

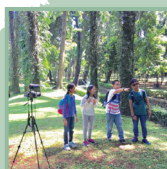


EIU Best Practices Series **No. 44**

EIU Best Practices 2017

## The Children Film Festival for Peace

A Case from Indonesia



United Nations  
Educational, Scientific and  
Cultural Organization

**APCEIU**

Asia-Pacific Centre of  
Education for International Understanding  
under the auspices of UNESCO

국제연합  
교육과학문화기구

유네스코 아시아태평양 국제이해교육원

**Asia-Pacific Centre of Education for International Understanding under the auspices of UNESCO (APCEIU) was established in 2000, the International Year for the Culture of Peace, under the agreement between the Government of the Republic of Korea and UNESCO. As a category 2 organization, APCEIU is mandated to promote EIU towards a Culture of Peace in collaboration with the governments, National Commissions for UNESCO, academia, and civil society of UNESCO Member States in the Asia-Pacific region.**

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This case was awarded by APCEIU as one of the EIU Best Practices in 2017.

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# Foreword

The EIU Best Practices programme is one of APCEIU's efforts to share diverse experiences, practices, and approaches to bolster EIU and GCED which can inform and inspire education professionals who wish to design and implement policies, activities, and educational programmes on EIU and GCED. A total of 43 EIU Best Practices has been published and disseminated around the Asia-Pacific region and beyond since 2006. This year, three new cases are added to the series with the series number 44, 45 and 46, which include a classroom based programme, afterschool programme, and professional development programme for teachers.

In the past few years, APCEIU has encouraged the participants of its capacity-building programmes to share their experiences and stories of promoting EIU and GCED through this series. At the end of each training workshop organized by APCEIU, participants present their own action plans to implement EIU and GCED after returning home. This publication shows the continued commitment and endeavors of APCEIU's training alumni to carry out EIU and GCED after the completion of the workshops. In fact, the three EIU Best Practices 2017 are the outcomes of the action plans established by three participants of APCEIU's Asia-Pacific Training Workshop on EIU (APTW) in 2016.

The EIU Best Practices Series is unique in that it provides insights into how EIU/ GCED is interpreted and put into practice in different contexts by those who are at the forefront of education. Although each case is set in different location and institutional background, others can draw practical ideas and observations and learn from the case contributors' experiences, challenges they faced, strategies used, and lessons learned while striving to overcome those challenges. I hope that

the EIU Best Practices will continue to serve as a useful reference for educators, policymakers and practitioners, who share a strong commitment for EIU and GCED.

Lastly, I would like to convey my deepest appreciation and congratulation to Mr. Widyamukti Arif Wicaksana, Ms. Elvira Sarsenova, and Ms. Lucy Oliver Fernandez for their continuing efforts to promote EIU and GCED, and creating a synergy effect among themselves by encouraging each other and sharing ideas, which I believe contributed to the successful publication of the EIU Best Practices 2017.

October 2017

A handwritten signature in black ink, appearing to read 'Uta Chung', with a stylized flourish at the end.

Utak Chung  
Director



# EIU Best Practices is...

APCEIU has been committed to the promotion of Education for International Understanding (EIU) since its inception, in line with one of the pillars of education “Learning to Live Together.” EIU is a UNESCO initiative to promote a Culture of Peace through education, which is central to UNESCO’s mission. EIU aims to foster global citizens with values, attitudes, knowledge and skill sets necessary for learning to live together and overcoming racial, cultural, and religious conflicts. In the recent years, this mission has been reaffirmed by the adoption of the Sustainable Development Goals (SDGs) and Education 2030. The SDG-4 and the accompanying Target 4.7<sup>•</sup> highlights the importance of promoting global citizenship education (GCED).

APCEIU launched EIU Best Practices in 2006 to encourage and support educators, scholars and activists who wish to promote EIU and GCED by collecting and sharing success stories and lessons learned in promoting EIU/ GCED in different social and cultural contexts. The EIU Best Practices aim to provide practical ideas and insights on how to design and implement EIU and GCED by sharing specific examples and practices carried out by practitioners on the ground.

The programme is conducted through the following steps: 1) Call for applications: APCEIU sends announcement letters along with application forms and guidelines to the National Commissions for UNESCO, UNESCO field offices, and APCEIU’s partner institutions; 2) Screening and selection: Submitted applications are reviewed by the Screening Committee, who select the three best practices; 3) Field visit: APCEIU staff undertake field visits to the programme sites of the selected cases to conduct field observation and

interviews, and provide selected applicants with the guidelines for the final report; 4) Case presentation and award ceremony where selected applicants present their cases and receive the EIU Best Practices Award at one of APCEIU's international events; 5) Submission of the final reports: Selected applicants submit the final reports to APCEIU based on the guidelines; and 6) Publication and dissemination: Final reports are published and disseminated on and offline.

