International Workshop on Criteria for a Good Educational Film, 22 May 2015, Florence

Country	NETHERLANDS/ITALY
Partner Organisation	GALE/ENFAP
Type of the EVENT	
Title	International Workshop on Criteria for a Good Educational Film
Date/Period	22 May 2015
Venue	ENFAP, Florence
ACM delivered: Ruben Caged (Uitgesproken) Als het schemert Come non detto Carne non sola A good son	Ten Dutch participants and 6 Italian participants watched 3 Dutch films, 2 Italian films and 1 USA film that can be used for education. The participants from the Netherlands were teachers, school consultants and film makers, the Italian participants trainers and gay and lesbian activists. We discussed the differences between the film, the choices film makers had made in presenting LGBT people and the social choices that have to be made and the choices teachers need to make. We also discussed how the different contexts in Italy and the Netherlands create a tendency to choose different types of films with an eye to the effects.
Training and Learning approach (to describe)	Film screenings, discussion and debate, exploring criteria
Main Target groups/participants involved (number; young/adult). *The participants' age can be learnt from the "data analysis evaluation form" directly.* *In this study, we did not use a data analysis form because the discussion focused on exploring criteria and we did not need statistical evaluation.*	Ten Dutch participants and 6 Italian participants watched 3 Dutch films, 2 Italian films and 1 USA film that can be used for education. The participants from the Netherlands were teachers, school consultants and film makers, the Italian participants trainers and gay and lesbian activists. We discussed the differences between the films, the choices film makers had made in presenting LGBT people and the social choices that have to be made and the choices teachers need to make. We also discussed how the different contexts in Italy and the Netherlands create a tendency to choose different types of films with an eye to the effects. **Main results:** - In countries where homophobia and resistance against diversity in general is strong, trainers tend to focus on similarities and downplay differences. In the area of sexual diversity this results in presentation of 'normal' gays and lesbian in films and discussion focussed at accepting sexual differences as a normal variation. - In the Netherlands, and especially in the provinces Noord-, Zuid Holland

and Utrecht, student are more used to all kinds of diversity. Teachers and trainers from these areas perceive presenting 'normal' images of LGBT people as risking to promote 'heteronormativity', while their aim is to promote a greater tolerance for diversity in general and for sexual diversity specifically. These trainers, teachers and film makers experiment with film, discussions and other interactive curricula which engage students towards that goal, while also taking into account that urban areas have groups of students that are very different in their opinion about (sexual) diversity and gender.

- We formulated a number of criteria for a good educational film, that we hope are also usable on the international level:

Technical criteria

1. The film should be short and leave time for debriefing
2. The film must be a qualitative, technical (sound and vision) good movie

Criteria for the content or message

3. The message should be clear but not presented as a mission
4. The messages should lead to a good dialogue
5. A film with a straight main character makes the film more relevant to straight viewers
6. Show different perspectives and how to deal with it
7. Be aware of the side effects of breaking or avoiding stereotypes
8. Choose a clear focus for the film story so the debriefing does not get blurred

Criteria for the way of filming

9. Humor helps to touch on sensitive topics
10. Find a balance between being explicit or implicit depending on your target group
11. A overly strong focus on esthetics is often nonfunctional for an educational film
12. The film should encourage young people to open up and not shock them (too much)
13. The storyline, actors and setting of the film must be current (not outdated)
    Be aware that nudity or sex scenes can create insecurity among some

	young people
Commenting on what you think worked or did not work so well; how you might learn from this and adapt next time; the quality of the discussions; the engagement levels of the participants; if the ACM content used was effective, etc.	**A)** The following aspects of this workshop were most appreciated by the participants: ▪ All participants were interested professionals, which brought the workshop discussion on a very high quality level. ▪ The ACM shown were mostly recently made films, which were selected for the different educational angles. This led to a high quality discussion about differences. • The discussion about the cultural differences was frustrating and somewhat emotional at times, but good moderation by a trainer with international experience helped to overcome these and to see each others position and perspective.