

The Next Wave: Building a Legacy Through Education

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“The workshop succeeded in the difficult task of engaging students in the concepts being addressed; it didn’t pander to them by simply gratifying them on a dramatic or emotional level. It did so by actively provoking them to reflect upon and reconsider our definitions of asylum seekers as well as common myths and facts surrounding them—as such, it positioned them to consider not only the plight of refugees but their own civilian roles as perceivers of refugees”. — Teacher at Melbourne Girls Grammar, Australia

Introduction

We all believe in the power of film to create change. Films are a wonderful way to highlight the value of difference and diversity and connect individuals—especially young people—to an understanding of social justice issues.

Human Rights Film Network has an incredible selection of human rights materials at their fingertips. Through well planned and executed education pro-

grams, there is a great opportunity to utilize the power of human rights films to connect with the youth of today, who are also our leaders of tomorrow.

Education through film evokes empathy in a way that a lecture or lesson cannot. Films promote social inclusion and inspire an appreciation for difference and diversity; they elicit compassion and empathy. They empower students to celebrate human rights and teach young people the importance of incorporating these principles into their everyday lives. Human rights education programs can help create a more accepting and compassionate environment within the classroom and beyond, which, in turn, can help foster a stronger and more cohesive human rights culture in the wider community.

These education programs can also present new sources of revenue and new audiences. They can provide more opportunities for successful grants, sponsorship and donations as well as providing a way for a film festival to reach disadvantaged people that may not otherwise be able to attend the festival. If measured properly, the impact of these education programs also helps to demonstrate the importance of Human Rights Film Network.

Below is a brief outline of various education programs run by Human Rights Film Network members, they are very diverse and inspirational.

Case study 1 – Melbourne, Australia

Human Rights Arts & Film Festival (HRAFF)

Australia's Human Rights Arts & Film Festival has been running an education program since 2010. We call it the Schools and Community Program, or SAC, and it involves HRAFF bringing issue-based, social justice films beyond the festival audience and into local communities and schools in urban, regional and rural areas. It is an ongoing, year-round outreach screening program that increases the reach and impact of social justice films and generates income for the festival.

SAC is targeted to students from years 5 to 12. We tailor each program to the specific needs or interests of the teacher to make sure that the lesson and film are relevant to what is being studied and the school curriculum. The program can be used to address issues that are being experienced within the school, such as bullying or racism.

These films are often (but not always) presented together with a lesson, workshop and/or discussion exploring the themes raised by the film in a creative, interactive and engaging way. This is so students can consider the film in relation to their own lives and the lives of other Australians.

In return for a fee, we provide copies of the films to screen from, negotiate with the filmmakers to provide appropriate licensing and permissions to screen, and facilitate lesson plans where available, classification exemption for the screening, synopses and marketing material and a HRAFF representative to introduce or deliver the program. The school provides the venue, the screening equipment, a representative to play the film, and organises promotion and communication about the event to the students.

By going into schools, we find this program is both unique within the education system and also widely accessible. What has worked well for us is aligning film screenings with existing school programs and areas of curriculum focus throughout the year. It's also useful to align with human rights events that occur throughout the year such as Anti-Poverty Week, International Youth Day, Peace Day, International Day of Disabled Persons, Human Rights Day and others.

As part of the year-round education program, we also present events for young people during the festival, a festival program stream called CineSeeds. This is presented in the cinema with introductory speakers, raffle prizes and take-home goodie bags and is a great way to provide an entertaining and engaging human rights event for young people at the festival.

The success and impact of our education activities are measured by photographic documentation, testimonials, market research and collection of statistical



Human Rights for Kids screenings are popular in Burma. Photo courtesy of HRHDIFF.

information. Measuring the program is very important for its continued growth and improvement and also for gaining financial and in-kind support.

We see the education program as a way to create the most impact year-round on important human rights issues. This program ensures the biggest audience for powerful films and provides an ongoing revenue stream for the organisation. Over the next three years, HRAFF hopes to transition the program to become a social enterprise that specialises in the grassroots distribution of social justice films.