APCEIU encourages educators, scholars, and activists to apply and share their diverse experiences and perspectives. It is hoped that the EIU Best Practices will continue to inspire and inform practitioners, generate meaningful dialogue, and serve as useful materials for those who are committed to promote EIU and GCED and contribute to building a more just, peaceful, and sustainable world.

- 
- Target 4.7: By 2030, ensure that all learners acquire knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.



# Contributor



**Mr. Widyamukti Arif Wicaksana**

Teacher

Nizamia Andalusia Primary School

Mr. Widyamukti Arif Wicaksana is currently working as teacher of ICT at Nizamia Andalusia Primary School, in Jakarta, Indonesia. Though he teaches ICT, he originally earned his bachelor's degree in Social Welfare Studies from the University of Indonesia. He was a journalist and researcher before dedicating himself to education. In 2007, he and his team won the Philanthropy Research Award from PIRAC. His research is published as a book under the title Philanthropy of Mothers.



# Summary

The best investment toward building a better world is through education from an early age. Children who are familiar with the concepts of equality and empathy from the primary level will grow to be adults who are able to see the world from a global perspective and show sensitivity toward others. That is the goal of instilling Education for International Understanding (EIU) principles in students from an early age.

As we aim for optimal results, EIU must be fun and enjoyable. These principles must be delivered in a way that is as easy as possible for children to digest. One of the methods is using media that catches children's attention and interest, such as film.

The Children's Film Festival for Peace was developed to foster students' potential. Students will be pushed beyond their limits to create something, which is not only good for them, but also good for others. The film titles for the Children's Film Festival for Peace were designed to promote EIU principles to the audience, who are primary school students, and to build awareness of a global perspective and understanding in a fun way.



# Acknowledgements

I would like to offer my utmost gratitude to the Chairperson of the Nizamia Andalusia Foundation, Mrs. Zahra Fajardini, for this opportunity and her guidance in designing and developing the Children's Film Festival for Peace from the beginning and also for assisting me in joining the Asia-Pacific Training Workshop on EIU in 2016. I would like to express my thanks to the Principal of Nizamia Andalusia Primary School, Mrs. Aprianingsih, for her support during the execution of the programme. I would also like to thank my colleagues, Mr. Bobby Mukti Wibowo and Ms. Elis Purnamasari, for collaborating on this project. And lastly, I want to express my humble appreciation for Mrs. Herliawati Agus Prihatin Wicaksana, a former EIU Best Practice 2014 awardee, who inspired me to improve my project.



# Table of Contents

■ Foreword / i
■ EIU Best Practices is... / iii
■ Contributor / v
■ Summary / vii
■ Acknowledgements / ix
■ EIU in Pop Culture: The Children's Film Festival for Peace
1. Introduction and Background / 1
2. Description of the Programme / 5
3. Reflection and Evaluation / 16
■ Reference / 21
■ EIU Best Practices 2017 Case Presentation and Award Ceremony / 23





# EIU in Pop Culture: The Children's Film Festival for Peace

## 1. Introduction and Background

### A. Nizamia Andalusia Primary School

I currently teach Information and Computer Technology at Nizamia Andalusia Primary School. My background is in Social Studies, which many people do not associate with the IT world. I teach IT simply because I am skilled in it, but my educational background helped me to envision ICT at Nizamia. I not only focus on developing my students' ICT skills, but also consider various social aspects in my teaching, so that the lessons I teach are truly valuable to students.

My vision of how ICT should be taught is slightly different from the national curriculum. Luckily, my school gives me freedom to design lessons as long as they meet the school's standards and requirements. My principal also encourages me to set a high bar with advanced lessons for my students. The school's faculty also supports me in developing my ICT class. Due to the school's policy of supporting ICT, students at Nizamia are quite proficient in ICT – it is common for Grade 2 students at Nizamia to be able to design their own brochures or birthday invitations and to be able to type swiftly and properly.

### B. Nizamia Film Festival

Everything started at an evening meeting, when our school's principal, Mrs. Zahra Fajardini, challenged her teachers to design extraordinary and progressive lesson to support the school's vision of establishing broad-minded curriculum for students. I tried to answer the challenge by designing a programme that seemed challenging to elementary students yet was still possible to be executed. The new programme had to be in line with other current programmes that allowed students to make and design a magazine or short animation by themselves. Then this idea came to the surface: Creating a short film.

