



tips

recommendations

guidelines

# one world film clubs





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world  
film  
clubs**

One World in Schools, a People in Need project

## **ONE WORLD IN SCHOOLS, ONE WORLD FILM CLUBS**

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This publication is a product of the One World in Schools project carried out by the NGO People in Need.

The information contained herein is to be used to promote education and awareness in the area of human rights, particularly through the use of documentary films.



# I. INTRODUCTION

The *One World Film Clubs* project carried out by the People in Need NGO as a part of a large-scale *One World in Schools* project is yet another achievement to demonstrate the impact that the documentary film, being a modern audiovisual medium, has on young people. It involves secondary school students establishing film clubs and showing documentary films in their leisure time not only for their schoolmates.

The manual you are about to read draws on our experience obtained during the implementation of the ***One World Film Clubs*** project as well as on the direct input from the students – organisers of such film clubs. It is our effort to share the experience with you – students who are about to **start** such film showing. We would like to introduce to you the development as well as the objectives of the *One World Film Clubs* project. As the name of the manual suggests, we would like to provide to you **specific tips and recommendations** to assist you in avoiding unnecessary confrontations. We believe that this manual becomes your practical guidebook containing useful information to help you start your film club and keep it running.

Good luck!

This manual has been produced in co-operation with the Czech students organising the film projections under the **One World Film Clubs** as well as teachers and other experts. We would like to extend our **thanks to all** who personally participate in the project and support the activities of *One World Film Clubs*.

Special thanks for their help in the preparation of this manual go to the following **One World Film Clubs organisers**:

Michaela Černá - Gymnázium Český Brod

Karolína Chloubová - Jedličkův ústav, Prague

Jaroslav Kubíček - Jiráskovo gymnázium Náchod

Marek Mikulášek - Gymnázium Václava Hlavatého, Louny

Katka Pánková - Gymnázium Moravské Budějovice

Gábina Věchtová - Gymnázium Elišky Krásnohorské, Prague

Iveta Zieglová - Gymnázium Slovanské náměstí, Brno

Alena Zelenková - Gymnázium Česká, České Budějovice





## II. ABOUT THE PROJECT

### PROJECT DEVELOPMENT

The ***One World Film Clubs*** emerged from a larger-scale ***One World in Schools*** project, whose primary objective was to utilise the enormous potential of the documentary film and other audiovisual media to incorporate a number of current and fundamental topics in the teaching and learning process at primary and secondary schools.

#### **One World**

The *One World* international human rights documentary film festival was the starting point and remains the main pillar of the project. In the ten years of its existence, the *One World* festival has become one of the largest and most prestigious human rights festivals in Europe and a distinct part of the cultural life in the Czech Republic. The festival shows cases of human rights violation and emphasises the need for mutual understanding and respect. *One World* seeks to provide a critical view of the current state of the world and its changes.

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#### **The One World in Schools Project**

The *One World in Schools* project was developed in relation with the *One World* film festival. Its main goal is to use documentary films and other audiovisual works and the subsequent discussions, associated

publications, simulation games and interactive teaching and learning methods to lead young people to tolerant intercultural communication, educate them in the area of human rights protection and development assistance. One of the parts of the larger scheme is also the student *One World Film Clubs* project.

### **One World Film Clubs**

Feedback received from both the teachers and students in the course of the *One World in Schools* project confirmed that the documentary film is an attractive addition to the teaching and learning process. Moreover, if the information – the film – is presented to the young person by his or her peer, often a friend or acquaintance, in a place to which the viewers have come in their free time, the impact of the film is even deeper. In 2003 we therefore started the implementation and coordination of the *One World Film Clubs* project, within which groups of active secondary school students used their leisure time to show documentary films for their schoolmates, teachers and other interested viewers. In addition to the showings, the film club organisers also carry out other activities. Many showings are accompanied by a meeting with an interesting guest who provides further information to and has a discussion with the audience. The discussions are moderated by the students – organisers, which places significant demands on them in terms of preparation, self-education and improvement in public speaking skills. The students also organise exhibitions and other associated activities, and larger scale events such as festivals are not an exception.

