutes

11 minutes Introduce the film briefly explaining the film will have subtitles.

Give out the templates and ask them all to fill in Question 1 ONLY.

Discuss as a group (see tips).

Tell them to have a look at the other questions. They will fill in the

rest AFTER the film.

4 minutes Watch the film.

10 minutes Ask everyone to fill the rest of the template in individually.

They can then discuss it with the person next to them.

Smiles from a Refugee Camp



QUESTIONS ON THE TEMPLATE

- 1. How do you imagine life in a refugee camp?
- 2. What questions would you like to ask Asmaa and Saja?
- **3.** What good can social media do?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- **1.** Why do people live as refugees?
- 2. Why do you think The Khaldi twins vlog about their life in Gaza?
- 3. How did the film make you feel?
- 4. Did you like the film?
- 5. What other questions would you add to the template?

TIPS

A refugee camp is a temporary settlement built to offer refugees shelter. They usually accommodate displaced people who have fled their home country, but there are also camps for internally displaced people. Usually refugees seek asylum after they've escaped war, but some camps also house environmental and economic refugees.

Once a person becomes a refugee, they are likely to to remain a refugee for many years. It is a life in limbo. Refugee camps are built in different sizes, and often with different resources, depending on the amount of funding available and also the number of refugees in the camp, or the total number of expected refugees that may seek residence and protection at the camp.

According to UNHCR, the majority of refugees worldwide do not live in refugee camps. At the end of 2015, 67 percent of refugees around the world lived in individual, private accommodation. This can be partly explained by the high number of Syrian refugees renting apartments in urban areas across the Middle East. A small percentage of refugees also live in collective centres, transit camps and in self-settled camps.

Source: www.unhcr.org

Smiles from a Refugee Camp



FURTHER INFORMATION

While the templates are not going in the direction of exploring/explaining the conflict between Israel and Palestine, be prepared that questions may come up. Below is some basic information.

May 14, 1948 is the day Israel declared itself a state. Palestinian villages and homes were demolished and thousands were killed. These Palestinians had hoped to return home after the violence stopped, but that was not to be. By one means or another, 750,000 Palestinians were rendered homeless and forced into settling in surrounding Arab countries and what was later to become the West Bank and Gaza. They have never been allowed to return. To this day many refugees and their descendants, now numbering about 3.6 million, hold the keys to the houses that were destroyed or taken over by Israelis. Many Palestinians live in refugee camps in Lebanon, the West Bank, and other Arab countries. With the exception of Jordan, they are not permitted to be citizens of any Arab state.

Israelis view May 14, 1948 as a turning point in their history. After 2000 years of exile and in the wake of the horror of the Holocaust, the Jews finally secured their homeland. Following the atrocities of the Holocaust, the UN soon approved a two-state plan. Had the Arab world voted for the plan, a two-state solution (one Israel and one Palestine) would have resulted. According to this perspective, Palestinians would have had their state. But, the Arabs voted against partition and the surrounding Arab armies invaded the new state. Israel prevailed in the war of independence.

Nearly one-third of the registered Palestinian refugees, more than 1.5 million individuals, live in 58 recognized Palestinian refugee camps in Jordan, Lebanon, the Syrian Arab Republic, the Gaza Strip and the West Bank, including East Jerusalem. unrwa.org/palestine-refugees

The refugee camp visited in the video is referred to by the UN as Beach Camp, locally and in the video is referred to as "Shati". The camp is on the Mediterranean coast in the Gaza City area. 84,077 refugees live in this camp. www.unrwa.org/where-we-work/gaza-strip (Figures as of 31 October 2016)

FIND OUT MORE

www.scottishrefugeecouncil.org.uk

Offers help and services to people seeking asylum and refugees

www.solutionsnotsides.co.uk

Offers training and workshops around exploring solutions to the Israeli-Palestine conflict

TAKING IT FURTHER

The Khaldi twins have a video blog with more vlogs on You Tube that has gained international attention.

www.youtube.com/channel/UCuozLFCHHqyGc_1dJ5rWuow

They also run a popular Facebook page



SMILES FROM A REFUGEE CAMP

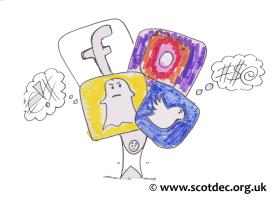
How do you imagine life in a refugee camp?