Case study 2 – Burma

Human Rights Human Dignity Film Festival

The Human Rights Human Dignity Film Festival (HRH-DIFF) is the first-ever International Film Festival in Burma and the biggest human rights film festival in Association of Southeast Asian Nations (ASEAN). It is organised by the Human Dignity Film Institute. HRHDIFF runs an education program called the Human Rights for Kids outreach program. This is integral to the organisation as we believe that young people are the future leaders of our country and need to understand and advocate for human rights.

During the festival, kids are introduced to human rights issues by exploring the Declaration of Human Rights. Article 30 is distributed to the kids prior to the screening and they are encouraged to read and analyse it. We also hold workshops on motivation and

inspiring confidence in children, as well as programs on both health and art. All programs include extensive Q&A time on issues to do with young people and education and audience members are encouraged to speak their mind and read out loud with prizes and gifts distributed for participation. Access to these sessions is improved by the fact that they are free for all, and we provide transportation and snacks on the day.

We garner interest and improve attendance at these workshops by visiting government schools, orphanages and other recreational centres to introduce the festival as well as the workshops we have available, and to extend an invitation to screenings. In 2014, we held screenings and workshops in more than 70 schools from different divisions of Burma.

By engaging with the Human Rights for Kids outreach program, kids are motivated, introduced to new ideas and leave with a better understanding about what rights they have as children. We would like to improve the program by finding more documentaries and short films for kids. This will help us increase young people's understanding and ideas about human rights and ensure they know their rights, responsibilities and duties.

Case study 3 – Naples, Italy

Festival del Cinema Dei Diritti Umani di Napoli

The Festival Del Cinema Dei Diritti Umani di Napoli

(Naples HRFF) has a dedicated Schools Group that has organised educational activities since 2010. In 2014, Naples HRFF, the first “Schools Edition”, targeted at the education environment (including students, teachers, administrators, families and institutions). It aimed to inspire students’ creativity and encourage them to produce audiovisual works with colleagues from different countries, always with emphasis on the right to education and on the role of public schools.

The role of the Schools Group is to educate young people about the basic concepts and the defence of human rights while also promoting integration between European and Mediterranean culture. The objective is to use human rights and documentary film as a strategic, informative and educational tool. The program aims to introduce young people to active citizenship to prevent youth problems, develop civic awareness, promote participation and education in areas of social interest—specifically the knowledge and defence of human rights, encourage communication between human rights organisations and activists with local, national and international schools and develop awareness and European citizenship education toward social euro Mediterranean cohesion.

The School group invites scholars from all school levels to attend screenings and presentations. Teachers and students are involved during the planning to share goals and strategies. The School Group presents and screens, in the presence of authors, experts and

witnesses, selected short films and documentaries from the archive of Naples HRFF, on specific topics. Students are invited to discuss the content in the screening and produce a poster. The School Group also promotes the Festival Competition for Schools, called “The School for Europe, Rights and Cinema” which encourages the creativity of young people and increases their confidence with techniques for audiovisual production. It also delivers training courses and opportunities to produce short videos focusing on social issues.

Some of our past educational activities and events have included an audiovisual competition that aimed to build and promote the knowledge of hidden aspects of the city of Naples as seen through the eyes of students. This focused on life in the metropolis and neighbourhoods, intercultural situations, discomfort and integration solutions. The festival also held an travelling forum on human rights dedicated to schools during the weekend of the festival. This involved debates on issues of the Universal Declaration of Rights, video screenings and student discussions. The School Group also provides many cross cultural exchange programs where film content is shared between cities and countries such as France and Argentina.

The first School Edition 2014 was attended by over 30 schools in the city and province of Naples and was aimed at students, teachers, administrators, institutions and families. Organised by the School Group,

the School Edition promoted a competition for audio-visual works and film criticism called “The School for Europe, Rights and Cinema”, which consisted of three sections: critique, video and photography. Students from all schools levels were the main protagonists in the first edition.

The key words for the event were “Dispersions, Distances, Differences, Inequalities, Diversity and Women” to emphasise the attention that human rights cinema pays to problematic situations. International guests from Europe and South America attended the event to emphasise the interest of human rights cinema for our city.