The film clubs use for their showings various documentary films deal-

ing with the topics of racism, xenophobia, neo-nazism, environmental protection, life in the street, crime, harassment, old age, disabilities, migration and fugitives, HIV, drugs, crises around the world, poverty and development co-operation, Czechoslovak history, etc. For all the films offered, the copyright has been obtained for the purposes of educational showings. Our experience suggests that it is often possible to obtain a license from the producer companies for the use of the film for educational purposes free of charge or for a symbolic fee. However, this is not always a rule. Rights at standard prices have had to be obtained for a number of films. Individual negotiations need to be conducted about the conditions regarding each film.

The film club organisers have at their disposal the publicity and promotional materials of the project such as the catalogue of the films, a collection of stickers, T-shirts as well as other printed and audiovisual materials. In order to keep up with the current news of the project, they receive an electronic newsletter. Meetings form an important part of the club activities. Their programme includes model showings, panel discussions with guests, film makers and experts, topic-focused workshops and other forms of experience exchange. In order to prepare and conduct the events, the organisers also use our organisation's materials with additional information, reader-friendly reports and references to other sources.

### **Peers with Limited Opportunities**

As a part of the further development of the *One World Film Clubs* project, we have encouraged the students - organisers to use the films also

in their activities outside of their schools and bring them to their peers who are unable to attend the film club showings. The documentary film has thus found use in working with another group of children and young people in various institutions (children's homes, hospitals, detention centres and correctional institutions as well as medical establishments, etc.).

**Organiser's experience:**

*Zuzana Kněžová, student from Prague, encountered difficulties in establishing co-operation with a children's home: "The co-operation with the staff was a bit of a problem. I guess the stumbling block was in the reluctance to do any 'extra' educational work with the children. But one supporter came up eventually and showed deeper interest in the project. It is most important to persevere because things don't really run without a hitch at the beginning..."*

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*Gábina Věchtová from Gymnázium Elišky Krásnohorské in Prague, adds some tips about building up an atmosphere of trust. She personally attended a showing in a prison and regularly visited children's homes. "I would definitely recommend to everyone who would like to visit some of such facilities, not to be nervous and be sincere and without pretence. In children's home, it is important not to view the children as a mass but, instead, show personal interest. Do not distinguish between I and you but think in terms of all of us together as individuals."*

*"I subscribe to the idea of showing the films in such institutions – if a person who is undergoing a crisis or who lives on the edge of the*

*society is given the opportunity to view the story of another 'excluded' person, the experience could become an encouragement. The films were also a great contribution for my students, one of whom obtained a better insight in the environment of a therapeutic centre and went on to use it for her paper on drug addiction."*

*Mgr. Vendula Šnokhousová, Český Krumlov.*

*"The films and the discussions make me think about my actions more, and I also find them interesting because they provide useful information about a wide range of issues worldwide," says seventeen-year-old Eva from a youth diagnostic centre in Prague. Sixteen-year-old Martina says: "The films and the stories about young people are interesting and show me that I am not the only one with problems. It makes me feel stronger..."*

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### **International Co-operation**

The topicality and very nature of many social issues dealt with by the films and exceeding the Czech national borders has brought about the idea to provide and continuously share the know-how generated during the implementation of the project for the benefit of other countries.

In 2005 we assisted in the students' film clubs project carried out in **Slovakia**. We entered into close co-operation with our Slovak colleagues from the People in Peril NGO and transferred to them the know-how of the project including a wide range of training and methodological

materials. The co-operation is still ongoing and includes, among others, inviting the coordinators and film club organisers from Slovakia to the regular meetings of the film club organisers held in the Czech Republic.

With the a help of our Slovak partners the project know-how was transferred to **Poland** and **Hungary** in 2007. An international ***One World Film Clubs Network*** was set up to contribute to establishing contact between young people from various Member States of the EU and provide a platform for getting to know the cultures of the EU countries. That should be achieved through leisure-time activities aimed at further education, obtaining new information and organisational and communication skills. It is our plan for the future to extend the network to other countries.