Originally, the film project set out to be a scaffolding project, meaning this project was to be based on previous programmes. It required student's previously obtained knowledge, which they inherited from previous projects. In addition, building on what they have learned from previous projects, students must upgrade their knowledge and skills, rather than simply continuing what they have done before.

The idea continued to grow. Why do we have to stop at making a short film? Why not continue appreciating students' hard work by watching them together in a celebration event? From then, the Nizamia Film Festival was born.



▲ Nizamia Film Festival logo

Technically, the film festival project can be divided into two parts: First, is making a short film (for Grade 5 students), and second is a film festival for all civitas academia at Nizamia Andalusia Primary School. For the very first Nizamia Film Festival, many challenges were encountered, but thanks to those challenges, we were able to make significant improvements on the events that followed based on what we had learned.

### **C. The Children's Film Festival for Peace (CFFPP)**

Around August 2016, I had the opportunity to participate in the Asia-Pacific Training Workshop (APTW) 2016 in Seoul, South Korea. I learned a lot about Global Citizenship Education (GCED) and Education for International Understanding (EIU) and shared my ideas with amazing professionals from countries in the Asia-Pacific region. The training also reshaped my perspective and broadened my ideas about how we should relate with and understand each other. In highlight, the ten days of training helped me update my views about how to see problems based on context and proper critical thinking.

GCED/EIU principles should be spread in order to make our world a better place. I thought this was the biggest reason the APTW was held – to invite

educators and instill the GCED/EIU principles in them so that they can share the principles with future generations. A teacher, as the front line of the education world, could actively spread the GCED/EIU principles in teaching.

The bad news is that some subjects, such as physical education and technology, seemed not very compatible with GCED/EIU principles. Some subjects promote values that oppose EIU principles and some simply do not have any proximity with GCED/EIU. However, I do believe that every subject can utilize GCED/EIU principles, if teachers think more creatively to find a way. With a bit more creativity, a subject like ICT, which some may not instantly see the connection with GCED/EIU, can deliver the principles to students.

“  
There is no code or language program to teach respect and understanding. There is no software that promotes peace.  
Therefore, teachers must find an alternative way to fuse them together.”

As a teacher of ICT, I initially thought it was impossible to teach EIU principles, or embed them in my lessons. There is no code or language program to teach respect and understanding. There is no software that promotes peace. Therefore, teachers must find an alternative way to fuse them together.



▲ ICT class

Therefore, I did not set out to teach EIU principles in my lessons, but I do use ICT as a tool to deliver EIU values to my students. That was the main goal of my programme. The next step was to design a thought-provoking programme that suited this purpose. There were many ideas that came to my mind; however, I could save time and energy if I avoided designing brand new programme, which requires a lot of preparation, and use an established programme I had previously created. I had to choose a proven project to achieve a high rate of success. I decided on a film project where students made their own short film and presented them to the whole school.

Before integrating GCED/EIU principles, the film project itself was already a potential delivery method, as film is a staple of pop culture. As an entertaining media that catches viewers' attention, we are able to deliver any message we want to the audience. Film carries weight with people in a way that no other form of art can quite match (McGinn, 2007). However, we were not using film to its full potential. The films from the film project only produced random themes with random messages; some good and some were without any specific intention.

GCED/EIU can help the film project by elevating its value. Through integrating GCED/EIU principles, the project can not only serve academic purposes, but also deliver moral messages in the movies that students produce. It was a good combination by maximizing established programme while we introduce GCED/EIU values. Basically, it is still the same process, but with a broader perspective. The whole point is still the same – to make an interesting short film – yet it must promote GCED/EIU principles.

The Children's Film Festival for Peace added value to the project, as it gives students more meaning inspiration, and motivation. Not only does it build enthusiasm for the students, but it also sharpens the effectiveness of the films' messages. In the end, provided potential chance for GCED/EIU value to be digested in an easier way by the pupils.

## 2. Description of the Programme

### A. Project Aims

The aim of the project at the very beginning was to give pupils the experience of creating a big project from scratch. Completing the project is expected to give the pupils a boost of self-confidence and show the students that they can do great things in their lives if they put forth the effort. Students apply their knowledge and conceptual understanding to deal with real-world projects (Wurdiger & Carlson, 2010).

In addition, this project is expected to help students be more sensitive to other's feelings as they work in groups.

Completing the project is expected to give the pupils a boost of self-confidence and show the students that they can do great things in their lives if they put forth the effort.

The Children's Film Festival for Peace (CFFP) is comprised of Grade 5 students since ICT is no longer taught to Grade 6 students at Nizamia Andalusia Primary School. It is safe to say that the film festival itself is designed to be a celebration of ICT, a project using all the knowledge and techniques they have learned since Grade 1. To exercise students' knowledge, I sought to design a project that could utilize students' full potential.

