



Artistic Education System
for Social Inclusion of young
Lesbian, Gay, Bisexual
and Transgender adults



ARES

EDUCATIONAL GUIDELINE

The role of the artistic and cultural media to favour and support the social inclusion of LGBT young adult people and reduce homophobia and transphobia

A non-formal learning process



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1. Introduction

Scope and main objectives

ARES is a Grundtvig Learning Partnership project running from 1st August 2013 to 31st July 2015. The focus is on the exchange of information about LGBT¹ ACM² and identification and development of ACM non-formal learning materials and content. The following Educational Guideline is based on the findings of the non-formal learning activities carried out by the partners in each Country between March-April 2014 and May-June 2015 according to the ARES project work plan. It describes and analyses the non-formal learning contexts and educational methods adopted, the LGBT ACM delivered, the target groups involved and the main results achieved by each partner in its own Country. The Educational Guideline has been drafted by Enfap Toscana (Italy) and Szczecińskie Centrum Edukacyjne Sp. z o.o. (Poland) which have coordinated the work and contributions of each partner, represents a key deliverable to make stakeholders aware on how the non-formal learning activities through LGBT ACM can:

- benefit young LGBT adults socially and culturally;
- tackle homophobia and transphobia using ACM as a vehicle.

- *Why a partnership on LGBT ACM?*

Partners chose to deliver non-formal learning activities using LGBT ACM, which includes cinema, theatre and literature, because it has always played an important role in the shaping of society's values and norms. Partners assumed that in the past - and sometimes even nowadays,

¹ Lesbian, Gay, Bi-sexual and Transgender

² Artistic & Cultural Media



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artistic and cultural media have suggested stereotypical images of lesbian, gay, bisexual and transgender people. Such images had a detrimental impact on the social acceptance of sexual diversity and, in turn, leads to social exclusion of and suicide among young lesbians, gay men, bisexuals and transgenders (LGBT). Nowadays, many artistic and cultural media have been developed that have a much more positive intention.

Much of this material still has a limited audience of already empowered LGBT adults or open-minded heterosexuals. In this sense, partnerships used such artistic and cultural media to further empower LGBT young adults and to make prejudiced young heterosexuals more open-minded.

Through the Educational Guideline, partnership intends to demonstrate how LGBT ACM, explored and delivered by the partners to different target groups (LGBT and heterosexual), have represented an effective platform to: provide young LGBT adults with pathways to improve their knowledge and skills in order to manage and be critical about artistic messages (deconstructing negative or prejudiced messages of media); and to exchange knowledge and understanding of the issues they currently face in order to raise public awareness, achieve social acceptance, improve social skills and develop powerful communication tools.

We can argue that after two years of activities, there were evidences in the participating partner countries that ACM can play an active role in helping to address social exclusion, utter ignorance and misrepresentation of homosexual themes and homophobia faced by LGBT people.

Using ACM, partnership have been working to encourage trainers and learners cooperating together in a very practical and concrete relationship, considering movies, literature and plays as a vehicle to enhance knowledge of different sexual conditions and increase confidence and self-esteem in order to facilitate the development of more open and tolerant environment.

Considering the ACM used, as described in this document, partnership has mainly delivered LGBT movies (short and long); novels; poems and plays.



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- *Why a partnership on non-formal learning activities?*

Partnership has been working to deliver learning activities and contents through non-formal environments and methods, in accordance to a proper programme of activities, considering that:

- Non-formal education and learning activities are characterised by a high degree of flexibility and openness to change and innovation in each organisation and delivery modes. It can cater to diverse and context-specific learning needs of young and adult people.
- Non-formal education's elastic, and context specific approaches can be appropriate and useful in fulfilling learning needs of specific-marginalised target groups like LGBT people.
- It thereby involves a wide range of stakeholders, including educational establishments, the private sector, non-governmental organisations and public institutions.
- It is a very fit method to develop during small-scale and short-term programmes with limited funding, without limiting the impact and sustainability of the activities and assuring quality and effectiveness.
- Along with formal and informal learning, non-formal education constitutes an integral part of lifelong learning towards which many countries are shifting their policy focuses.
- The innovative nature of non-formal education to develop human capabilities, improve social cohesion and to create responsible future citizens has increasingly been recognised.

Considering the non-formal learning environments adopted, as described in this document, partnership has been mainly working through non-formal and “relaxed” learning environments like: public libraries, cinemas, auditoriums, meeting rooms, LGBT festivals, open-public spaces, classrooms, etc...and it has been organising the activities in: seminars, discussions, debates, exchanging sessions, presentations, etc....

In the Annex I, it is attached the Operational Matrix used to analyse the LGBT ACM delivered.



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Project summary

The ARES Project aims to create a communicative and innovative educational path (non-formal learning process) that, starting from the analysis of material (screenplays, plays, novels, books and video) of LGBT artistic and cultural media, will build up integrated artistic learning content with communicative, social and cultural value for LGBT social inclusion. ARES fosters the exchange of experiences, practices and methods aimed at contributing to an increased awareness of the LGBT scene, raising issues and promoting positive representations. ARES brings together 5 partners from European countries:

- ENFAP Toscana - Italy
- Stichting Global Alliance for LGBT Education (GALE) - Netherlands
- Rinova – United Kingdom
- Mittetulundusühing Seksuaalvähemuste Kaitse Ühing (SEKI) - Estonia
- Szczecińskie Centrum Edukacyjne Sp. z o.o. (SCE) – Poland

The five partners have been cooperating to strengthen their capacities in network building across socially excluded groups; to facilitate the development of innovative practices in youth / adult education and their transfer from a participating country to others; in improving the competencies of the participating young LGBT adults to enable them to take effective actions to change anti-LGBT sentiment in their local areas and to share learning, awareness training and argumentation skills against homophobia and sexual discrimination. ARES aims to encourage trainers and learners to work together practically by using ACM as a vehicle to enhance their knowledge about gender and sexual orientation, resulting in an increased confidence and self-esteem enabling contribution towards greater societal tolerance.



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2. The national non-formal learning experiences

2.1 The national non-formal learning experiences: UNITED KINGDOM

Event 1

Title	Queer Short Film Night, inHOUSE Festival
Date	Friday 8th May 2015
Venue	'@No.3' (3 Overbury Road, London, N15 6RH)
Learners/participants	120 people attended the social/screening evening. 9 x short films by London based LGBT filmmakers were presented. Main audience was 18 - 30 years old. Part of a new urban festival in North East London's large warehouse community in Manor House www.inhousefestival.uk

Activities and main themes covered

Part Social. Part Screening. London's latest warehouse venue host a Queer Short Film Night, a megamix of emerging LGBT films.

LGBT films screened:

- Chance, directed by Jake Graf
- When fragile things break, directed by Shanika Warren-Markland
- Gorilla strip & slip & faggot, directed by Prickimage feat. Jonny Woo
- Rudie can't fail, directed by Joe Bateman
- Project/ed, directed by Raju Rage





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- Mathi(eu), directed by Coralie Prosper
- 5000 miles from Hollywood, directed by Ben Barton
- The Pig & The Hare, directed by Jessica Cheeseman
- Magic 8-ball, directed by Kathleen Bryson

Learning and findings

Comments from evaluation forms of those who attended:

This was an exceptionally well-attended event and a lot was learned about how to best publicise this kind of events, the format, the audience base and the best way in which to deliver the ACM Materials. This was a non-formal venue, based in a large warehouse. Publicity was mostly involving social media and networks and the audience was very mixed in terms of age, gender and heterosexual and LGBT groups. The films were also very varied.