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In 2007 we expanded the activities of the film clubs by the documentary film related creative efforts undertaken by the organisers themselves. A number of them are interested in the documentary film and its topics, making and production. Various workshops are held under the umbrella of the **One World International School of Documentary Film** in cooperation with experts, filmmakers and professionals from organisations dealing with documentary films and youth work. Young people can use the workshops to learn the skills necessary for making independent documentary films – they learn how to collect the information for the documentary, find out about the principles, analysis and processing of film material, work with the sound, music, credits and subtitles, and obtain various skills for independent filmmaking, which enforces their

ability to recognise film quality and appreciate the different filmmaking techniques and methods. At the same time, the film school represents an international meeting of young people, which promotes contact among peers from different countries and creates space for intercultural exchange.

## PROJECT OBJECTIVES AND TARGET GROUP

The *One World Film Clubs* project has the following objectives:

- ▶ Use documentary films to lead young people to **tolerant intercultural communication, educate them in the area of human rights protection and development assistance,**
- ▶ Turn young people's attention to think about the values of an **open, tolerant and democratic society,** help them in their search for context and in forming their own opinions, and build up their social, cultural and historical awareness,
- ▶ **Present testimonies and information** about both past and present cases of human rights violation,
- ▶ **Contribute to the elimination** of prejudice, racial and national hatred and xenophobia,
- ▶ Offer an attractive and understandable **source of information** to facilitate young people's **orientation in the complex affairs of the world** and its current problems,
- ▶ **Enhance** young people's organising capabilities and skills,

- ▶ **Develop** young people’s media literacy,
- ▶ Support young people’s **personality development and value orientation**, and
- ▶ Use the **documentary film** as an effective method in terms of **extracurricular activities**.

The target group of the *One World Film Clubs* project is that of **secondary school students**. If the defined rules are observed, a *One World Film Clubs* can be set up by any secondary school student or group of students in the Czech Republic. Its establishment brings about a **wide range of opportunities** for the students:

- ▶ Obtain free access to any films for the showing from our list,
- ▶ Regularly meet their peers organising showings in their schools, exchange experience, find new ideas,
- ▶ Meet interesting individuals – filmmakers and people who have personal experience with the topics they are discussing
- ▶ Become personally acquainted with the work of the non-governmental organisations dealing with topics captured by the films,
- ▶ Get involved in other interesting projects and events carried out and held as a part of the film club’s activities,
- ▶ Obtain valuable experience that can be used in the students’ future studies or work.

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***Organiser’s view:***

*“The One World Film Clubs project means a lot to me. It is through this project that I learnt many things such as talking to people when arran-*



ging the visit of a guest, public speaking skills that I need to moderate a debate, equipment operation skills, team work, responsibility, etc.," says Karolína Chloubová, organiser of the film club in Jedličkův ústav in Prague.

Marek Mikulášek, organiser of the film club at Gymnázium Václava Hlavatého, Louny, sums up his position: "For me, being a club organiser in the One World Film Clubs project means quite hard work at times, but in the end you get back a hundred times more. When someone writes to you or tells you after the showing that they want to thank you for that afternoon, that they've learnt new things and, best of all, that they have been enriched by the experience, all the unpleasant feelings left by the demanding organising work go away and what remains is the great notion that you have done something good. I love that. And when I'm approached in the hallway of my school as the organiser of this great event, I feel like doing this forever," he says.