By developing the film festival, the objective of the programme was also elevated. With the mandate to deliver EIU values and principles, the CFFP hold mission to raise the awareness on everyday values among the target group. Pupils are taught to avoid destructive behaviors, such as bullying, disrespecting others, and fighting. They are taught about constructive behaviors, such as caring for others and sharing. The films they have made are expected to spread positive effects to other students who watch the films at the festival. The success of the films, as well as the issues and messages of GCED/EIU contained in the films, will hopefully inspire and influence other student to internalize the message of this project.

### B. Activities

Generally, there are 3 phases of the CFFP's execution:

- Preparation
- Short Movie Project
- Film Festival

### ***Preparation***

The preparation phase is not officially included in the CFFP timetable; however, this phase serves an important role in this project, as it provide student with basic skills they need, including using cameras and editing videos. In this phase, student will learn to use video editing programs, such as AVS Video Editor (for Windows users) and iMovie (for Mac users). We recommend these programs based on their ease of use and ubiquity. The students learn how to edit and manipulate videos as well as the terms used for video editing. The ability to use video editing software is a fundamental to making a movie. Without this skill, there is no film to show. That is why the programme is called a scaffolding project.

The preparation phase is actually conducted by evaluating previous festivals. Previously, students learned to use video editing software while they were making their films. As a result, students faced a lot of obstacles when editing, since they did not have the proper skills. In fact, it costed more time and energy both for students and teacher. That was why, as an evaluation, I set the preparation phase for student to learn editing video over a proper amount of time. This phase commences in the first semester (from October to December) while the short film project is carried out during the second semester. Just like the short film project, video editing was included as an intra-curricular ICT activity.

Besides learning video editing, students also attended a film workshop with a famous Indonesian director. He gave a short lecture on how to make a film and shared his experiences in directing films and delivering his masterpieces. The goal of this workshop was to give students a picture of how a film is made, as well as to boost their enthusiasm and motivation at the start of the CFFP project.

### ***Short film project***

The short film project is conducted during the second semester of Grade 5. It takes an entire semester (from January to June) to complete. This is not an individual project, but a collaborative one. This ICT class initiative also collaborates with the Music and Indonesian Language and Literacy departments.



As making a film is a complex process, students need support from other competent figures. While ICT teaches how to use a camera and edit videos, the music teacher guides the students through the process of composing a score for a soundtrack. The Indonesian Language teacher provides assistance with acting and stories as needed.

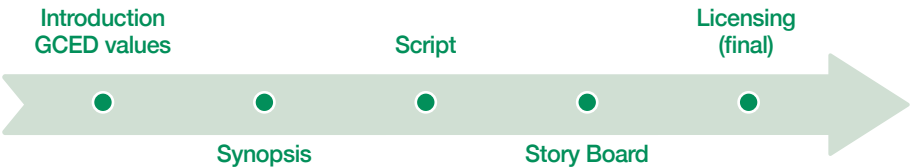
The project is used as one of the only requirements to passing ICT and Music for Grade 5 students. Since neither subject is mandatory, the teachers have more flexibility in designing the lessons and tests. For Music, students perform as a band for their final test. I asked the music teacher about the possibility of composing and performing songs for students’ soundtracks, and the response was great. The music teacher agreed to modify the final test so that it could fit with the project’s needs.

For Indonesian Language, there are drama and writing classes for students in Grade 5. Students needed to be guided on how to act and develop a story. The Indonesian Literature teacher agreed to help with the film project by supervising the story and script development process and by teaching students how to act.

The whole activity of short film project divided into 2 steps:

- Pre-production
- Production

In the production phase, students prepared all they needed to make a good film from scratch. They formed groups, discussed what kind of film they wanted to make, allocated responsibilities, conducted research for film content, and created synopses, scripts, and timelines.



▲ Pre-production process

In Grade 5, there are two classes, each with a maximum of 24 students. Classes were divided equally, so there were three groups in each class with about six to eight students each. The process for forming groups was actually chosen by the students but on one condition: The teacher would intervene in the group formation, if it was deemed necessary, to make sure every group had equal resources. If the teacher felt the distribution of students with good leadership, editing, or writing skills, or musical abilities, the teacher would switch the members of groups.

As mentioned previously, the film project was designed as a group assignment, so students had to work together. During the project, each group had to cooperate with their group members and not only finish their own tasks, but also ensure their teammates' tasks were okay. This requires students to rely on each other's abilities and made them compensate for each member's weaknesses to resolve problems.