- Well-organised & successful night, inspiring & mind opening. Thanks
- Chance was particularly strong and a surprisingly well made short film.
- 'Good selection, informal event. Enjoyed Chance, Faggot'

The most rated films were:

Mathi(eu), Chance, When Fragile Things Break, Gorilla Strip & Slip, Faggot, Matthi(eu), Project/ed, Chance

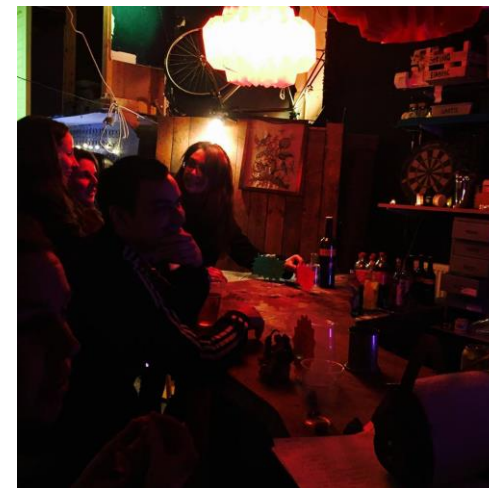
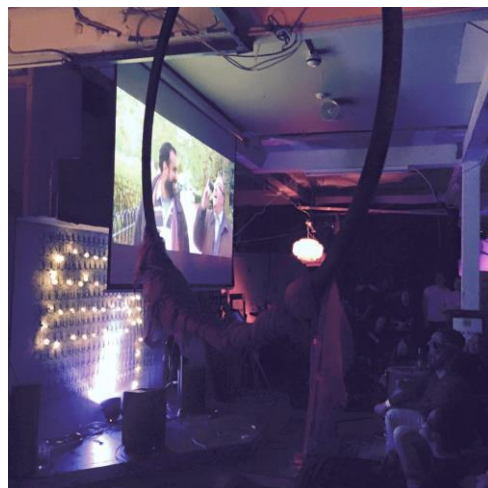
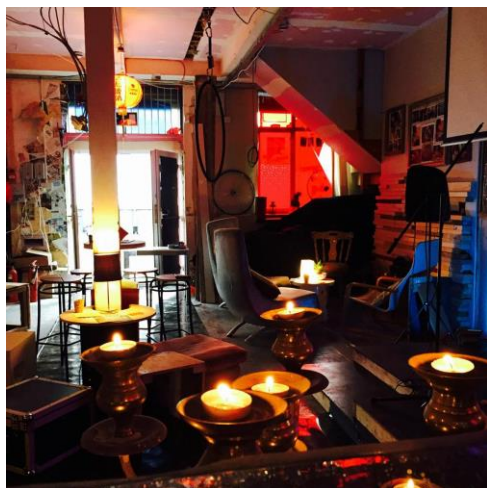




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Photos from the event 1:





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Event 2

Title	ARES Pilot Workshop My Brother the Devil, The Kids are Alright, The Lavender Scare
Date	Thursday 7TH August 2014
Venue	The Chocolate Factory 2, 4 Coburg Road Wood Green London N22 6UJ
Trainer/expert	Denise Stanley
Aims and Objectives	<p>The workshop was facilitated by Dr Denise Stanley and organised by Toby Fernandez and Imogen Slater. Following discussions with Denise and Toby Rinova decided to run the workshop with a group of young people currently on the national 'Talent Match' programme. Talent Match works with young unemployed people between the ages of 19 – 24, supporting them individually and holistically in the developing skills and accessing support to enable them to take positive steps forwards in their lives and careers. The ARES workshop fitted well with their age group, and with the fact that the programme involves developing 'life skills'. Toby the project co-ordinator felt that the workshop would be really useful given some of the comments and views some of the group had expressed at various times. He thought it would be good to have a forum in which to discuss these openly by also challenge ideas that could be deemed set, religiously narrow minded or homophobic.</p> <p>Denise is an experienced tutor and trainer specialising in non-formal learning, creative sector and education. However despite her knowledge of LGBT issues she had never led a workshop specifically in this area and therefore contacted Stonewall for information and support. They supplied us with educational materials and suggestions for ACM content, some of which they have developed themselves. Denise then designed the workshop based on these, on her choices of film material and on the ARES needs and requirements. In consultation with Toby it was decided to focus the learning towards having a practical application for the young people as job seekers.</p>
Learners/participants	Young people 16-19 years old.



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Activities and main themes covered

There were eight young people present although we only collected 7 feedback forms as one person had to leave early. There were 3 members of staff present and the workshop took place from 2pm – 5pm. The workshop began with introductions and discussion of what LGBT means. Participants could also say something about their experience / knowledge of LGBT people / issues if they wished. On a board Denise had drawn a rectangle and on the four sides were Experience / Acceptance / Tolerance / Judgement, each of which had a qualifier. We all then put a green cross to indicate where we thought we were in relation to LGBT people and awareness (see photos). Towards the end of the workshop participants were then asked to mark another cross in red where they would be as either an employer or employee.

Denise also talked a bit about the Equalities Act 2010 in which the rights and equalities of people are set out in law and that this includes LGBT issues. It defines four types of potential offence:

- Direct discrimination
- Indirect discrimination
- Harassment
- Victimisation.

There was some discussion about what these might each mean. She asked if there were any jobs or roles in which participants thought it might be an issue if you are LGBT. There was a lot of discussion about this. Religion was raised as an issue and some people spoke about their religious and cultural backgrounds and the views on gender and sexuality that these impart. There is no LGBT education in schools and the reason given was that people from some religious groups might find aspects of this offensive. One person suggested that it might be a problem if you are LGBT in the military. Denise read out some statements (case studies) from a text called 'Starting Out' which focuses on LGBT people in different professions. She also gave example of where someone had taken an instance of personal discrimination to court and the outcomes. Whilst



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there is an 'opt out' clause in some religious roles this is only applicable if it means that it will impact on someone's actual role. So the discussion then focused on the difference between having your personal views and the necessity of a professional understanding and stance that may differ. Behaviour and language were flagged up as key to this. We then moved on to talking about individual views and experiences. Denise talked about the fact that many people get their information from the media, however of 120 hours of broadcast footage only 46 minutes was found to be concerning LGBT material at all but was assessed as 'unrealistic' and of this total only 36 seconds was regarded as portraying LGBT people and issues in a realistic way.

Discussion of LGBT 'experience' proved to be key. For example one young woman spoke about her best friend who had 'come out' to her a few years before and said she was gay although she had been pretending to be straight. The participant said that at first she was shocked but that eventually she realised that her friend was the same person regardless of her sexuality. She also said that nothing in her upbringing had prepared her for this or made her think about LGBT people positively; this included the fact that she came from a religious family (Muslim). The participants who said that they had direct experience of people who were gay for example, also seemed to be the most open minded. The selected film clips were then shown. This started with My Brother the Devil. Denise showed selected excerpts and filled in the story in between. It concerned a young man and his brother living in Hackney, London in contemporary times. In contrast Denise also selected 'The Kids are Alright' which portrayed an American family where the parents are a female couple with two teenage children. Lastly she showed a trailer for 'The Lavender Scare', a documentary about the witch-hunt against LGBT people in the States during the McCarthy era. After we had watched all of the film clips we returned to the central table and each talked about our reactions and thoughts about what we had seen.