What questions would you like to ask Asmaa and Saja?

. 0 0

What good can social media do?



So You Think You Can Stay

FILM www.youtube.com/watch?v=Eovd-8pAl_g

LENGTH 3 minutes

YEAR 2015

GENRE spoof

COUNTRY Norway

DIRECTOR Norwegian Organisation for Asylum Seekers/Fantefilm

LANGUAGE Norwegian with English Subtitles

TOPICS Migration

SUSTAINABLE Goal 3 – Good Health and Well-being

DEVELOPMENT Goal 8 – Decent Work and Economic Growth

GOALS Goal 10 – Reduced Inequalities

Goal 16 – Peace, Justice and Strong Institutions

SYNOPSIS Amir Najjer was tortured by masked men and accused of

cooperating with Israeli troops. In Norway, his application for asylum has been rejected. The authorities say he can go to Gaza, although UNHCR recommends that no one is returned there. Now Amir has entered the game show So You Think You Can Stay and hopes the Norwegian public will think differently about his

case.

AGE 12 +

MATERIALS Template for each person

Pens

LENGTH OF SESSION

30 minutes

2 minutes Introduce the film briefly.

Explain that the film is short and that there are subtitles. It is a

spoof but you may not want to mention this (see TIPS).

3 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

15 minutes Debrief and reflection – see below.

So You Think You Can Stay



QUESTIONS ON THE TEMPLATE

- 1. Why do people migrate?
- 2. Who would you allow to stay?
- 3. For me a good place to live is / has...

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- **1.** How would you define a good life?
- 2. Are you and your family allowed to migrate to any other country you choose?
- 3. How do you think you would feel if you moved to another country?
- **4.** What do you think the film is trying to say?
- 5. How did the film make you feel?
- 6. Did you like the film?
- 7. What other questions would you add to the template?

TIPS

"So You Think You Can Stay" is not a real game show. It is a campaign from the Norwegian Organisation for Asylum Seekers (NOAS). The film has been made pro bono for NOAS by Fantefilm.

"So You Think You Can Stay" gives a face to a group of people who often receive negative media attention: rejected asylum seekers. The campaign hopes to show that also most people in this category have good reasons to leave their home country and seek protection in Norway. Norwegian asylum policy is strict and many people are rejected in contradiction with UNHCR's recommendations. The stories of the contestants are based on real asylum cases that NOAS engages in through legal aid. Asylum seekers in Norway are rejected for the same reasons as the contestants in So You Think You Can Stay. NOAS works for granting protection to those who need it.

www.noas.no/en/so-you-think-you-can-stay/

www.soyouthinkyoucanstay.com/english/

Be prepared that some younger participants might not immediately understand that this short clip is satire. Definition: the use of humour, irony, exaggeration, or ridicule to expose and criticise people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

So You Think You Can Stay



TIPS

This is a potentially highly contested topic, especially when it comes to the question who should be allowed into a country or not. Be prepared to mediate this accordingly without cutting young people off, but also not allowing racist or otherwise discriminatory comments to remain unchallenged.

Definition of a good life and a good place to live – think about culture, economics, and politics. It could also focus on basic needs and rights. Refer to the United Nations Convention on the Rights of the Child (UNCRC). "Rights" are things every child should have or be able to do. All children have the same rights. These rights are listed in the UNCRC (for example, Article 31 states that every child has the right to play and rest.) Almost every country has agreed to these rights. All the rights are connected to each other, and all are equally important. Sometimes, we have to think about rights in terms of what is best for children in a situation, and what is critical to life and protection from harm.