Overall, the School Edition 2014 was a successful trial of the use of film for the communication of social issues among young people. It also established the competition’s first Young Jury, involving scholars from Suger of St Denis (France) and Naples and other cultural institutes.

Case study 4 – Guatemala City, Guatemala

Muestra de Cine Internacional Memoria Verdad Justicia

Since 2012, the festival has offered an education section called “Cine 15+”. We invite students between the ages of 15 and 18 from public and private schools, as well as their teachers, to watch independent films (mostly documentaries, with some exceptions). Stu-

dents discuss the films together with panellists who are either representatives or protagonists of the films or people who are close to the topic of the film. These screenings are exclusively for the students, and are not open for other audiences. We also provide access to this program for students with disabilities.

The majority of young people do not have access to human rights films or independent films dealing with social issues. Commercial theatres and private TV stations do not program those films and thus they are new to young people. It is especially important to keep in mind that the country lived through a nearly 40 year-old internal conflict under military dictatorships, silence and censorship, specifically in the arts.

Our objective is to screen films that allow the students to see and discuss fundamental human topics that help them to know about their own history, citizenship, democracy, youth rights, environment and more. Bringing together both public and private schools provides a unique experience for many of the kids, as this wouldn’t happen outside the program. We have had great experiences with films like *Presumed Guilty*, *Azul Intangible*, *Discovering Domingo*.

The results have been amazingly positive. Film is generally not used in our schools and there is no youth film festival, so our festival is a unique opportunity for young people to speak out on what they think and feel about their society and problems. The teachers appreciate the screenings because they have the

opportunity to exchange opinions and see how alive and free the youngsters can be outside of the authoritative boundaries of the school system. Teachers who have lived through the violent past of the country have a unique chance to transfer their experiences to the students—a conversation that is motivated by a good local film.

Public schools depend on the very conservative ministry of education, which tries to control students and prevent “subversive” activities. Therefore many school directors are afraid to attend the program and we have to make strong efforts to convince them to come to the screenings. This year, the education minister forbade schools from attending a specific film in our section. On the other hand, the private schools fear coming into contact with “proletarian youth” from public schools as they fear they will be a “bad influence” on the upper class kids. This means that we must lobby to convince them otherwise. It is incredibly important that the guarantors see the positive aspects and impact on the pupils and that we can tell them about the impactful results.

Other challenges we face for the program include losing a staff member responsible for the youth section and being unable to replace her. We also had some violent attacks on our youth audience in front of the theatre and need police protection for the screenings. The entire festival faces uncertainty due to censorship and financial problems so it is a challenging time for us. Ideally the youth program would remain and we

would involve more and more schools. We would also like to evolve to include a youth specific film jury.

Case study 5 – The Hague, The Netherlands

Movies that Matter

Movies that Matter (MtM) runs two educational programs: a festival program offering educational screenings in Amsterdam and The Hague for primary, secondary and higher education during the Movies that Matter Festival as well as a year-round program that focuses on teachers at secondary schools. MtM offers a film library (350 films including documentary and fiction and both shorts and feature length) where teachers can borrow movies free of charge.¹ MtM suggests movies that suit the curriculum of subjects including Geography, History, Economy, Social Sciences, Citizenship and more.

In 2014 we reached more than 7,000 students with our festival program. The festival program for primary education consists of two options: one documentary and one fiction film, while the festival program for secondary education consists of four options: two documentaries and two fictional films. Each film is accompanied by a Q&A or debate in Dutch. We plan the talks at various moments such as in between a film, before a screening and sometimes after a screening. We also create a real festival atmosphere around the screenings: funny sidekicks, crazy decorations and famous Dutch people (young soap actors, young news reporters, etc.).



During festival screenings, students in Guatemala have a rare chance to speak about their society. Photo by Cecilia Cobar Falla.

For both the primary and secondary programs, Movies that Matter collaborates with other film festivals² for teacher guides and films. We also collaborate with other human rights organisations³ who prepare the students on human rights and debating in order to hold a well-prepared debate. Movies that Matter also joined the MovieZone jury program of the EYE film institute. Five youngsters (ages 15-18) screened fifteen films during a weekend at the Movies that Matter Festival.