The first film (which we had seen most of) had been the most powerful and engaging. There were questions about the different aspects and the plot. There was a strong empathy with the central character who was not only trying to get out of the gang life but also was also discovering that he was attracted to other men. He was seen as someone who was really struggling against multiple forces and was isolated by his experiences. Although several of the young people found this uncomfortable viewing, even one participant who had earlier said he had never met anyone who was gay, and also wouldn't employ someone who was gay, professed to having some sympathy. At the end of the workshop each person was asked to reflect on the workshop and what stood out for them or what they might take away. One young man said he would



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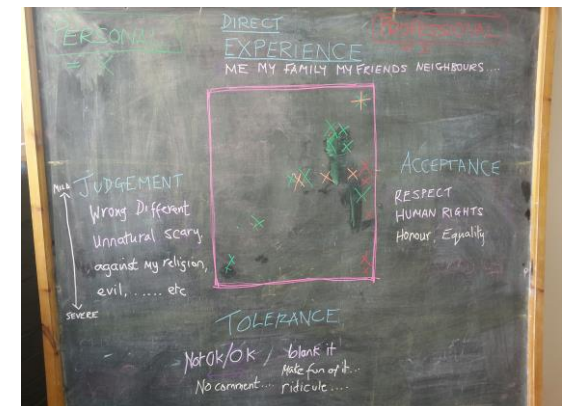
be more careful about the language he used, for example using the term ‘gay’ in a derogatory way. He said he realised that this might be offensive to some people.

As the young people engaged in this workshop are all taking part in either a pre-apprenticeship or employability support programme, it had been decided to combine the ARES workshop with a practical session that looked at Employment Law and Equality and Diversity issues. The original idea had been that this might make it easier for young people (some of whom had already expressed quite narrow views on LGBT issues) to discuss the topic openly. However, this proved unnecessary and actually the feedback from the group suggested that they were less interested in the employment law aspect of the discussion and would have preferred to have concentrated longer on the open debate and discussion following the films. Once engaged, there was no issue in getting the young people to exchange ideas, opinion and experiences. They all found the film ‘ My Brother the Devil’ particularly interesting and thought provoking – quite possibly because the background of the central characters was similar to their own life experience. This highlighted to us how important finding the right opening piece of ACM can be in stimulating lively input. From this point onwards we will not try to combine the workshops with more general discussion on employment law although this like E & D is an important, but separate issue.

Learning and findings

These are based on observations, discussion with participants and staff at the end and the feedback forms.

- The film clips were potentially powerful and had a strong impact.
- It would have been better to show all / more of one film than try to cover too much in short space of time
- It would have been better to start with the films than discussion and use this as the basis
- Although the workshop was framed to have relevance for employment re the equalities agenda in fact the personal – experience, views, discussion, seemed to be what had the most impact





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- However some people (several of those who were already open minded) did find the legal aspects useful and informative
- The subject area is a huge and diverse one and it is simply not possible to cover it in an initial session. Therefore it might be better if there was an introductory one.
- For Talent Match the view was that this session could perhaps be better framed within the equalities agenda than the law / employment aspects. That is it could be part of looking at the rights of different groups.
- There was the suggestion (in reference to the board) that it would be good to explore not only where people are situated but where other aspects of their lives might be (and therefore their strongest influences) for e.g. family, friends, culture, religion, etc.

Event 3

Title	Next Goal Wins (2014)
Date	15th May 2015
Venue	Empire Cinemas, Leicester Square
Learners/participants	Small group of young people aged 19 – 30

Activities and main themes covered

Viewing of “Next Goal Wins” – a documentary about the American Samoa soccer team, directed by Mike Brett & Steve Jamison. For this activity a small group of young people from different cultural and religious backgrounds (equal number of male and female) were sent to watch a documentary/film that was being screened at a national cinema. What was interesting was that although the males were largely sceptical about the film and had already showed signs of being quite closed to discussing LGBT issues, the fact that they film was about football worked to break down some of their preconceptions about the transgender player who was just one of the players featured in the documentary. By the end of the film several talked much more openly and positively about this particular player, referring more to their skill as a player and





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what an important part of the team they were but referring less to their sexuality. They also commented that they would have thought that the Samoan culture would have held a very negative view and were interested that in Samoa to be transsexual, or to be blessed with the company of someone who is, is considered a blessing.

It was interesting to see that using either a setting or topic that is of common interest (football) had the effect of ‘personalising’ the character, making them someone the young people could identify with in at least some aspects. This seemed to make it easier for them to then openly discuss sexuality and LGBT issues without just falling into stereotypes.

Learning and findings



Below is a review written by one of the attendees. Although this is more of a review of the film than their particular view of it, what was interesting to us was that when we asked the young people to write a review, their reviews were almost entirely about the overall topic of the documentary from the football perspective. In the national media it was very much the inclusion of the one transgender player that was the focus and prior to attending the movie, this had definitely been the focus of the audience who had anticipated that they would not ‘approve’ or that it couldn’t be serious. We even had viewers who at the end assumed that this had been a work of fiction because they couldn’t accept that the transgender player was an actual person and not an actor. What was interesting was that when reporting back on the film, the viewers talked almost exclusively about the football and team aspect of the documentary and accepted the role the

transgender player held, almost without reference.

Lively and moving, **Next Goal Wins** is a documentary about the American Samoa soccer team, notorious for losing 31-0 against Australia in a World Cup qualifying match.



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The documentary seduces football lovers by reminding them of the core values of team sports such as team spirit, passion and commitment, determination and fighting spirit. But it is also character-driven enough to cross-over to people who are not particular fans of the sport.

Composed of semi-amateur players who have to train in their off-hours, the American Samoa team includes some charismatic members. **Jaiyah Saelua**, the first international transgender soccer player in a World Cup qualifier, is definitely part of the team which treats her with tolerance, acceptance and respect. Saelua gradually becomes a star player in both the documentary and for the team.



Goalkeeper **Nicky Salapu** – still haunted by the famous defeat against Australia – comes out of retirement for a last chance to redeem his career. And **Thomas Rongen**, a Dutch professional coach, responds to a plea by the U.S. Soccer Federation for a coach to go to American Samoa in order to give the team much needed training and support in their pre-qualification build up.

Directed by British duo Mike Brett and Steve Jamison, the movie portrays a culture that values people foremost, against a background of football – the most popular and renowned sport in the world.

Until the end of this vibrant film, spectators are carried along by the story and look forward to seeing the team scoring, as “any goal” will change their history forever.

Adeline Nguyen (Rinova Ltd)



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Event 4

Title	The Art of Love and How to Avoid It
Date	March 16th – May 1st 2015
Venue	Karamel Restaurant, Wood Green, 4 Coburg Road, N22 6UJ
Learners/participants	Young people taking part in Apprenticeships and pre apprenticeship programmes run by Collage Arts and managed by Rinova. As part of this exhibition, the artist made a presentation to the young people, during which he discussed the inspiration for his work, his own life journey and how his own experiences had shaped his work – this session was followed by a lively Q & A session during which the young people were able to ask questions.