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The showing itself and other activities related to the showing are **planned and organised by the students themselves**. On the part of the organisers, the existence of a film club in their school requires **adherence to the rules** in order to ensure the necessary copyright protection and the smooth operation of the clubs in other schools. The following aspects are therefore necessary:

- Hold the showings only in the premises of the school or in other suitable premises (leisure clubs, etc.), but the event must always be organised only by secondary school students;

- ▶ Use the loaned films only for the showing in the school (club); the film must not be copied or loaned to any other persons;
- ▶ Provide the contact details of the club organiser. Such contact will be used for regular communication with the project coordinator (the organisers undertake to communicate with the coordinator in a regular and timely fashion);
- ▶ At least two weeks prior to the showing, send to the coordinator information about a scheduled showing, along with an order of the film;
- ▶ At least two weeks after the showing, send to the coordinator a brief assessment of the showing together with photographs, leaflets, posters, etc.;
- ▶ Return the loaned media containing the film (in person, by mail or by Czech Railways courier service) no later than one week after the showing.



# III. GUIDELINES

## BEFORE YOU START

If you have decided to set up a film club at your school, we recommend that you do the following before you start organising the showings and other associated activities:

### **1. Set up an organising team**

- ▶ Define clear competences and tasks. It will help you save time and prevent misunderstanding.
- ▶ Inform each other about all important facts.

### **2. Establish direct communication with the school's management and teachers**

- ▶ The plan to establish a film club must be presented to the management of your school.
- ▶ Find contact persons – it is advisable that the teacher in charge of the film club be a person welcoming and appreciating mutual communication with the club.
- ▶ Appoint one person in your organising team to be in charge of communication – the involvement of too many people in the communication process creates space for ambiguity and misunderstanding and may lead to getting lost in what has previously been decided.

### ***Presenting the possibility to set up a One World Film Club to the school's management***

- ▶ You can start by asking a teacher or directly the management for a meeting. Prepare a list of activities that you would like to pursue in the film club at your school.
- ▶ At the meeting, explain what activities you would like to offer to your schoolmates as well as teachers, what purpose the showings could serve, what the interesting aspects could be. Also explain the amount of work and the timing required for the clubs.
- ▶ The quality and meaningfulness of the project can also be backed up by information about the One World human rights documentary film festival, the One World in Schools project and the One World Film Clubs project itself, because these projects and events have had a long-standing tradition in using documentary films as a part of the educational and leisure time activities in the Czech Republic.

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### ***If the management are interested, you can offer to provide promotional material and additional information***

- ▶ Catalogue / list of available films
- ▶ Leaflets, posters and other printed materials
- ▶ Links to the project website

### **3. Survey the possibilities**

Once you have received the permission and support from the school, it is necessary to find out the following before you establish a film club:

- ▶ What are the **conditions** in terms of **space and equipment** for the showing?
- ▶ **At what time** can the showings be held?
- ▶ **What films** can you get?

#### **4. Find out about the technical conditions in your schools**

Schools can differ from each other quite significantly in this respect. Therefore, an overview of the following needs to be made in co-operation with the school management:

- ▶ What types of players (DVD or VCR) you will have available
- ▶ If the school has its own screen, data projector, speaker system
- ▶ If the room can be additionally darkened
- ▶ The seating capacity of the room

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If your school does not have the required equipment available, you may try and **arrange the equipment to be loaned from other facilities** – leisure centres and clubs, schools or private sources.

#### **5. Think about the date and topic of the first showing**

- ▶ The showing itself and other activities related to the showing are planned and organised by you.
- ▶ It is advisable and important to give your schoolmates and teachers an opportunity to enter the planning process because that would reinforce your mutual relationship, but you students remain the main organisers.

## **6. Select a suitable film**

- ▶ The project coordinators will be happy to help you select the film.
- ▶ You can also approach other, more experienced film clubs with a request for advice.
- ▶ Experience shows that it is not suitable to start with a film on a controversial topic, as discussion about such issues requires solid preparation and rather extensive experience.

## **7. Explain any potential unclear points**

We have encountered cases where the teachers at the school had a feeling that the film club activities could lead to various complications for them or were not suitable for students due to the sometimes too realistic and graphic images in the films (people dying of AIDS, drug abuse, etc.). In such a case, we recommend that you explain the importance and usefulness of the films, perhaps using the examples and experience obtained from film clubs operating in other schools.