The festival program for higher education works in close cooperation with The Hague University of Applied Sciences. We focus on three goals:

1. Participation of the students outside their curriculum: students are invited to take place in a student jury. This jury is invited to select three movies out of the Movies that Matter Festival for the Students' Choice award. These movies are screened free of charge for students only at the festival.
2. Participation of the teachers (MtM films fit within the existing curriculum): Every year teachers of The Hague University of Applied Sciences are informed of screenings and their relevance to the subjects they teach.
3. Participation of lecturers from The Hague University in Q&A's, lectures, etc.

In addition to this, The Hague University of Applied Sciences sponsors the Movies that Matter Festival with an Award (The Students' Choice Award) and

with publicity. We also offer students a program of master classes by filmmakers, professors of law, and photographers. Each master class is connected to a film screening before or afterwards.

Year round, Movies that Matter delivers an education program that reaches around 100,000 students. More than 100 films are available for use and are accompanied by a teacher's guide. The teacher's guides are written by volunteer teachers and students under the direction of Movies that Matter. These guides are then directly downloadable from the Movies that Matter website. Movies that Matter also offers digital lesson plans with film fragments or shorts where teachers can follow the results of their students. Movies that Matter also gives out DVDs and workshops to teachers to stimulate the use of visual aids during lessons.

This is a successful program that has seen the following results:

Teachers believe in the power of films: Movies that Matter notices how more and more teachers use human right films to replace the book lesson on a certain subject. For example the subject "Production Chains" is compulsory within the Geography curriculum. After workshops at a geography meeting (attended by 850 teachers), teachers were convinced that screening a movie about the production of clothes (*China Blue*) or phones (*Blood in the Mobile*) was a better starting point to involve students in the subject of "Production

Chains”. For *Movies that Matter* it was a chance to highlight the human rights aspects of the subject of production chains.

Students are more involved with the subjects: *Movies that Matter* conducted research with The Erasmus Centre for Strategic Philanthropy (ECSP). It involved a large scale research project to examine the impact of human rights films in the classroom. The target group consisted of 500 secondary school students (age 12-15), level vmbo (lowest level secondary school in the Netherlands).

Impact was defined by seven components: Tolerance, Empathy, Trust, Altruism, Happiness, Patience, Risk. The research specifically tested behaviour and attitude of the students (for example altruism was tested by giving them €5,00 and giving them the option to keep it, share it with other students or to give it away to a good cause).

The conclusion of the research was positive. Students who saw a human rights film (*China Blue* or *Africa United*) became (at least for a short term) more tolerant, showed more empathy and became more altruistic.

They also developed a small boost of happiness. Their trust in humanity also increased with *Africa United* and decreased after viewing *China Blue*. Female students were more influenced by the movies than male students.

For the future, we have a few plans for improvement. We hope to create more impact by creating more dynamic and interactive programs around festival screenings, modernising the lesson plans by digital lessons for digital school boards and e-learning/flip-ping the classroom and creating a greater outreach through stronger lobbying for more visualisation in schools and human rights education in the Dutch school curriculum.

Case study 6 – Sucre, Bolivia

Festival Internacional de Cine de Los Derechos Humanos

The Human Rights and Nature Film School (Escuela de la Naturaleza) was born from the film workshops offered at FESTIMO, the International Human Rights Film Festival “The Seventh Eye is Yours” (El séptimo ojo es tuyo) in Sucre, Bolivia.

These workshops had two distinct but converging sections. One part was dedicated to the study of fundamental human rights including children’s rights, the defence of indigenous peoples, women’s rights, justice and equality, and used a Visual Anthropology framework. The second part worked on theoretical focus and practice in research, scriptwriting, directing, photography, sound, edition and production.