Activities and main themes covered

The Art of Love and how to avoid it – Graeme Messer’s solo autobiographical exhibition – explores the reasons behind our fears of intimacy as well as how we embrace love.

GRAEME MESSER: *“Why do so many of us avoid love? What makes us dodge, dive and create intricate rituals to avoid the thing we most desire? Drawing inspiration from my colourful and diverse past, I hope to address these questions with candid honesty and a wicked sense of humour.”*

The exhibition brings together a multitude of disciplines ranging from painting, photography and the written word to assemblage, sculpture, puppetry and performance, to create an art that is direct, shocking, funny and moving. He created his artwork in order to deal with the difficulties he encountered growing up gay, in a straight environment.



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Graeme Messer has created a new work of art (see below) that was displayed in this exhibition, as a way to help stop the bullying of gay and trans students in schools. A competition took place in which members of the public were asked to suggest a title for the artwork. A £2 donation was suggested for each title vote, to be donated to the charity, *Diversity Role Models*. The charities main aim is to empower young people to bring about change themselves, and end homophobic, biphobic and gender-based bullying.

Graeme Messer says about this piece of artwork and his influences/aims; *“making the piece I was interested in bringing two opposite stereotypes together – creating a very camp over-the-top wig – and yet making it out of little macho man figures.”*

Learning and findings

- Young people were more open to asking questions and discussing the LGBT issues and situations.
- “Everyone deserves equality”
- “Made it more obvious how difficult it still is for LGBT people in modern society”



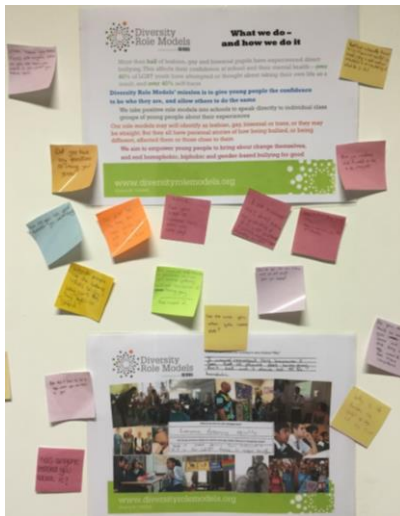
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Lifelong
Learning
Programme



Photos from the event 4:





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Event 5

Title	BFI FLARE (London LGBT Film Festival)
Date	19-29 March 2015
Venue	BFI Southbank, London, SE1
Learners/participants	The BFI Flare Festival is inclusive and welcoming to all audiences, worldwide.

Activities and main themes covered

The London Lesbian and Gay Film Festival, founded in 1986, has recently been rebranded as BFI Flare. The 11-day event showcased more than 50 movies and 100 short films that focus on lesbian, gay, bisexual and transgender culture from around the world, with a number of activities running alongside the film screenings.





There is now a BFI Player enabling you to watch features and short films without subscription, from all current and previous BFI festivals. (<http://player.bfi.org.uk/collections/bfi-flare-london-lgbt-film-festival-presents>)

Five short LGBT films that were showcased during the event, were also made available to watch online, worldwide, throughout the duration of the event.



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<p>An Afternoon (En Eftermiddag)</p>	<p>Director Søren Green's new short film is a sensitive exploration of nascent sexuality. Mathias and Frederik are two friends who spend an afternoon together; Mathias has decided that this is the time to tell Frederik that he is in love with him.</p>	
<p>Chance</p>	<p>Jake Graf's self-funded short film premieres at BFI Flare. It focuses on older gay love and overcoming loneliness as a chance encounter between Trevor and a mysterious stranger equally troubled by his own past, forces both men to start to live again.</p>	
<p>Code Academy</p>	<p>Canadian writer and director Nisha Ganatra is best known as producer-director of Transparent, the Golden Globe-winning TV series. In Code Academy, when searching for love in all the virtual places, Frankie, Libby and Sheridan are their own worst enemy.</p>	
<p>Morning Is Broken</p>	<p>Director and writer Simon Anderson's 2014 film is a beautifully shot coming-of-age drama set in the lush English countryside, following a young man's struggle to come to terms with his sexuality at the end of his older brother's wedding.</p>	



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<p>True Wheel</p>	<p>Director Nora Mandray's 2015 documentary focuses on Fender Bender, an inspirational bicycle workshop for queer, transgender and women's communities in Detroit.</p>	
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A full listing of showings throughout the festival can be found here:

https://whatson.bfi.org.uk/flare/Online/default.asp?BOparam::WScontent::loadArticle::permalink=flarefilms&BOparam::WScontent::loadArticle::text_id

Learning and findings

Feedback from the BFI Flare Festival:

- "Film is great because it makes to feel closer to other people"
- "This year I saw 9 films at BFI Flare, my favourite was 'Fragile Things' - another amazing festival. Proud to be a member of BFI"
- "Festivals like BFI Flare remind me that my story and stories like mine matter and that there are audiences waiting to see them."
- "Refreshing to see transgender being addressed!"
-

For more info about festival please go to: <http://www.bfi.org.uk/bfiflare>



Festival Poster



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2.2 The national non-formal learning experiences: ITALY

We are going to present the main non-formal learning events delivered by Enfap Toscana analysing those LGBT ACMs, which have arisen more interest and developed remarkable feedbacks among the learners involved.

Event 1 and 2

Title	Spring Festival in Montevarchi
Date	14th and 18th April 2014
Venue	<p>Auditorium in Montevarchi</p>   
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	<ul style="list-style-type: none"> ▪ Discussing about “positive” and “negative” aspects of homosexuality as a normal way of life in our societies ▪ Emphasize some issues and themes like: Don’t ask yourself: why am I homosexual? How to become homosexual? ▪ Improve the concept on homosexuality as “subject” of the discussion and not “object”
Learners/participants	<ul style="list-style-type: none"> ▪ Young adult people ▪ Straight and LGBT



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Activities and main themes covered

Enfap Toscana presented and discussed with the participants about “real” and “natural” homosexual stories and LGBT characters into the society: family; education; work; friendship; love; sport; urban context through an international short LGBT movies anthology.

LGBT films screened:

- Still Landscape
- A Good Son

- **Operational Matrix for *Still landscape***, directed by Rahman Milani, 2003, Norway

- **Description of the movie:** Hamid is an Iranian teenage boy whose sexuality brings him into conflict with his family's Muslim beliefs. A young Iranian boy lost in a still, cold landscape.



Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	Just a little touch of tenderness between two young boys to cause the family's violent reaction. Hamid is obliged to leave his home.	The very young age of the two fond boys creates curiosity and surprise	The film shows in an objective way that the first conflicts and obstacles for an homosexual (gay) come from the family.	A little touch of tenderness between two boys can't be the cause of the «denial» of two persons



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Role Behaviour	The two young boys don't play "female roles"	They seem "straight", they are not "effeminate-sissy", for this the story can create great attention but also surprise	Too young to be a victim. The homosexual aspect is just a little later on	
Openness	Being denied for his own private feelings towards a same sex person: how is it possible?	When Hamid is beaten by his dad and he is obliged to leave his home elicits sadness and empathy	The story is universal: the love and tenderness between two persons: the rough and violent reaction and the conflict of the family is unreasonable and terrible	The violent reaction of the family against the nature and feelings of Hamid doesn't happen in an heterosexual context

- **Operational Matrix for A Good Son**, directed by Robert Little, 1998, USA
- **Description of the movie:** When Joseph meets Tim at a diving competition, Tim invites him to see the roof, and when he kisses him... Can a gay boy be a good son? Probably not...

Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	Two young boys, apparently heterosexual, feel attraction each other but they can't follow their real nature.	Joseph cannot admit to Tim to be attracted by him. He is obliged to follow the silence and the final «indifference»	Joseph should have more courage. A gay boy can't be "a god son": he should act "more" and "before" than heterosexual one if he wants to affirm his nature	Participants usually don't like so much when a gay boy behaves like an heterosexual one.
Role Behaviour	The movie shows the homosexuality in an "objective" and "realistic" way: no sissy boy or "ambiguous" attitudes	The heterosexual appearance of the two gay boys create interest and surprise	Participants expected that a gay boy at least appear more "effeminate" than other one	Participants usually don't like so much when a gay boy behaves like an heterosexual one.



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<p>Openness</p>	<p>Joseph, but we can say Tim as well, at the end of the movie accept the conformist way, ignoring each other</p>	<p>Participants expected that at the end of the movie one of the two boys did or said something to the other</p>	<p>This movie can be considered as a typical homosexual story: the fear to reveal his nature is stronger than the nature itself. A gay boy is obliged to stay in silence</p>	<p>Participants usually don't like so much when a gay boy behaves like an heterosexual one.</p>
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Event 3

Title	International Short LGBT Movies Anthology
Date	01 st August 2014
Venue	Ginestra Fabbrica della Conoscenza (Public Library) in Montevarchi - http://www.fabbricaginestra.it/
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	<ul style="list-style-type: none"> ▪ Focus on the “positive” and “negative” aspects of homosexuality as a normal way of life in our societies ▪ Emphasize some issues and themes like: Don't ask yourself: why am I homosexual? How to become homosexual? ▪ Improve the concept on homosexuality as “subject” of the discussion and not “object”
Learners/participants	<ul style="list-style-type: none"> ▪ Young adult people ▪ Straight and LGBT

Activities and main themes covered

Watching, Analysis and discussion with the participants about “real” and “natural” homosexual stories and LGBT characters into the society: family; education; work; friendship; love; sport; urban context through an international short LGBT movies anthology.





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LGBT films screened:

- Paresse
- **Operational Matrix for *Paresse***, directed by Frank Mosvold, 2000, Norway
- **Description of the movie:** 16-year-old Ole Petter believes in God, but has serious doubts that God does not believe in him. He turns to a priest in order to settle the question. Has God something to say about homosexuality?

Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	The themes about religion and homosexuality raised attention and interest. The priest doesn't accept the homosexuality of Ole Petter and he tries to correct his behaviour	The struggle between the priest and the young gay boy is much more lived by religious people: they don't accept a different orientation and the protagonist should regret about his feelings and nature	The movie has create two different small groups and opinions: religious and not religious. The themes of the movie were more felt by religious people than the others	The process of re-evaluate their own value system didn't run. The ideas of the two groups remained the same
Role Behaviour	The love is only between a man and a women: something different means: illness; sin; (moral) guilt	For non-religious participants the behaviour of the priest is "pathetic"; for others the priest is the real immoral in this story	For religious participants the only and feasible love is between a man and a woman. The gay boy has to be guided towards the real love	The process of re-evaluate their own value system didn't run. The ideas of the two groups remained the same
Openness	Ole Petter doesn't bend to the will of the priest. Why God should judge my feelings?	For religious people you can be homosexual: you can love; but you can't make "homosexual acts"	A conformist approach is accepted although it denies the nature and identity of a person	The process of re-evaluate their own value system didn't run. The ideas of the two groups remained the same



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Event 4 and 5

Title	A SINGLE MAN: from Christopher Isherwood to Tom Ford
Date	10 th and 17 th December 2014
Venue	Public Library in Pontassieve (Florence) - http://www.comune.pontassieve.fi.it/opencms/opencms/Menu_Cultura/menu/Biblioteca/index.html
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	<ul style="list-style-type: none"> Focus on the differences between the novel and the movie Analysing the homosexuality and homophobia, attitudes and social behaviours during the 1960s Discussing about the social and cultural differences against homosexuality in Europe and USA during the 1960s Highlighting how homophobic attitudes addressed LGBT people in 1960s
Learners/participants	<ul style="list-style-type: none"> Young adult people Straight and LGBT

Activities and main themes covered



Enfap Toscana presented two non-formal learning seminars dedicated to “A SINGLE MAN” the novel (1964) by Christopher Isherwood, the openly gay British-born author, and the movie (2009) by Tom Ford, one of the most famous names in fashion and in luxury branding, at the Public Library in Pontassieve (Florence). Through the two events, attended by a group of adult people, Stefano and Massimo compared the two plays looking for the differences and the similarities through *the unhappy single day in the life of an unhappy single man*. Indeed, the novel and the movie talked about George Falconer, an “expatriate” Englishman in Los Angeles, a college professor teaching English literature. George, a discreet gay man, is adjusting to life on his own after the sudden death of his partner, and determines to persist in the routines of his daily life: the course of “A Single Man” spans twenty-four hours in an ordinary day. An Englishman and a professor living in suburban Southern California, he is an outsider in



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every way, and his internal reflections and interactions with others reveal a man who loves being alive despite everyday injustices and loneliness. The discussion brought the attention of the participants to reflect on some significant issues, that we would like to point out to encourage you to read the novel and watch the movie. Through the novel, participants especially liked the passage (*and the metaphoric message*) where George spies two men playing tennis on his way to his class. One, though smaller, is “lithe, muscular; quick and graceful on his feet” and made for the game, while the other, though beautiful, “nobly made” with a classical body is doomed to lose – “the rules of the game inhibit it from functioning”.

“And won’t this keep happening to him all through his life? Won’t he keep getting himself involved in the wrong kind of game, the kind of game he was never born to play, against an opponent who is quick and clever and merciless?” They also loved the debate George has with his students concerning a work of Huxley. It starts when a student asks whether Huxley was anti-Semitic. In defending Huxley from that accusation, George leads his class through a discussion of the persecution of minorities in general and the various fallacies that often accompany it.



But George’s passion takes over his little rant and they wondered who is persecution they were really talking about. It was not Isherwood and Tom Ford’s purpose to write or direct a novel/movie “about” homosexuality; rather, they appear to want to present, without “scholarship,” or explanation, a homosexual who is, so to speak, just like everyone else, who claims his rights to be allowed to go about his homosexual life—a life curiously, in its little cottage, its domesticity, its social compromises, remote from angularity and singularity.