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### ***Organiser's view:***

*Jaroslav Kubíček from the film club of Jiráskovo gymnázium, Náchod, talks about the help they received from a teacher in setting up the club: "The moment we decided to establish a film club in our school, we looked for support from our social science teacher, from whom we got a great deal of initial guidance and help. Another important milestone came when we introduced our activities to other teachers at their meeting, also with the support from our social science teacher. Using our school's announcement system, we invited all those interested in the project to an introductory meeting, and a discussion group was established for*

*better coordination and met several times at the important stages of the project."*

*"The school has to see that we really mean it and that it isn't just an initial hype about a new activity," Karolína Chloubová, film club organiser from Jedličkův ústav, Prague, confirms the need to introduce the film club plans to the management at the very beginning. She also says about the co-operation between the film club and the school: "The school provides a number of things for us (the equipment, poster printing, space), without which the club could not exist not only in our school but also in the café where we show our films. In return, we try to get the students interested in expanding their knowledge in the area of human rights, environmental issues, etc., and to represent our school to our best. So for mutual co-operation it is important to return to our school a part of what it gives us."*

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*Marek Mikulášek, organiser of the film club at Gymnázium Václava Hlavatého, Louny, shares his positive experience: "When we approached the head teacher with the news that we planned to establish a film club, he said he had long wished to have such a thing in our school. He had just waited who would be the first one to take up the challenge. So establishing contact with the school management went really well. Some of our teachers (including the head teacher) regularly attend the showings and, if necessary, excuse us from our classes (e.g. when the film arrives and we need to pick it up). I can't imagine my reaction if the management had let us set up the club without even knowing what it was about, what we wanted and what the mission was..."*

# SHOWING PREPARATION

Once the project has received a positive response from your school's management, you can launch its activities. In order for the launch to be successful, we recommend that you consider the following points in the preparation of the showings:

## 1. Showing date and time

Agree the showing date and time with the management in order to allow enough time for both the film and the discussion. It is also important to consider the programme with regard to the school's overall teaching approach and activities.

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## 2. Topic and film selection

Carefully select the topic and the documentary film. Remember that it is not your goal to shock at any rate and that it is also useful to talk to the students and teachers about what topics deserve attention.

### ***Organiser's view:***

*Michaela Černá from the film club of Gymnázium Český Brod says that the films are selected according to what topics are hot and what the students themselves are interested in, and she goes on to add: "In our selection we focus on films that are not too long and that could be of interest to as many people as possible."*

*Jaroslav Kubíček from the film club of Jiráskovo gymnasium in Náchod has similar experience: "For our topic we always try to select the most*



*interesting documentary available. One that does not let the audience leave with an empty soul and that works on their emotions, reflection and awareness. That is why we prefer authentic and historical footage and films that simply have that potential to become a valuable experience for the audience. We have put in place a system of votes to get the selection right.”*

### **3. Viewing the film beforehand**

Order the film in advance because it is useful to see it before the scheduled showing. That will help you get ready for the showing – look up the information regarding the issue and prepare for the discussion or any other activities to be held after the showing, etc. Keep in mind that it is not enough to read the synopsis when getting ready for the follow-up discussion either with or without the guest and that it is good to see in what way the film captures the topic.

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### **4. Associated activities**

Discussions are the most common activity associated with the film. The discussions can either involve an invited guest speaker (expert in the given field or a person with similar experience as the characters in the film) or be held among the viewers.

If you decide to bring in a guest, the following needs to be considered:

#### **a) Finding a guest**

► Experience suggests that it is better to bring in a guest to discussions about complex issues. Inviting people who represent the practical aspect of the problem has proved to work best (mission participants,

field workers, NGO members, direct protagonists of events or cases dealt with by the film).