To make EIU easier to understand for the students, we picked one particular topic. For example, this year (academic year 2016-2017) the topic chosen was "peace." The students are allowed to interpret the topic however they want and develop their film. Of course, they must conduct research about what peace means beforehand so that they had the basic information and knowledge required to execute their ideas.

After groups are formed, the teacher will instruct students to start working. The first thing they did was to decide on their film's theme. This required intense brainstorming, long discussions, and even compromise to make a final decision. They also had more discussions about how to distribute tasks to each group member.

The first task given by the teacher was to make a synopsis. The teacher showed them an example of a short film synopsis, explained the things students needed to think about, then sent a copy of an example synopsis to Edmodo<sup>1</sup>. The synopsis

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1) Edmodo is a social learning network and secure microblogging platform where teachers and students can interact and collaborate online. You can think of it as an online classroom.

task became crucial in determining whether their film ideas were accepted by the teacher. Students not only had to submit a copy of their synopsis but also had to present it to the teacher. They had to explain highlights of their film from the beginning until the end and how the plot correlated with EIU principles. If it was accepted, they could continue to the next step, but if not, they have to revise it until it met the assessment standard.



▲ *Acting class*

The next step was to create a script or film dialogue. Students wrote their scripts based on the example the teacher gave. I provided them with an artistic guide on writing a script. For example, I explained how to set the scene by describing the time, place, or atmosphere before starting the dialogue and how to use expressions with silent dialogue. The Literature teacher guided them on how to write proper sentences, build their story, use screen language, develop a plot, and anything else they needed help with. Both the Literature teacher and I gave students feedback on their progress. It took approximately two weeks for students to finish their scripts.

The last step in the preparation was making a storyboard for their films. This is the last step before students actually start shooting their film. In short, a storyboard describes everything students should do during the film-making process. The storyboard explains in detail what scenes to make, who played which character, when the scene takes place, where the scene takes place, and what wardrobe items or props need to be prepared. By creating storyboards, groups did not have to rely on only one or two people during the shooting process. Even in the absence of the director or script writer, the shooting process could continue by referring to the storyboard.

The storyboard holds a significant role in the film-making process as a reference during shooting. It requires careful detail and a solid plan in order to succeed. The storyboard acts as a technical outline for shooting the movie. I checked the feasibility of the shooting plans, such as the shooting location, the consistency of the plot, and whether the message supported GCED/EIU principles. If an aspect of their film is lacking, students need to revise it until it is improved. Because of its difficulty, the storyboard served as midterm test for ICT.

To start shooting, students need to receive a 'shooting license' from the ICT teacher. To receive a license, there were two things required: (1) A recommendation letter from Literature Teacher saying that she has approved the storyboard, and (2) the final revision of storyboard.



▲ Shooting process

Eventually, all groups will get permission to start (as long as they submit the requirements), but not at the same time: The groups that accomplished the requirements on time or even before the deadline will get an early issue; those who missed the deadline will get their license late, and thus have less time for shooting. When students receive their license, they will get a shooting pack, which contains a film board and film crew name tags. After receiving their packet, students are officially allowed to start the shooting of their film.

***Production***

The production phase starts after semester break. In this phase, students start shooting and editing their films, learn how to use cameras, attend a basic cinematography workshop, create a poster for their films using Photoshop, and create their own film soundtrack in their Music class.



▲ *Production process*

Students receive guidance and provisions throughout the shooting process, such as a basic cinematography workshop. Here, students learned techniques for how to use cameras, such as types of shots and angles.

Students shoot and edit their films independently. The teacher only serves as a consultant, or a quality control measure, to aid in the production process. For quality control, teachers might ask students to revise scenes or edits to meet the expected quality. Since time at school is limited, parental support plays a substantial role. The more students do their project outside of school, the less teacher involvement is required. The more parents are involved in this phase, the more successful this project will be. Luckily, for us, the parents are always as enthusiastic as their children. Their support is proven by the projects getting better every year. This shows the wonderful cooperation between the school and parents in the learning process at school.

During the shooting process, students had to show their progress to their teacher at least once a week. The teacher gave feedback on their progress. This method was effective for monitoring project progress and ensuring students were on the right track. The same process was also applied to the editing process.