FIND OUT MORE

www.scottishrefugeecouncil.org.uk

Offers help and services to people seeking asylum and refugees

www.unicef.org.uk

UN Convention on the Rights of the Child



SO YOU THINK YOU CAN STAY

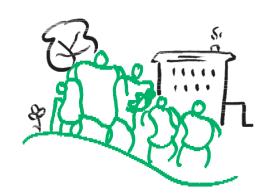
Why do people migrate?





Who would you allow to stay?

For me a good place to live is / has



Unravel

FILM www.youtube.com/watch?v=bOOI5LbQ9B8

LENGTH 14 minutes

YEAR 2016

GENRE Documentary

COUNTRY India

DIRECTOR Meghna Gupta (female)

LANGUAGE Jatu, Punjabi with English subtitles

TOPICS Inequality; poverty; gender; responsible consumption

SUSTAINABLE Goal 1 – No Poverty

DEVELOPMENT Goal 5 – Gender Equality

GOALS Goal 10 – Reduced Inequalities

on the West.

Goal 8 – Decent Work and Economic Growth

Goal 12 – Responsible Consumption and Production

SYNOPSIS This is the final resting place of your cast-off clothing. When

people in the West throw their clothes away, their cast-offs often go on a journey east, across the oceans, to India's industrial interior. Garment recyclers take huge bundles of clothes donated from across the world, and turn them into wool. With little exposure to Western culture other than the Discovery Channel, the garment recyclers rely on their imagination and the rumours that travel with the cast-offs to create an intriguing perspective

AGE

MATERIALS Template for each person

Pens

12 +

LENGTH OF SESSION

45 minutes

8 minutes Introduce the film briefly.

Explain that the film explores what happens to our clothes once

we are finished with them (see TIPS).

12 minutes Watch the film.

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

15 minutes Debrief and reflection – see below.

Unravel



QUESTIONS ON THE TEMPLATE

- **1.** What surprised you the most in this documentary?
- 2. Why do you think clothes are sent to India to be recycled?
- 3. How could we make fashion fair for everyone?

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- 1. Do you repair your clothes/shoes?
- 2. If you had a new sweater, how long would it take before you stopped calling it 'new'?
- 3. Do you think about where your clothes were made and who made them?
- **4.** Do you think fashion is unfair to some people?
- **5.** Do we have a responsibility to look after others?
- **6.** How did the film make you feel?
- **7.** Did you like the film?
- **8.** What other questions would you add to the template?

TIPS

The key learning should be around how we shop and our relationship with cheap clothing.

FIND OUT MORE

www.fashionrevolution.org

Campaigning to take action on an unfair industry

www.recycleforscotland.com

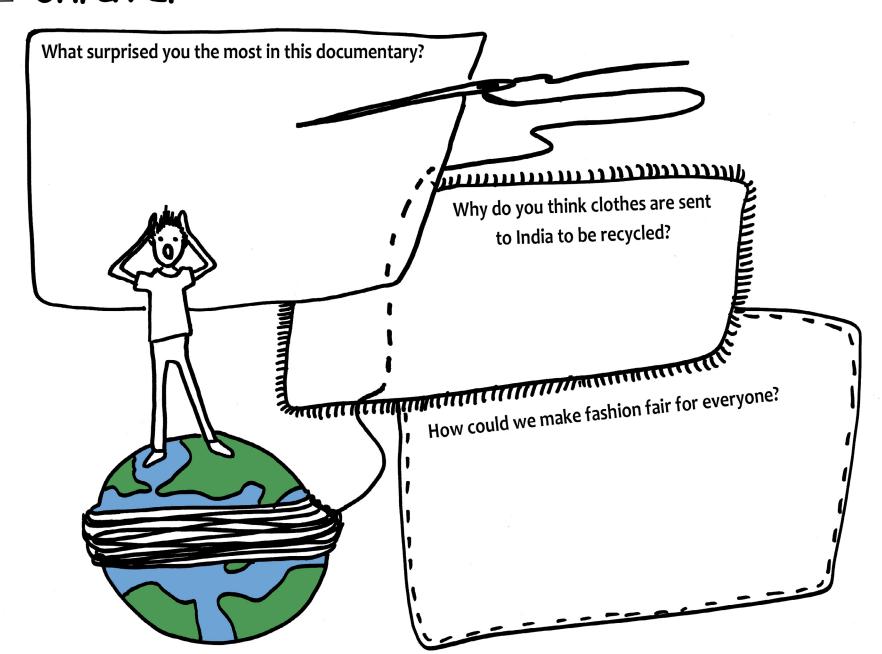
Information on how to recycle clothes and textiles