- ▶ Start looking for the guest **as soon as possible** – generally, as soon as you know the date and time details about the film,. It is because you may find that the guest is enormously busy, so if you allow yourself a sufficient headstart, you can still look for another guest, if need be.
- ▶ It is not imperative to have an expert as your guest. Preferably, the person should possess certain personal, hands-on experience, **presentation skills** and the ability to **communicate** with the audience and **get the dialogue going**

### **Organiser's view:**

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*Karolína Chloubová, film club organiser of Jedličkův ústav in Prague, mentions a great experience about the power of improvisation when looking for a guest: "My most pleasant memory comes from the showing of a film about Czechoslovak history to which I invited a guest who works as a janitor in our school, so during the discussion he could be seen by our students and teachers in a completely different light. Not only were we reminded about the horrors of Communism but some of us (or at least I hope so) learnt a thing or two about prejudice."*

*The search for a guest can also be reversed: "When I meet someone interesting and manage to invite them to participate in a film club meeting, I select the film topic according to that person. Sometimes it is difficult to find a guest for a film that I choose. So I first find a guest and then a matching film," observes Karolína.*

### **b) Briefing the guest**

- ▶ When contacting the guest, inform them about the scheduled showing but also about the purpose of the entire project.
- ▶ The guest should receive all the relevant information in order to decide whether or not to accept your invitation.

### **c) Keeping in touch with the guest**

- ▶ There can be a long period of time between the first conversation and the showing date. Therefore, do not forget to notify the guest about any changes whatsoever, and contact the guest several days in advance to remind them of your arrangement.

### **d) Fees and compensations**

- ▶ Any financial costs connected with the invitation of the guest can be handled with the support of your school's management, sponsors or, after consulting the project coordinator, by submitting a grant application.
- ▶ If you cannot afford to pay a fee to the guest, such a fact must be mentioned at the very beginning in order to prevent any unnecessary misunderstanding.
- ▶ After the showing, you can present your guest with a small gift to express your thanks.

### **e) Preparing for the discussion**

- ▶ Prepare for the discussion thoroughly (watch the film before the showing, collect as much information and data about the topic as possible)

- ▶ Prepare groups of questions that you can use if the discussion does not run smoothly.

#### **f) Interactive games**

- ▶ Using a well-selected interactive game prior to the showing or debate can establish a relaxed atmosphere and support mutual trust; the debate may then run spontaneously.

Other ideas for the associated activities recommended by the film club organisers include **traditional music, tasting the cuisine of other nations, topical exhibitions** etc. There are many possibilities. It is all up to your creativity.

#### **Organiser's view:**

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*Marek Mikulášek, film club organiser from Gymnázium Václava Hlavatého in Louny, says about the benefits and importance of holding such associated events: "It is important to prevent the club from becoming stereotypical. For example, if we kept showing films with the same topic and brought in more or less the same guests, the audience would grow disinterested and they would stop coming, and the club would just fade away. In my opinion, it is important to keep coming up with interesting discussions, show films about current, hot issues, do all those 'neat' things like food tasting sessions, concerts... Simply, think about the club and move ahead rather than just stand still."*

### **5. Promotion**

The events need to be promoted and made visible. For the purposes of project promotion, try to have a dedicated notice board on which you

can put all the current promotional materials of the project as well as posters of the films shown by the club. In addition to the notice board, you can also use your school's speaker system or the school newspaper. Verbal communication is another effective tool.

**Posters created by the organisers** have proved best and have seen extensive use. Other recommended methods of promotion include **articles in the local press, municipal newsletter, local radio, regional culture columns, student magazines, the Internet**, etc. The promotion efficiency can be increased by mentioning the presence of a guest or any other activities which will follow the showing of the film.