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- **Operational Matrix for *A Single Man***, by Christopher Isherwood, 1964, USA
- **Description of the book:** *A Single Man* presents a single day in the life of George Falconer, an middle-aged English professor at a California University, left alone after the death of his lover Jim. Grieving and struggling to adjust to life without Jim, George is determined to persist in the routines of his daily life. He makes faces at the neighbour’s children, gives an impassioned lecture about Aldous Huxley, visits a dying woman, drinks too much with his old friend Charlotte and goes skinny dipping with one of his students, Kenny. George is alienated from his students by differences in age and nationality, and from the rest of society by his homosexuality; he is an outsider in every way. The book is about bereavement, social isolation and middle age but also what it means to be alive. His internal reflections reveal a man who loves life.
- **Operational Matrix for *A Single Man***, directed by Tom Ford, 2009, USA
- **Description of the movie:** An English professor, one year after the sudden death of his boyfriend, is unable to cope with his typical days in 1960s Los Angeles

Topics/Feedback	Receiving	Responding	Valuing	Organisation
Preference	The novel and movie got attention thanks to the LGBT themes but also describing the LGBT society during 1960s in USA	We have selected a proper anthology of texts from the novel highlighting some different themes: a GAY man (professor) at college; the neighbourhood and homosexuality in USA during 1960s: homophobia and psychologist responses; LGBT metaphors to explain how homophobia can work. It was also interesting to highlight the main differences and similarities between movie	Particularly comparing the movie with the novel: differences and similitudes	Participants argued that the LGBT condition has widely changed from 1960s to nowadays; particularly the acceptance and tolerance (no more “new” have deeply changed thanks also to the diffusion and delivering of civil rights in EU and USA (Western Societies)



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		and novel		
Role Behaviour	Participants were very attracted from the gay man (George) and his “untold” died partner: how was it possible, for George, to remain faithful until the end of the story?	According to some participants, George should have accepted the Charlotte’s flatteries.	In a possible future love affair among George, Jim Charlotte and Kenny (also in a metaphorical way), who will the man be? Who will the woman be in terms of roles and behaviours?	There is not stereotypes roles to behave. In a gay couple the more “sissy” man has not to cover female roles
Openness	George and the young handsome boy (his student): participants were expecting that George surrounded to his flatteries. They were surprised when he did not. Has every gay man more sexual pulsing/desires than a straight man?	George doesn’t accept the Charlotte’s flatteries: is he a neurotic man? Can a gay man be faithful?	This was considered an universal story, but particular attention was given to the George’s faithful strictly addressed to Jim (dead) and to the impossible story between George and Charlotte and George and Kenny	Participants knew the circumstance where a gay adult man can’t surrender to the flatteries by a young gay handsome boy
Lifestyle	George remains faithful to his dead partner Jim until the end of the novel. Participant expected that Charlotte could destroy this aspect: why should a straight person (in this case a woman) believe to make a person (gay) fall in love with her/him? Is Heterosexuality more	The everlasting monogamous relationship in this case is between a gay adult man and a dead man: it was not so usual to talk about it for the participants	Is George totally gay, or is he more “bisexual” oriented? Why is it not possible a relationship between George and Charlotte?	Monogamous relationships are possible also among LGBT people. In the novel, the significant thing is that one of the two partners is dead.



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	“powerful” of Homosexuality?			
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Event 6

Title	How Artistic and Cultural Media (ACM) analysis can be used to empower young adult LGBT people.
Date	14 th and 28 th January 2015
Venue	Public Library in Pontassieve (Florence) - http://www.comune.pontassieve.fi.it/opencms/opencms/Menu_Cultura/menu/Biblioteca/index.html
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	<ol style="list-style-type: none"> 1) The first seminar aimed to: <ul style="list-style-type: none"> ▪ Analyse the “double” minority aspect: ethnic and sexual ▪ Make aware the participants on many aspects of homosexuality during the 1950s in USA and Europe ▪ Investigate the relationship between homosexuality and homophobia during the 1950s in USA and Europe ▪ Compare the homosexuality/homophobia aspects in 1950s with homosexuality/homophobia aspects nowadays 2) The second seminar aimed to: <ul style="list-style-type: none"> ▪ Focus on the “positive” and “negative” aspects of homosexuality as a normal way of life in our societies. ▪ Emphasize some issues and themes like: Don’t ask yourself: why am I homosexual? How to become homosexual? ▪ Improve the concept on homosexuality as “subject” of the discussion and not “object”. ▪ Change the controversial and discriminatory sentence "don't ask don't tell" as act prohibited any homosexual or bisexual person from disclosing his or her sexual orientation or from speaking about any homosexual relationships, including marriages or other familial attributes, while serving in the United States armed forces but which we can still observe as



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	common behaviour in our heteronormative context providing positive/real and natural LGBT characters and models
Learners/participants	<ul style="list-style-type: none"> ▪ Young adult people ▪ Straight and LGBT

Activities and main themes covered

Enfap Toscana presented two non-formal learning seminars dedicated to present James Baldwin’s novel “Giovanni’s room” (1956) and an international anthology of LGBT short movies. Concerning the first seminar we discussed and analysed the author’s life and the novel:

- 1) First seminar: we presented “Giovanni’s room” novel by James Baldwin. James Baldwin was an African -American and homosexual



writer and civil rights activist. He was born on August 2, 1924 and died on December 1, 1987. James (Arthur) Baldwin was an important African American prolific writer of novels, poetry, short stories, plays and essays, as well as a civil rights activist. He was born in Harlem, New York, USA. In 1956 James Baldwin published *Giovanni’s Room* in which he openly discusses the issues of race and homosexuality that had until then been taboo. In *Giovanni’s Room*, the main character, David, feels ashamed of being gay. It’s the 1950s, and his family and society are simply not ready to accept his sexual orientation, and neither is David. The fact that he is gay is obvious, and yet he manages to trick himself over and over again – until his secret becomes public and he’s finally forced to confront the truth.



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2) Second seminar: we presented and discussed some short international LGBT movies also highlighting the not stereotypes aspects of homosexuality (male, female ad transsexuality).

- **Operational Matrix for Try out, 2007, Israel.**
- **Description of the movie:** A gay man struggles to be true to his lover while being the father he thinks his son needs



Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	The recognised of a civil right (marriage) for LGBT people. The possibility to change of the heteronormative rules of the society for straight people	Two gay man can have the same family life of the straight people	The “new family”: two young adult men with a son. How will their life be? How will the son be educated? LGBT and straight people that	The so called “new family” represented in the short movie gave a positive idea of LGBT people to our participants.
Role Behaviour	How can a man get marry or live together with another man who has a child? Who is gay? One of two is bisexual?	Who is the man or the woman? Who is behaving like a man or the woman in a gay couple? With a son, the question slightly changed for straight people to: who is the dad? Who is the mum?	The son will have two dads instead of one dad and one mother: is it possible? What inconvenient for the child?	The two gay protagonists are not stereotyped so they gave a positive image of LGBT people



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<p>Openness</p>	<p>The attractiveness of two handsome and adult man, considering that one of them has got a child from a previous straight relationship</p>	<p>The son saw his father kissing another man and shouted: foggot!</p>	<p>It should be a universal story. It is an actual story.</p>	<p>Discussion moved to the actual civil law framework in Italy for LGBT people and on the total absence of any right.</p>
<p>Lifestyle</p>	<p>The two gay man cannot have “natural” children but they will leave together with the son of one the two.</p>	<p>In the gay couple one is a sportsman while the other one is a musician: these two “normal” role can appear as unusual for a “normal” gay couple</p>	<p>Even if the new couple is not able to have child they will have a natural couple life with the stepchild</p>	<p>Discussion moved to the actual civil law framework in Italy for LGBT people and on the total absence of any right. Favour or contrary to adopt stepchild? And natural child of a previous hetero relation?</p>