www.peopletree.co.uk

Sustainable and Fairtrade online clothing retailer



Unravel



Yaman

FILM www.youtube.com/watch?time

continue=105&=&v=Bjuev58SGCo

LENGTH 5 minutes

YEAR 2016

GENRE Animation – Documentary

COUNTRY Syria

DIRECTOR Amer Al Barzawi (male)

LANGUAGE Arabic with English subtitles

TOPICS Poverty; peace; conflict; inequality

SUSTAINABLE Goal 3 – Good Health and Well-being

DEVELOPMENT Goal 4 – Quality Education **GOALS** Goal 10 – Reduced Inequalities

Goal 16 - Peace, Justice and Strong Institutions

SYNOPSIS Yaman is a young inventor. His imagination helps him survive, but

life outside the world of his creation is harsh.

AGE 10 +

MATERIALS Template for each person

Pens

Large pieces of paper

LENGTH OF SESSION

45 minutes

5 minutes Introduce the film briefly.

Explain that the film explores a sensitive topic and ask them if

they know anything about Syria (see TIPS).

5 minutes Watch the film.

10 minutes Whole group activity – what do we know and feel (think/ suspect)

about Yaman.

This activity stimulates curiosity about the characters in the story. Take a large sheet of paper, place it on the floor and divide it into two sections. You can also use two separate pieces of paper.

In the first section write 'KNOW' and ask the young people to write only what we actually know about Yaman from the film.

In the second section write 'FEEL' and ask the young people to record any intuitions, feelings, suspicions that might have arisen for them about Yaman.

Discuss – see TIPS

10 minutes Give out the templates and ask everyone to fill in one individually.

They can then discuss it with the person next to them.

15 minutes Debrief and reflection – see below.

Yaman



QUESTIONS ON THE TEMPLATE

- 1. What does Yaman need for a healthy and happy life?
- 2. Draw and label your own invention to make the world better for Yaman.

DEBRIEF AND REFLECTION

Emphasise that there are no right or wrong answers to these questions.

- 1. How did you feel at the end of the film?
- 2. Discuss the inventions how would this make the world better for Yaman?
- **3.** Whose responsibility is it to make the world a better place?
- 4. What can we do?
- 5. Why did the filmmaker use animation instead of real people?
- **6.** What similarities do you think you have with Yaman?
- **7.** What questions would you ask Yaman if you had the chance?
- **8.** How did the film make you feel?
- 9. Did you like the film?
- 10. What other questions would you add to the template?

TIPS

Be aware that the film tackles some sensitive issues, so create a safe space for sharing, and provide a quiet space away from the group for participants to take a moment to themselves if needed.

Activity – when discussing the difference between what the group know and feel about Yaman, the main learning is that we do not know much about him apart from that he is 11 and that his family were killed in the war. The film only offers a snapshot of his life.

You may find it useful to have an overview of the Syrian crisis. See below.

Anti-government demonstrations began in March of 2011, as part of the Arab Spring. But the peaceful protests quickly escalated after the government's violent crackdown, and armed opposition groups began fighting back. By July, army defectors had loosely organised the Free Syrian Army and many civilian Syrians took up arms to join the opposition. Divisions between secular and religious fighters and between ethnic groups continue to complicate the conflict. The Syrian conflict has created the worst humanitarian crisis of our time. Half the country's pre-war population – more than 11 million people – have been killed or forced to flee their homes. According to the U.N. almost half of all Syrian refugees – roughly 2.6 million – are under the age of 18. Most have been out of school for months, if not years.

www.mercycorps.org.uk

Yaman



TIPS

The debrief should explore basic needs and rights for children. Refer to the United Nations Convention on the Rights of the Child (UNCRC). "Rights" are things every child should have or be able to do. All children have the same rights. These rights are listed in the UNCRC (for example, Article 31 states that every child has the right to play and rest. Almost every country has agreed to these rights.) All the rights are connected to each other, and all are equally important. Sometimes, we have to think about rights in terms of what is best for children in a situation and what is critical to life and protection from harm.