**Organiser's view:**

*Alena Zelenková from the film club of Gymnázium Česká in České Budějovice confirms the above-mentioned recommendations: "Promoting an event depends on how open you want the showing to be. If you are showing a film only for your school, posters and fliers are the most common means of publicity (they're put everywhere – on the main notice board, the side notice board, the boards in the classrooms and, most efficiently, in the cloakrooms and toilets. We also use the school's announcement system and the school magazine. However, if the film is to be shown for a broader audience, I again recommend posters and fliers put in places such as tearooms, clubs, vegetarian restaurants, fast-food restaurants, and leaflets and posters distributed in a similar fashion in other schools around you."*

*"In most cases, we prepared the posters on the computer and had them printed out by a printing company, from where they were distributed to the secondary schools in our city. We received support from*

*their management, and you could see it in the attendance,” says Jaroslav Kubíček from the Jiráskovo gymnázium film club in Náchod.*

*Information about the events organised by the One World Film Club of Gymnázium Václava Hlavatého in Louny can also be found on the town’s website. Film club organiser Marek Mikulášek adds in this regard: “Posters with updated information are regularly put in places where we expect people interested in human rights – library, bookshop, schools, arts school, tearoom... In addition, each showing at the secondary school is announced by the public-address system, so the students have no way of saying that they did know about the showing.”*

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### **6. Equipment**

Arranging for the equipment is a very important part of showing the film. A technically smooth showing is a precondition for the right impact of the film. Do not underestimate the technical preparation of the showing (classroom selection, flawless equipment operation, blackout, etc.) because experience shows that:

- ▶ other projection methods but the screen do not make sense,
- ▶ equipment is unpredictable,
- ▶ everything needs to be tested before the showing,
- ▶ it is necessary to make sure that blackout can be achieved in the selected room,
- ▶ the film to be shown needs to be ordered through the project coordinator on an adequate medium (DVD/VHS) matching the type of

equipment available in your school, and

- ▶ before each showing, **the quality of the copy needs to be checked.**

All that needs to be arranged **in advance** in order for you to have enough time to remedy any potential deficiencies. Not being ready always has a negative impact on the atmosphere and on the viewing experience itself. We also recommend that you **liven up the projection room**, e.g. by partially changing its internal arrangement or by putting up posters to support an informal atmosphere.

***Organiser's view:***

*Alena Zelenková from the Gymnázium Česká film club in České Budějovice recommends the following for the equipment: "...arrange for and test everything a thousand times. Technology can really be unpredictable."*

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## SHOWING

Several principles have proved useful when showing the films:

### 1. Opening

- ▶ Some small refreshments can be offered before the film is shown, as it will help the audience feel more comfortable.

- ▶ No big formalities are required when welcoming the guests. The point is to get to know each other, spend some time together, learn something new and talk to each other.
- ▶ Explain why you are meeting and what is going to happen during the evening.

## **2. Film showing**

- ▶ After the opening, **introduce the film briefly**: state the name of the film, the director, the year, and say something about the topic that the film deals with.

## **3. Discussion with the guest**

It is useful to realise that the film is not shown only to provide new facts and extend the viewers' knowledge but also to create space for understanding the context and for re-evaluating certain attitudes. The documentary does not offer ready-to-use ideas but rather suggests various angles from which a complex issue can be viewed.

Based on our experience, we recommend the following:

- ▶ After the film, provide some space for everyone to catch their breath and express their impression, emotions and perhaps relieve any potential tension.
- ▶ Introduce the guest briefly and ask him/her a question concerning the film you have just seen.
- ▶ Encourage the audience to take the opportunity and ask about anything they are interested in and to share their views.
- ▶ To start the discussion, you can ask the audience an open question.



A useful way of getting the audience involved in the debate is to ask them to sum up what they have seen in order for you to find out how the viewers understood the film.

- ▶ What also works is to have members of the organising team in the audience, asking the guest questions just like the other viewers. This helps overcome barriers and hesitation.
- ▶ It is suitable to have questions prepared for the guest. You can alternate questions for the guest and for the audience in order to get the discussion going.
- ▶ Stay on the film itself: How is it made? Why was it made? What views are presented and what views are not?
- ▶ Also focus on the guest, ask them “explanatory” questions, steer them to stay on topic, encourage them to give concise answers in order to provide sufficient space for everyone’s questions and opinions.
- ▶ The duration of the discussion needs to be adjusted according to the age of the audience (for younger audience the optimum length is 20-30 minutes, for older audience it could be up to one hour if the topic is of interest to them)

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#### **4. Summary and conclusion**

##### **a) Thank your guest**

- ▶ As mentioned above, you may present the guest with a small gift to express your thanks.