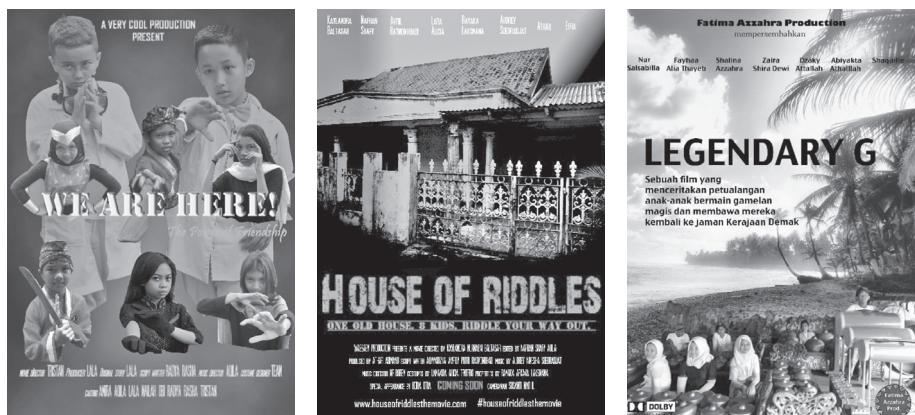


▲ *Students editing the film*

While shooting was underway, students began working on their soundtracks with the music teacher. The music teacher helped students compose and perform their own songs; some students sang and the others played musical instruments. The songs were produced and performed solely by the students with the help of the music teacher. Therefore, the soundtrack was added to the film during the editing process.

The music teacher had his own timeline for composing, performing, and recording the songs. Since the film cannot be finished until the song is ready and each group works at a different pace, coordination plays a significant role here. As we met on a daily basis, we shared and exchanged information about the progress of our pupils. When a group needed more attention, we discussed it together to find a solution.

At the end of the editing process, students once again learned something new. At this stage, they learned how to make film posters using Adobe Photoshop during a one-day workshop. The workshop provided basic tutorials on how to open, edit, and save a picture, and it focused on how to design a film poster.



▲ Some film posters

The final version of the film was the final requirement to pass the ICT class, while the soundtrack served as the final assignment for their Music class. Students must turn in a final cut of their film with the song in high definition along with their film poster. As a part of submission, the teacher held a premiere to watch each film with each group.

### ***Film Festival***

The CFFP is held in the beginning of a new academic year, preferably between November and December. The audience is made up of students from Grade 1 to Grade 6 (approximate 600 students) and parents. We tried to make the festival seem as close to a real film festival as possible in appreciation for all the filmmakers' hard work. We created coming soon posters and displayed them where everyone could see. Two theaters were set up to watch the films on big screens. Every student also received film programmes for the festival. The programme contained the film list, movie schedule, and teasers for the films.





▲ *Coming soon posters*

The festival took an entire school week. The initial idea was that there were multiple cinemas airing the films and students, as the viewers, were free to see whichever films they wanted. However, to effectively let students see as many films as possible, students were scheduled to watch several films with their classmates in a cinema. The showings were made up of 2-3 short films and several short animations<sup>2</sup>. Students could watch any films without purchasing a ticket. Free showings can be used for more beneficial activities. For example, in the previous year, students were asked to bring used newspapers as their entry ticket. The newspapers were then sold and the money was donated to a charitable organization.



▲ *Students watching films at the festival*

2) Short animations were made by Grade 3 students. This was part of a scaffolding project that coincided with the CFFP. Here, students started learning how to create and develop a story with sequenced timeline.

After returning from the cinema, students wrote reflection papers in class. The paper was a review of the film festival as a whole. Students wrote about how they felt about the festival, what lessons they gained from watching the films, and how the festival and films inspired them. The reflection papers were displayed in the classroom so others could see them. The reflection paper is important, since it is used as a monitoring tool to measure to what extent the viewers grasped the GCED/EIU principles in the films.

As it is a film festival, there were awards given to the as well. There were two prize categories: The Audience Favorite Award, for the film most popular among viewers, and The Most Commendable Film, for the film that featured a message that viewers liked the most. All viewers had the chance to vote for their favorite films. The results were announced at a flag ceremony,<sup>3</sup> a couple of weeks later, in from of all the teachers and students.

To respect all of the filmmakers, we decided there was no ‘best’ film, as all of them were the best. That was why the word ‘favorite’ was used. The prize was awarded based on voting, not on teachers’ subjective assessments. If a team did not win, it was simply because they did not get the most votes, not because the work was bad.

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3) Flag ceremony is a school tradition in Indonesia. It is usually held weekly or monthly on a Monday.

### 3. Reflection and Evaluation

#### A. What was achieved?

The CFFP received a variety of reactions and feedback from many people, but it was mostly positive. Parents, despite complaining about the time and attention

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**The project also  
tightened the bond  
between group members,  
since they worked so  
closely together.**

”

the project required, acknowledged that this project affected their children positively. The project also tightened the bond between group members, since they worked so closely together. The project tested students' resilience and skills, and most importantly, they were able to cope with the conflicts they encountered while working with others. The students showed their willingness and ability to empathize with others.