FIND OUT MORE

www.scottishrefugeecouncil.org.uk

Offers help and services to people seeking asylum and refugees

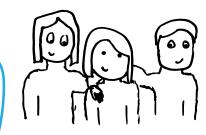
www.unicef.org.uk

UN Convention on the Rights of the Child



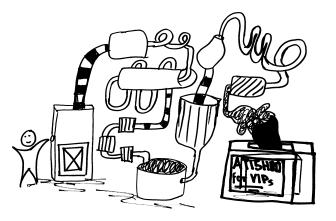
YAMAN

What does Yaman need for a healthy and happy life?



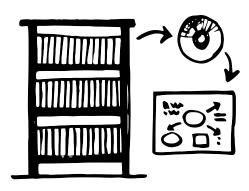


Draw and label your own invention to make the world better for Yaman



NOW HAVE A GO YOURSELF! <

- 1. Create your own film library
- 2. Create your own visual template
- 3. Tips for discussing films



CREATING YOUR OWN FILM LIBRARY

There are a range of things to remember when putting together an online film library.

1. Finding films can be challenging. Create an editorial group to help find films and decide on a selection process. Think about issues you would like to explore, where the films are made and how engaging they are. No-one likes a dull film!

2. Make sure that you have considered the legal aspects of using this film. The maker of the film has taken time to create something and has the rights to that piece of work.

- 3. To use it you may need to inform the maker. You are not allowed to edit, harm or distribute the intellectual output in any way. A license granting permission to use it may come in the form of an email or a legal contract and you may have to pay. It might allow you to use the film for a single screening, or it might grant you permission to use it indefinitely. It is vital that this is checked before you use the film.
- 4. Film is an amazing tool to use in education, so feel free to share good creations with a wider audience, as long as you have the permissions to do so. There are a number of ways to create your film library. For example NGO Mondo, who was a partner in this project, has a private Vimeo account, which is integrated to the Mondo website. Or another way is to create a resource page and host external links to YouTube or Vimeo.
- 5. Finally try and create some visual templates to help shape discussions around the films.

Have a go and be creative!

CREATING YOUR OWN VISUAL TEMPLATE <

AIMS

• Set a focus - what would you like participants to know or do better? Think about what you discuss. This focus can change during the workshop depending

CONSTRUCT YOUR

want them to notice, focus on and on how the discussion evolves.

CREATE KEY QUESTIONS

- Create 5-10 key questions based on the focus.
- Put the questions into a logical order. For example, more simple questions might be asked first to the whole group to open the discussion. The questions can become more challenging as the session goes on, but should be open to encourage discussion and should not be questions to which the participants could simply answer 'yes' or 'no'. Look at other sections of this handbook to guide you.



CHOOSE YOUR FILM

• Think of the participants before

choosing the film – consider their

• Consider if participants will be

working as a group, in pairs or

needs of the participants.

individually.

age, life interests, and any learning









PREPARE YOUR TOOLS

- Decide if you want participants to answer the questions individually or as a group. For example, you may just stick up 1 piece of flip chart paper for a whole group.
- Think about how participants will answer the questions they can draw, write or use stickers.

MAKE DRAWING EASY

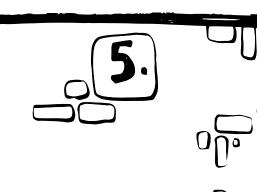
• Everyone can have a go at drawing. Use simple symbols or get someone on your team who likes drawing to prepare the worksheets. The important thing to remember is to practice, be creative and have fun.