##### **b) Evaluate the audience’s input in the debate**

- ▶ Mainly focus on the positives, express your appreciation and encouragement

### **c) Use the time after the debate**

► After the film, questions are common about how the audience can help. This is a moment for encouraging the students to solve their own problems or offer them to get involved in voluntary activities. It is also useful to know the regional capabilities in the given area. There are also programmes focused on voluntary activities in foreign countries.

### **d) Conclusion of the discussion**

► This is also the time when you can find out about what other topics the audience are interested in and give them a chance to choose from several films.

## **5. Watch out for unreasonable expectations**

◀ 32 Remember that, especially at the beginning, you may feel a little ambivalent after the showing – you may feel that you did not choose the right film, that the turnout was not what you expected, that the audience were not willing or able to have a discussion, that you lack experience, etc. However, do not let that put you off, and keep trying. It is not common for people to be interested in the topics which you bring to them through the films. That, however, is not enough of a reason to stop doing what you believe!

### ***Organiser's view:***

*"As successful I consider each showing for which some people show up and from which they take something home with them, even if it were just a new perspective," says Katka Pánková from the film club of Gymnázium in Moravské Budějovice.*

## 6. Other possibilities

The documentary films do not only have to be shown only during the week. You can also organise weekend events focused on a particular topic, co-operate with other schools, organise a multi-day festival in your school – the choices are many.

### **Organiser's view:**

*Iveta Zieglova from the film club of Gymnázium Slovanské náměstí in Brno says about organising special events under the umbrella of the film club: "What has worked best for us is the model according to which we approach the management of our school with a prepared plan of an event. The management can see that it is a real project that we really intend to organise, and they can immediately use the background materials that we have prepared to express their take on the event and perhaps approve the plan. This sort of presentation makes the film club look reliable and professional."*

# ASSESSING THE FILM CLUB ACTIVITIES

It often happens that you can feel uncertain when showing a film and that you consider small shortcomings much more serious than they actually are and vice versa. An open discussion and feedback are an important source of information for you and help you improve the quality of your film club. We therefore recommend the following:

- ▶ It is suitable to get **feedback from the peer audience** about the individual activities - whether they were understandable, what deliverables there were and how the viewers felt, if the film is strongly emotional.
- ▶ Equally important is the **feedback from the teachers**, if they attended the showing.
- ▶ Various **verbal and non-verbal techniques** or a brief **questionnaire** can be used.
- ▶ **A debate** among all the organisers creates a platform for more ideas, leads to the quality improvement in the club's further activities and helps eliminate any possible shortcomings. It is useful to meet both **immediately after each event and at the end of the school year.**
- ▶ **Short summaries and reports** from the organisers about each event can also provoke more thought, inspire new ideas and, in a retrospect, show the development of the film club's activities.



## IV. CONCLUSION

### **Organiser's view:**

*"The best thing is when the film ends and the projection hall falls dead silent. Everyone is just sitting still and cannot move. The film has struck them and the organising team realises that they are to blame. That they are responsible for building up the awareness level, for tiny but still very important help. Nothing can replace the notion that you are responsible for some forty people who suddenly know how to deal with a certain problem. For forty people who, from that moment on, will change their opinion..."*

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 development assistance

 crisis areas – war conflicts, non-democratic regimes

 abuse

 one world for children

 gay and lesbian issues

 czechoslovak history

**GN** generation next


**A** anti-globalisation movement


**AIDS** HIV, AIDS patients, AIDS and Africa

 drugs

 migration, fugitives

 media

 trafficking of women, domestic violence, rape, equal opportunities

 old age

 bullying

 disabilities

 prison, crime

 racism, xenophobia, neo-nazism

 environmental protection, ecology

 life in the street, gangs

 ethnic minorities

**Š** films from the collection of OWiS