The workshops lasted six weeks and were held annually with the support of the Ibermedia program and Amnesty International (Netherlands), who



CineSeeds for kids session at Human Rights Arts & Film Festival in Melbourne. Photo by Caitlin Mazzallo.

provided travel and accommodation grants for students from several countries. The groups made short films about the administration of justice, the right to work and plurinational identity. Instructors Rob Brouwer and Humberto Ríos were responsible for these workshops. In 2014 members of the film festival's jury also participated in the trainings, holding several lectures. Former students continue to produce films and to organise festivals in several Latin American cities, from Mexico to Argentina.

The Bolivian Ministry of Education has signed an agreement with PUKAÑAWI ("Red Eye" in Quechua), a cultural association specialising in the management of cultural projects and in strengthening education on human rights through film. This agreement created the School of Nature and gave it a unique identity as a centre that provides holistic education to students on human rights and the rights of the Mother Earth (Pachamama).

Students certified at the school in 2014 produced twelve films, including *Warmipura (Between Women)*, *Purispa, Purispa (Walking, Walking)*, *Within the Tree* and *Rubbish, the Elephant in the Room*. They are being compiled in order to be distributed to film festivals.

The School of Nature is a member of the Federation of Audiovisual Schools of Latin America (FEISAL), is entering an agreement with the International Film and Television School in San Antonio de los Baños (EICTV,

Cuba) and has participated in the Atitlan Declaration (Guatemala) declaring film to be a human right. The School of Nature is also part of the Human Rights Cineteca (Film Archive) in Bolivia and the Human Rights Film Network.

Case study 7 – Buenos Aires, Argentina

Festival Internacional de Cine de Derechos Humanos

There are two training programs that involve film and human rights run by the HRFF of Buenos Aires: a "Schools Section" of the International Human Rights Film Festival of Buenos Aires and "Education in Human Rights through Film", a permanent learning program that takes place during the year.

The "Schools Section" of the International Human Rights Film Festival of Buenos Aires has been running for five years. Human rights audiovisual projects are created through workshops in schools and social organisations connected to the festival. Our school section creates a screening platform for the most outstanding films created through these workshops.

"Education in Human Rights through Film" is a continuous education program; it is a theoretical and practical workshop in audiovisual production developed throughout the school year.

The program explores issues related to memory, gender, xenophobia, trafficking, work and other topics of

interest to young people. The workshop results in an audiovisual product that presents the participants' concerns and worries about human rights.

The program achieves many things. It creates a permanent archive of audiovisual materials on human rights produced by children and young Argentines, it encourages the ongoing reflection on issues of human rights in younger sectors of society, and it creates platforms for the sharing of audiovisual material made by children and young people, which is especially important as it is material that receives little or no discussion outside of the internal circuits of schools or social organisations.

We also face challenges for the programs. Both programs require acquisition and updating of technical equipment for film projection and permanent audiovisual production, which requires a consistent budget for management and maintenance.

We must also maintain a constant and fluid relationship with each of the schools and social organisations linked to the programs. It is an expensive and delicate task that requires intensive institutional coordination.

We will continue to develop and expand these programs as we believe human rights remain a large and important field of education for youth. Film and audiovisual production are some of the best tools available to be used and assimilated by young audiences.

Examples of Human Rights Films Used in the Education Programs:

Zarafa (dir. Rémi Bezançon, Jean-Christophe Lie, 2011).

A village elder tells a group of eager children the story of Maki—a ten-year-old Sudanese boy—and his escape from slave traders that takes him from Africa to Paris.

Mia and the Migoo (dir. Jacques-Rémy Girerd, 2008).

A young girl's search for her father in a tropical paradise, threatened by the construction of a gigantic hotel resort.

Songlines to Happiness (dir. Danny Teece-Johnson, 2012).

Teenage brothers Ritchie and Dillon Goymala deal with trauma and suffering by creating music that celebrates their unique Songline to Happiness.

China Blue (dir. Micha X. Peled, 2005).

A highlight on sweatshop conditions in China and the growing importance of China as an exporting country on a global scale.

Die Welle (dir. Dennis Gansel, 2008).

High school teacher Rainer Wenger is forced to teach a class on autocracy, despite being an anarchist and so, decides to start an experiment to demonstrate how easily the masses can be manipulated.

Africa United (dir. Debs Gardner-Paterson, 2010).
A comedy-drama-adventure film that revolves around a group of children who travel 3000 miles across Africa to get to the South African World Cup.