CREATE YOUR TOOLS

- One option is to prepare a worksheet. Select two or three key questions. Create engaging, visual spaces to answer the questions: for example, using a speech bubble for each question.
- Or you could ask the participants to individually draw a scene or illustrate a key theme from the film. Then use your key questions to facilitate a discussion.
- Another idea is to prepare a comic strip and ask participants to fill in the speech bubbles. Ask them to draw themselves taking further action about the issues raised.
- Finally, you could create simple graphs or agree disagree statements for participants to answer by sticking dots on. This is a good group activity.







Based on the works of Uku Visnapuu (uku@escu.ee) and Veronika Vanova (vanveronika@gmail.com).

Please contact us if you would like to discuss the guidelines.

© www.scotdec.org.uk

TIPS FOR DISCUSSING MEDIA CLIPS AND FILMS

If young people unexpectedly share a media clip they have seen, or offer their own film for discussion, this can spark an impromptu and valuable debate.

To be prepared for this, it is good to have some generic questions which can help to open a discussion and engage the audience. It is best to keep questions short and open to encourage discussion – try to avoid yes/no answers. Asking closed questions could confuse them, make them feel that they are under interrogation and prevent an open discussion. Occasional use of closed questions, such as: "Do you prefer option one or option two if you could choose an ending for the film?" or establishing if they are aware of an historical or contextual fact relating to the topic can however be useful.



Questions such as "Why do you think I showed you this clip?" could be interpreted as putting too much weight on the power balance between you as the group leader and the participants. This in turn could limit their responses, encouraging them to reply in a way which they believe would please the group leader, or that they think you would regard as socially acceptable.

Here is a selection of some questions we believe to be youth friendly.

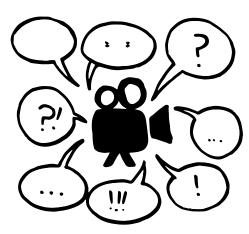
Depending on the target group – taking into account their age and any additional learning needs - the questions might need to be rephrased or simplified further.



Possible starting questions:

- ▶ Ask about the participants' current state of mind after seeing the film.
 - "How do you feel now?" This can work better than: "What feelings did you have?" because it focuses on their current emotions, rather than a range of different emotions which they could have felt throughout the film.
 - "What do you think about this film?"
- "How much did you understand the language?" You could ask them to demonstrate using the width of their hands. This is an especially good question to ask after a foreign language film.

- ► Ask about the participants' perception of the film:
 - "Who was your favourite / least favourite character?"
 - "Did you like the film?" They could demonstrate this using a thumbs up / down / neutral position. You could use this to discuss whether there was a universal opinion on the film or if opinion in the group was divided.
 - "What did you enjoy or dislike about the film / topic?"
 - "What one or two words came to mind after seeing this film? Explain in a couple of sentences why you chose these words?"
 - "What do YOU think the film was about?" This can work better than: "What was the film about?" This can imply that the facilitator knows the correct answer and is waiting for someone to identify it.
 - "What was the most memorable scene of this film?" You could go on to discuss the next most memorable and so on.
 - "What did you find funny in the film?"
 - "What confused you about the film?"





It is also useful to prepare some questions if someone gets angry or upset in some way.

These are aimed to help to accept the group members' emotional reactions and to help them disconnect from the experience. With the right questions, you can help them gain self-awareness and normalise the group atmosphere through empathic discussion.

- ► Tell them: "It's OK, you can cry / laugh as much as you need to."
- ▶ "If you can, explain or write down what it was that made you cry / laugh in the film." This is a better reaction than: "Why are you crying?" because it does not focus on the person themselves, but directs their attention to the cause of the triggering situation.
- ▶ If relevant you could tell them: "OK, you got upset because of the [soundtrack / ending], let's play it again and imagine it without that [soundtrack / ending]. What kind of soundtrack would you prefer? How would you like this film to end?"

You could create a table and ask them to tick the boxes:

	(j.)	\odot
SOUNDTRACK		
IMAGES		
DIALOGUE		
ENDING		

Try saying: "OK, now you know why you are upset about this film, let's try it without [that element], let's imagine a different ending."