They respected each member's opinion and accepted each other's weaknesses. When they encountered a problem, they did not blame each other; rather, they were supportive and figured out the solution together.

For the audiences, this event inspired them a lot. They were eager to be filmmakers in the following years. As Shafiq (Grade 4) and Lavere (Grade 3) said that they could not wait to make movies with their own stories. Even though the students enjoyed all the movies, not all of them could grasp the messages the movies wanted to deliver because some films strayed too far from their core messages. This is a weakness of the CFFP programme that needs to be improved.

The CFFP itself produced six short film titles and a weeklong film festival. The CFFP was established for two reasons. There was a social purpose (to promote EIU principles) and an academic purpose (to serve as a collaborative final project), and it also has two target groups: The filmmakers and the audience. These dichotomies led the programme in impacting various groups.

#### B. Impact on the students

The whole programme had a massive impact on the filmmakers since they were the core of the project. As experiential learning, Kolb's experiential learning model (1984) provides best explanation. The cycles can be categorized as:

- Knowledge: Students learned skills to form the scaffolding bridge process.

- Activity: Students applied their knowledge to produce a film.
- Experience: Students had to experience a long-term project, make a film, solve problems, and provide solutions to obstacles they faced.
- Reflection: Students thought about what happened throughout the process and utilize it to acquire new knowledge.

When students are engaged in learning experiences that they see the relevance of, it increases their motivation to learn. Students are also motivated when they are provided with opportunities to practice and receive feedback (Ambrose et al., 2010). The relevancy of the EIU principles they discovered during the film-making process gave them hands-on experience so that they were no longer abstract concepts. It not only affected students after, but also during the process. They became more eager to find solutions rather than blame someone else when facing problems, and they learned to respect each member's responsibility and role. This was shown by their satisfied reactions after finishing the programme.

“The relevancy of the EIU principles they discovered during the film-making process gave them hands-on experience so that they were no longer abstract concepts.”

Rosen (1971) found out that both children and adults remember best when materials have a high emotional appeal that they easily understand, such as the plot of a movie. The material that young people emotionally relate to often differs from that of adults and children.

The expected outcome of this programme is to elevate pupils' mindsets during their learning time from a socio-emotional aspect. After the programme, pupils are expected to move forward with the same spirit and enthusiasm to overcome bigger challenges, both inside and outside the classroom. Creative thinking and a better work ethic are also expected to develop, as those are the key skills taught throughout the project.

Lastly, the GCED values they tried to use in their movies will be reflected in the future on a daily basis; this is the behavioral aspect of the project. Also, they will be agents of change by spreading these values toward their peers and families.

### C. Pros and cons

Strengths:

- Unique. This is a bold and uncommon programme that attracts people's attention.
- Using one of most loved and impacting forms of media (film).
- Student and parent enthusiasm.
- Availability of human resources (ICT /musical skill) to guide and support students.