- **Operational Matrix for Giovanni’s Room**, by James Baldwin, 1999, USA
- **Description of the novel:** Giovanni’s Room is an intimate, confessional narrative of an American named David who looks back on his turbulent experiences in France on the eve of his return to the United States. The novel works through two time frames simultaneously, for as past events are recounted, the relevance of the present moment gradually emerges. By the end, night has become morning, and only then does the story being told reach its conclusion. Months earlier, David came to France with his girlfriend Hella, but uncertainty in their relationship and her wanderlust sent her traveling solo to Spain. David, with little money and none forthcoming from his father in the United States, befriends and exploits the generosity of a middle-aged homosexual, a Belgian American businessman named Jacques. With Jacques he moves through the world of Paris gay bars, and at one of them he meets a handsome Italian bartender named Giovanni. David and

14 e 28 GENNAIO 2015

Conoscere la realtà dell'omosessualità attraverso le rappresentazioni del cinema e della letteratura

14 gennaio, ore 21.00
Antologia di cortometraggi internazionali a tematica omosessuale

28 gennaio, ore 21.00
Conversazione su alcune delle principali opere dello scrittore afroamericano James Baldwin (1924-1987)

Progetto ARES
il progetto ARES, coordinato dall'Agenda formativa di Firenze ENFAP Toscana, grazie ad un partenariato di associazioni e di organizzazioni di Gays, Pans, Lesbici, Trans, Bisessuali, transgender e Pans, mondo lavoro (Inclusione sociale delle persone omosessuali), Comunità (sensibilizzazione) e alla diffusione di strumenti educativi quali il cinema, il teatro e la letteratura a tematica LGBT, favorendo la diffusione e il dialogo critico dei contenuti.

A cura di Stefano Bire e Massimo Zoroccoli (Enfap Toscana)

Biblioteca Comunale di Pontassieve
Via Torrici, 23 - Pontassieve (FI)
Ingresso Gratuito

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Giovanni have an immediate rapport, and on the night of their meeting they stay out until dawn under the patronage of Jacques and Giovanni’s boss Guillaume; they end up alone back at Giovanni’s room, where they embark on a sexual relationship. Having little money, David moves in with his new lover. However, David has had homosexual feelings and experiences before, the intensity of his fascination for Giovanni, and his own position in life—nearing thirty, and, ostensibly, marriage with Hella—make his relationship with Giovanni new and threatening. As so often has happened in the past, David ignores the possible consequences of his actions and continually reminds himself of his freedom, at any point, to abandon this new situation.

Topics/Feedback	Receiving	Responding	Valuing	Organization	Characterization
Preference	Participants were attracted to learn about the story of a gay black man during 1950s USA/Europe. We delivered them an anthology of the most significant parts of the novel to make them aware about it.	The story is told in the first-person perspective and alternates between the present tense and past tense. Whenever David is speaking in the present tense, he is narrating what is happening on the day Giovanni is scheduled to be executed. The past tense is used in his reflections on the roots of his homosexuality and the events that led up to this relationship with Giovanni and its dissolution. The effect of this alternate viewpoint is to place all the events in the context of the book's ultimate tragedy, for the reader knows from the first chapter that Giovanni is going to be executed, though his exact crime and the	Shame is the driving force in David's life and ultimately the cause of the unhappy situation he finds himself in at the end of the story. After his sexual encounter with Giovanni, which seems perfectly innocent and shameless when it happens, David is disgusted with the act, with himself, and even with Giovanni.	We have explained the concept of “double minority” during 1950’.	It was not so simple to explain the concept of belonging to a “double minority”: sexual orientation and ethnicity. David is a gay – black man. He is the alter-ego of the writer James Baldwin



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		reason behind the crime are not revealed until the last chapter.			
Role Behaviour	<p>David is the story's narrator and main character. His chief struggle in life is the question of his sexuality. He desperately wants to "be a man," which, he believes, requires being heterosexual, having a wife, and starting a family. He tries to understand the roots of his sexuality and speculates that it might have something to do with his mother's death while he was very young and his unsatisfactory relationship with his father, who never really embraced his duty as a parent. When he was a young boy, probably in his early teens, he has a sexual encounter with his best friend, Joey. He is so ashamed by it that he completely cuts Joey out of his life, as if by blotting him out he could blot out his own sexuality. After a brief stint in the</p>	<p>In this novel, the irregular bisexuality of David was not appreciated. David is two-faced: gay/straight; criminal/victim</p>	<p>David is still a young man and is afraid of losing his masculinity before he even fully possesses it. He keeps his sexuality a secret, but it still unconsciously influences his decisions. In retrospect, he realizes that his homosexuality led him to Europe where, perhaps, he thought he might find a culture that was more accepting of it. Society is not what is restraining David, however; it is himself, and no matter where he moves, he will carry his own obsession with being "normal" wherever he goes.</p>	<p>The bisexuality is a natural orientation. However many gay (men) refused to come out preferring to declare themselves to be bisexual. It seems that bisexual behaviours are more accepted than homosexual ones</p>	<p>We could not observe this aspect during the seminar.</p>



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	military—during which he has an ambiguous relationship with a...				
Openness	The David's ambiguity was not so much appreciated or understood. Is David gay or bisexual?	In this novel, the irregular bisexuality of David was not appreciated. David is two-faced: gay/straight; criminal/victim.	This story was considered as universal by participants	This story was considered as universal by participants	We could not observe this aspect during the seminar.
Lifestyle	Who is David looking for? Who does he want to love? Can David love or he can only be loved?	The everlasting monogamous relationship was not possible through the story of this novel: either heterosexual and gay	David would have accepted his homosexuality firstly. In this way he would have not destroyed three lives: Hella Giovanni's and his life.	Does the presence of Giovanni represent an obstacle for an everlasting and monogamous relationship between David and Hella.	We could not observe this aspect during the seminar.



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Event 7

Title	Anglicanism, Darwinism and Homosexuality in the Victorian age
Dat	11 st – 18 th April 2015
Venue	Bookstore “Claudiana” (Florence) - http://www.librerieclaudiana.it/index.php?main_page=page_2
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	<p>The two seminars aimed to:</p> <ul style="list-style-type: none"> ▪ Discuss about homosexuality, faith and science in the Victorian Age in England: confronting social and cultural aspects ▪ Confront homosexuality and family environment: XIX century / XX century (differences and similitudes) ▪ Exploring the meaning of “beloved friend” in the XIX century ▪ Compare the Tennyson’ poem to other plays/poems written “by a man to another man” (Shakespeare’s sonnets; Ancient Greek poems; Latin poems) ▪ Highlight the cultural and social aspects of the homophobia across the centuries
Learners/participants	<ul style="list-style-type: none"> ▪ Young adult people ▪ Straight and LGBT



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Activities and main themes covered

Enfap Toscana delivered two non-formal learning seminars to two groups of adult people presenting two significant Victorian Age's authors and their plays:

- 1) "Father and Son" (1907) by Edmund Gosse

The poster features the ARES logo and the Lifelong Learning Programme logo at the top. It is dated 11 e 18 APRILE 2015. The main title is "Anglicanesimo, Darwinismo e Omosessualità nell'età Vittoriana". It lists two seminars: one on Saturday 11 April at 17:00 on "Father and Son (1907) by Edmund Gosse" and another on Saturday 18 April at 17:00 on "The Memoriam (1849) by Alfred Tennyson". It also includes details about the project ARES, the organizers Stefano Bini and Massimo Zonocci, and the location Libreria Claudiana in Florence. Logos for ENFAP toscana, sekü, SIE, RINOVA, and GALE are at the bottom.