Freedom Writers (dir. Richard LaGravenese, 2007).
Newport Beach-born Erin Gruwell is shocked at the immeasurable difference that her compassion has on the lives of a class full of “at-risk” teens that she is assigned to when she starts work as a teacher in Long Beach.

That's Why I Work, 14 Years Later (dir. Maarten Schmidt, Thomas Doebele, 2013).
Fourteen years after the documentary *That's Why I'm Working*, filmmakers Maarten Schmidt and Thomas Doebele go back to the children featured in the first edition to see how they are dealing with problems such as arranged marriage and hard labour in the textile industry.

The Club of Ugly Kids (dir. Jonathan Elbers, 2011).
Dealing with issues of discrimination and racism, this film is about the fight against a totalitarian President who is planning to kill all of the ugly children.

The T-Shirt (dir. Hossein Martin Fazeli, 2006).
On a trip back to Slovakia, American traveller Mark befriends a shop assistant whose friendship is cut short when he reveals a T-shirt that offends Mark's beliefs, exposing ignorance, intolerance and the power of words.

Framing the Other (dir. Willem Timmers, Ilja Kok, 2011).

This film demonstrates the destructive impact that tourism has in traditional communities by showcasing the women of the Mursi tribe in Ethiopia whose cultural traditions have been embellished over time to cater to the interests of the Western tourist groups who come through to photograph them every year.

Blood in the Mobile (dir. Frank Poulsen, 2010).

This film makes a compelling showcase on the connection between our mobile phones and the conflict in Congo, deemed by human rights organisations as the bloodiest conflict since WWII.

My Neighbourhood (dir. Julia Bacha, Rebekah Wingert-Jabi, 2012).

A coming-of-age story about Palestinian teenager Mohammad al-Kurd, produced to strengthen the idea that the city of Jerusalem is a shared city that seeks to set a tone of cooperation and mutual respect between Israelis and Palestinians.

Arigato (dir. Anielle Webster, 2012).

During a beach trip with her granddaughter Toet, Grandma bumps into a Japanese family and her memories of the former wartime occupiers of Dutch Indonesia, are stirred.

No et Moi (dir. Zabou Breitman, 2010).

Thirteen-year-old Lou Bertignac is a gifted but lonely child—two years ahead in school without any

friends—who sets upon a school project that has her befriend a homeless girl nicknamed No.

The Wooden Camera (dir. Ntshavheni Wa Luruli, 2004).

This film follows the story of two fourteen-year-old brothers Madiba and Siphon who are affected in drastically different ways after finding a dead body with gun and a video camera.

Discovering Dominga (dir. Patricia Flynn, 2003).

Denese Becker is a twenty-nine-year-old housewife living in Iowa, America who decides to return to the Guatemalan village where she was born. An adoptee, Denese begins a journey that takes the viewer through a political awakening on the terrors of genocide and displacement.

A Giraffe sous la pluie (dir. Pascale Hecquet, 2008).

This film follows the story of a brave giraffe who finally decides to protest the fact that all of the village's water goes to fill up Mr. Lion's swimming pool.

Presumed Guilty (dir. Roberto Hernández, Geoffrey Smith, 2008).

In the same vein as *The Thin Blue Line* (1988), this documentary is the attempt by two young Mexican attorneys to exonerate Antonio Zúñiga – wrongly convicted by the Mexican judicial system on charges of murder based almost solely on the testimony of one man.

Azul Intangible (dir. Eréndira Valle, 2013).

A road movie over and about the ocean, this film portrays the diversity of Mexico's northwestern seas, the Gulf of California and the Pacific.

¹ We are not the right holders of these movies. In the Netherlands you can screen movies, read books, etc. within the school program without paying the right holders.

² IFFR, Rotterdam; IDFA, Amsterdam; Mooov, Belgium; Cinekid, Amsterdam

³ Humanity House, Red Cross, The Hague; Amnesty International, Amsterdam



Students can learn how to make films during workshops for schools in Buenos Aires. Photo: Archive of IHRFF of Buenos Aires.