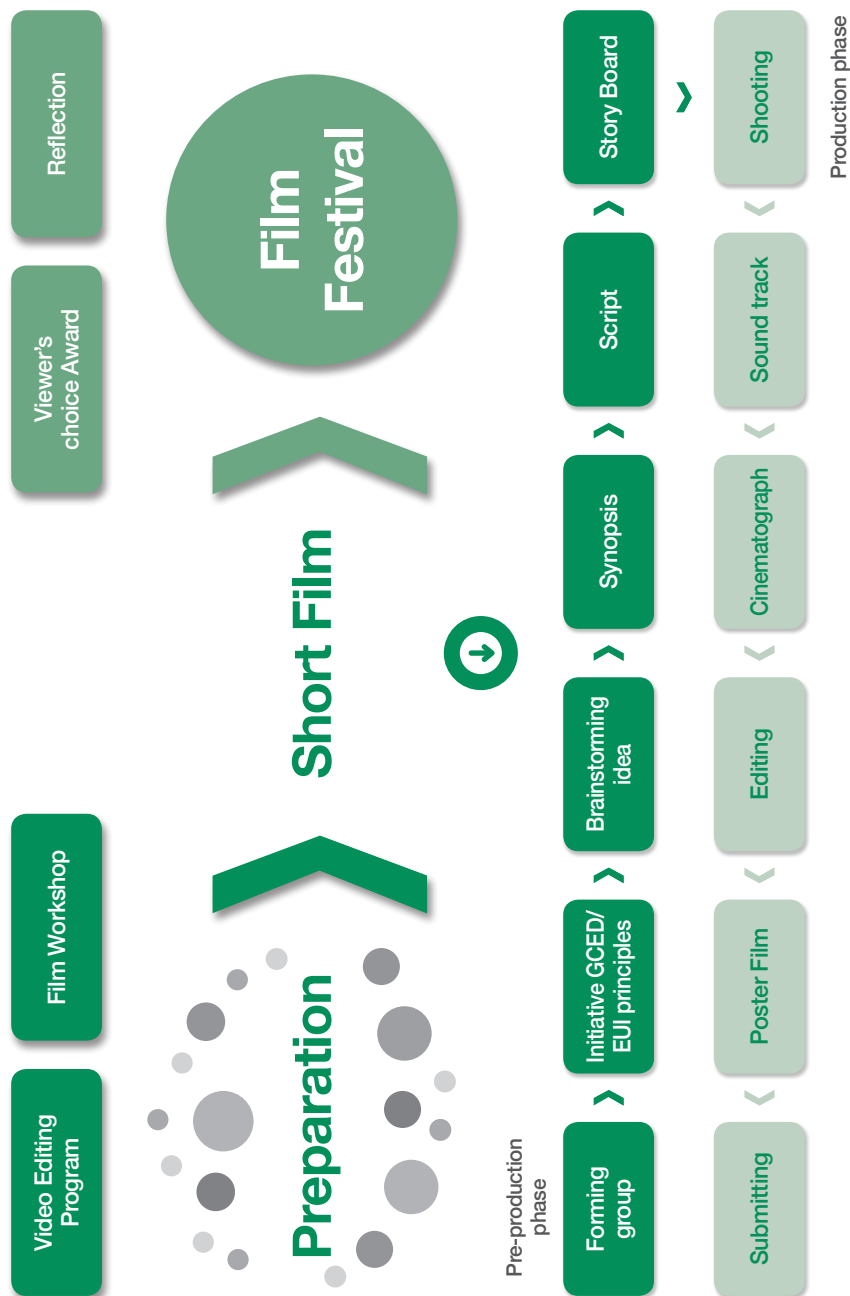
Limitations:

- Long project timeline (about 1 semester) can result in boredom for students.
- Limited time for group activity, as students also have different projects in other subjects.
- Group dynamics that often lead to conflicts of interest.
- Sometimes, the GCED values in the movie plots are thin.

### D. What's next?

The programme is over for now, but it will continue by next year, since this is expected to be an annual event. The audience from Grade 4 will be the participants next year, as they move up to Grade 5. It is really important for the younger grades to attend the film festival because it allows them to look forward to the big things they will do when they making films. In the short term, the audience of the CFFP is expected to increase by welcoming middle school and kindergarten students.

In the long term, the CFFP plans to expand the participants and develop the format further. It will not only be a compulsory project for ICT and Music, but it will also be developed into a bigger contest. Students from other schools will also be invited to join the film festival. And when the CFFP is held, it will be open to the public to expand the audience beyond Nizamia Primary School, to other schools and the local community. Therefore, the number of people exposed to GCED values will increase significantly.



▲ Film Festival Scheme



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# EIU Best Practices 2017 Case Presentation and Award Ceremony

The three awardees of the EIU Best Practices 2017 were invited to present their cases at the 2<sup>nd</sup> International Conference on Global Citizenship Education: Platform for Pedagogy and Practice, co-organized by APCEIU and the Ministry of Education of the Republic of Korea in partnership with UNESCO in Seoul, Republic of Korea from 13 to 14 September 2017. The event gathered more than 400 educators, policy makers, scholars, and young people from 60 different countries.

The EIU Best Practices 2017 Case Presentation and Award Ceremony was held as a special session during the conference. The EIU Best Practices Award certificates were conferred to the awardees by Dr. Utak Chung, Director of APCEIU. The three awardees and titles of their best practices were:

Awardee	Best Practice Title
Mr. Widyamukti Arif Wicaksana (Teacher, Nizamia Andalusia Primary School, Jakarta, Indonesia)	The Children Film Festival for Peace
Ms. Elvira Sarsenova (Teacher, Miras International School, Astana, Kazakhstan)	Learning to Live Together through Literature and Critical Thinking: Encourage, Explore, Experience
Ms. Lucy Oliver Fernandez (Lecturer, National Institute of Education, Singapore)	Student Voice in Curriculum Development

The case presentation was moderated by Professor Soon Yong Pak from Yonsei University, Korea. This session allowed the awardees to share their practices and experiences with other GCED practitioners and experts from around the world.





EIU Best Practices 2017

# The Children Film Festival for Peace

A Case from **Indonesia**