- More complex or challenging starting questions:

 "How do you deal with challenging situations in your life, such as when somebody gives you an opinion that you do not agree with?"
 - ▶ "How did this film answer the questions you had? What else do you want to know about the topic? Where can you find more info?"



About this publication Project info

ESCO.

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Scotdec (Scotland) is a Global Learning Centre based in Edinburgh, working to put Global Citizenship at the heart of education. Our vision is that young people are able and motivated to challenge inequality, creating a fairer future for all. We are a friendly professional team working with a range of partners to bring energy and creativity to our work.

Baltic Regional Fund (Latvia) is a non-governmental organisation created with the aim to develop, encourage and support creative ideas to enhance friendly and peaceful world by promoting intercultural dialogue and equality and respecting individuality. Seminars, trainings and projects open the door to new experiences, competences and opportunities by promoting non-formal education and lifelong learning. The organisation runs private Youth studio "BaMbuss", where multi-faceted youth activities are organised, such as workshops, non-formal learning, discussions and specialised clubs. We also train volunteers, develop mentoring and peer support networks and provide career counselling.

NGO Mondo (Estonia) is one of the oldest and biggest NGOs in Estonia, established in 2007. We focus on humanitarian aid, development cooperation and global education. Its Global Education Centre, which is based in Tallinn, has years of experience of global education work: including development issues, human rights, environment, trade, gender and peace education. It trains teachers and youth workers and develops teaching and learning materials and workshops which are used in different levels in formal as well as non-formal education.

In our work we think global, but act local.

You can find more resources such as manuals and examples on visual facilitation of learning from the website of Uku Visnapuu (trainer and initiator of this project) padlet.com/ukuv/visualtools

Scotland



Kate Allen, Global Education Advisor at Scotdec

"This project has been a great excuse to watch lots of films and has reminded me how one film can mean so many things to different people. A film can equally engage and simultaneously switch off an audience. A reminder that we all connect with different issues in different ways."



Annie McCourt, Children and Young People Coordinator at Glasgow Film Theatre / Lecturer (MEd Learning and Teaching) at Royal Conservatoire of Scotland

"Film is a universal language and, as a result, it can be an incredibly useful tool to spark deep discussions on a range of topics across ages and across cultures. Within this resource you'll find activities for supporting young people to engage with film in a range of ways. From discussing film content to considering the way that films are constructed, and the very precise framing decisions made by directors, all of these activities are highly empowering for the young people taking part."



Alice Black, Researcher at the BBC

"Film and visuals are an inclusive medium which allow people to communicate and understand new ideas. This is something that we have harnessed within this resource offering a wide range of films and encouraging young people to engage with important global topics."



Vincent Förster, Documentary filmmaker

Vincent is interested in personal stories that engage and evoke public debate. His studies in International Relations and Arabic at the University of St Andrews took him to Egypt, Scotland, Morocco and Sudan for some years, where he also completed his first film projects. His latest short documentary, "Some of These Days" (2018), is a comedy documentary about jazz and dictatorships. Vincent just finished his MFA in Film Directing at Edinburgh College of Art.

He said: "It was great being part of the project and I'm looking forward to seeing the finished resource!"



Patrycja Kupiec, Director YWCA Scotland - The Young Women's Movement

"I loved being part of this project and learning from all the participants. It was a brilliant opportunity to visit Estonia and Latvia, and to work with a group of truly talented people. I can't wait to share the resource we developed together with youth workers and young people!"



In Scotland we ran workshops with a group of YOYP2018 Youth Ambassadors to create the drawings for the templates.

Lucy Allan, Ella Skinner, Olivia Turpie, Erin-Rose Duffy Simmons, Olivia Mahon, Catriona McDonald, Taryn Fletcher, Marianne Winter, Katrina Lambert, Skye Sarahs, George Bellamy, Cerys McKinnon

The workshops were supported by Young Scot and facilitated by Emer O'Leary who also created the final templates www.emeroleary.com

With thanks to our wider editorial team: Katie Hamilton (IntoFilm), Flip Kulakiewicz (Filmhouse), Louise Acheson (Scottish Film Directory) and the YOYP18 team (Young Scot) Andrew Forbes, Cameron Smith, Rachel Nixseaman, John Snoddy and Taryn Fletcher.

Latvia



Ginta Salmina, Project manager at the "Baltic Regional fund" and non-formal trainer

"International projects always provide the opportunity to learn new things from partners – and working together in this way broadens the skills of people working in our organisation. Films and visuals are great tools to discover new topics and to inspire meaningful discussions. In this project, I believe that we have created a great tool for youth workers, teachers, young leaders and others involved in youth work.



Kristīne Kucerova, Geography engineer and volunteer for environmental organisations

Participating in this international project was a good opportunity to meet people from different fields who are engaged in youth work. It also gave us the chance to work together to create useful resources which get the best out of media materials - focusing on topics that are both engaging and important for youngsters.



Darya Goga, Freelance journalist, facilitator, video editor

I really love the idea of regarding videos and films not only as entertainment, but also as an independent tool in youth work to facilitate various activities and discussions. The project gathered together a group of people with very different background and ideas, which helped us to discover new features and to look at various subjects from different points of view.



Madara Skrastina, Youth worker

This project was an amazing chance to get to know different people from three countries, to work together in an international team, to explore interesting films and to express ourselves.



Liga Silina, Manager of youth studio "BaMbuss", project coordinator and non-formal trainer

Videos are one of the most effective ways to reach a wide audience. Many people watch these videos, but not everyone always evaluates or discusses the messages they found within them - especially when dealing with challenging topics. The resource created within this project will be a great tool for facilitating discussion and evaluation of videos which will help young people to become more aware of important issues, to get to know different point of views and to explore the essence of the message.



Laure Matillon, EVS (European Voluntary Service) at "Baltic Regional fund"

Films are a great vessel for showing, teaching, and learning. It's an international way of communication and I think it's great to take advantage of it. The videos we use in this resource are a great support to help generate discussion on a topic that can be difficult to tackle. It's also an introduction to the critique of film as an artistic medium through a range of different fields including images, light, sound, writing and editing.

Estonia



Terje Tamm, Global education project coordinator at Mondo

I love seeing the excitement in the eyes of people when their creativity is sparked through international projects. I also love how films and visuals are such an easy way to break down barriers and generate good communication, evoking a range of responses to different things.



Uku Visnapuu, Freelance trainer and visual facilitator

I initiated this project to pool the potential of three groups of witty people who care about youth, media and critical thinking skills. Training the participants about visual facilitation with Veronika was highly engaging and a valuable learning path for me. It was tough, yet fun to develop learning tools internationally.



Veronika Vanova, Trainer and visual facilitator

Visual facilitation makes my everyday life and work more fun, understandable, and memorable. I love to share its many benefits with others, so I was happy to join Uku to train the co-creators of this manual on the skills of visual facilitation. I stepped in once again as the project was nearing its end, to visually bring together everybody's work. Designing this manual was a reminder of how much joy simple drawing can bring.



Karin Luts, Youth therapist

What I loved about the project was meeting new and interesting people. I also liked having the chance to draw...and to draw some more... I also learned that I still have problems with keeping deadlines.



Aive Küng, Teacher in Narva Keeltelütseum and Sillamäe Gümnaasium

It was a wonderful project and a great opportunity for international collaboration. Films and stories are powerful resources for teachers and the worksheets are helpful in the classroom in organising learning processes and activating discussions. The material provided by the project group enriched my teachers' toolbox. I am very grateful for the opportunity to participate.



Merilin Innos, Youth work student

Being part of this project opened up the world of both visual learning/teaching and short films to me. From the very beginning, the synergy of the participants gave me confidence that the project would be both unique and a useful tool for educators. The creation process definitely wasn't always easy, but I hope that the toolbox we've created will be helpful and open the world of visual education to many, as it did to me.

This publication has been produced with the financial support of the European Union. The contents of this publication are the sole responsibility of Scotdec and can in no way be taken to reflect the views of the European Commission.