According to Edmund Gosse (1849-1928), *Father and Son* is “the record of a struggle between two temperaments, two consciences and almost two epochs.” Through *Father and Son* we discussed about a culture-wide Victorian conflict between science and faith offering historically particular account of a mid-Victorian family’s experience. Indeed, in it Edmund Gosse recounts, with humour and pathos, his childhood as a member of a Victorian Protestant sect and his struggles to forge his own identity despite the loving control of his father. This can be considered as a key document of the crisis of faith and doubt; a penetrating exploration of the impact of evolutionary science; an astute, well-observed, and moving portrait of the tensions of family life during the XIX century in England. Through the novel we have also highlighted the “secret homosexuality” of the author analysing the Chapter XI and some private letters extracted from *The New York Review of Books*, see the article “*The Unreliable Genius*” by Janet Malcolm (March 14, 1985).



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ENFAP toscana



RINOVA
innovate, create & regenerate

GALE
THE GLOBAL ALLIANCE
FOR LGBT EDUCATION

2) “In Memoriam A.H.H.” (1849) by Alfred Tennyson

Tennyson wrote *In Memoriam A.H.H.* as a tribute to his beloved friend Arthur Henry Hallam, who died aged 22. We have explored how the poem combines the expression of a deeply personal experience of intense male friendship and mourning with discussions of public concerns, including major debates of those days (XIX century) about science and religion in England.

Through these two plays, Enfap has also mainly explored the cultural and social attitudes towards sex and homosexuality during the Victorian age in England.

- **Operational Matrix for *Father and Son***, by Edmund Gosse, 1907, UK
- **Description of the play:** According to Edmund Gosse, *Father and Son* is “the record of a struggle between two temperaments, two consciences and almost two epochs.” In other words, it’s the story of how Edmund Gosse eventually rejected the Christian faith. Edmund Gosse’s father was Philip Henry Gosse, an author and marine biologist. The book largely focuses on how Edmund Gosse’s father persisted in his faith in an era when scientists were widely rejecting the biblical account of creation. The book also focuses on the father’s response to the new evolutionary theories, especially those of his scientific colleague Charles Darwin. The author recounts, with humour and pathos, his childhood as a member of a Victorian Protestant sect and his struggles to forge his own identity despite the loving control of his father. He describes his crisis of faith and doubt and the penetrating exploration of the impact of evolutionary science.





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Topics/Feedback	Receiving	Responding	Valuing
Preference	Participants were particularly attracted to learn about the different aspects of the novel: homosexuality; cultural and social aspects during Victorian Age in England; the relation between faith – homosexuality and science (Darwinism)	"Father and Son" is, as its subtitle advertises, a study of temperaments, and early on Gosse begins to identify the fault lines between his and his father's. In the family attic young Edmund, who has never been granted access to any fiction, discovers a trunk whose lid is lined with pages torn from a steamy popular romance.	Homosexuality – Religion and Cultural aspects during XIX century in England
Role Behaviour	The homosexuality of the writer is not clearly represented and described but it is implied in some chapters	The implied homosexuality of the writer is not easily to find. It needed a deep discussion and analysis of the chapters	How to live the homosexuality in a very religious family and in a very closed society
Openness	Two qualities render "Father and Son" an especially masterly and entertaining account. One is Gosse's approach to the issue of religious belief, which to him is a matter of sensibility rather than logical argument. His devout characters, such as his father, feel an instinctive bond with the divine, whereas people like himself simply are not drawn to spiritual matters, which hold no interest for them. It is not religion as such that leaves the son aghast but its vehement and occasionally bigoted expression, which contrasts with his father's touching paternal tenderness.	Toward the end of the memoir, just as cloistered Edmund discovers some glorious engravings of Greek sculptures, a member of the Plymouth Brethren named Susan Flood visits London's Crystal Palace, where she is arrested while lunging with her parasol at some indecently "undulant" statues of the Olympian deities. She is remanded into the custody of her co-religionists with the admonition that she be kept more firmly in hand. One might conclude from this incident that the underlying theme of "Father and Son" is the clash between unyielding fundamentalism and the aesthetic spirit. But this is a shallow view, because what most distinguishes Philip Henry Gosse is less his religious fundamentalism than his literal-mindedness about absolutely everything.	Some participants have said that it is the oppressive, scholarly figure of Gosse senior who emerges as the more admirable of the two characters (or 'temperaments') and that Gosse junior reveals himself as a feeble, complaining, and self-centred figure.



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- **Operational Matrix for *In Memoriam A.H.H.***, by Alfred Tennyson, 1849 UK
- **Description of the poem:** *In Memoriam A.H.H.* is a long-form poem written by Tennyson over the course of 17 years. *In Memoriam A.H.H.* is the extended, fragmentary elegy that Tennyson wrote for his closest friend Arthur Henry Hallam, after Hallam's sudden death at age 22. According to some, "this was the most important event in Tennyson's life, and the one which most shaped his work" *In Memoriam* combines the expression of a deeply personal experience of intense male friendship and mourning with discussions of public concerns, including major debates of the day about science and religion. It is composed of 133 poetic fragments or sections that differ in theme, tone, and presentation, but are all unified by the poetic persona's grief, doubt, and search for faith.

Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	The poems was particularly appreciated by the participants because it combines different aspects: historical, social, religious and cultural. The closet friendship/love between Tennyson and Hallam made participants surprised.	Was Tennyson in love with Hallam or was he only his closet friend? Are love poems or do they combine the expression of a deeply personal experience of intense male friendship?	It is not so common to learn about a man who addressed poems to another man. School's experiences didn't help participants to comprehend this aspect	Participants learned well the possibility for a man to express and address his love and friendship to another man through a play. This poem is not the only example in the history and other examples (Ancient Greek poems; Shakespeare's sonnets) helped participant to change their opinion



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<p>Role Behaviour</p>	<p>Participants were expecting to read about a man who writes poems to a woman and not about a man who wrote love poems to another man</p>	<p>Participants were expecting to read about a man who writes poems to a woman and not about a man who wrote love poems to another man. Friendship or love?</p>	<p>Through the poems the heterosexual/heteronormative roles were completely transformed. Can a man write poems to another man? How was it possible during the Victorian Age in England? Is the elegy a collection of love poems?</p>	<p>Participants learned well the possibility for a man to express and address his love and friendship to another man through a play. This poem is not the only example in the history and other examples (Ancient Greek poems; Shakespeare's sonnets) helped participant to change their opinion</p>
<p>Openness</p>	<p>Is it possible that a man writes (love) pomes to another man? Historical examples (Shakespeare sonnets; Ancient Greek poems helped participants to better understand)</p>	<p>At the end, they realised that this is a universal story.</p>	<p>Participants agreed that it is a universal story</p>	<p>Participants learned well the possibility for a man to express and address his love and friendship to another man through a play. This poem is not the only example in the history and other examples (Ancient Greek poems; Shakespeare's sonnets) helped participant to change their opinion</p>



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Event 8

Title	60 th Anniversary of the birth of Pier Vittorio Tondelli (1955 – 2015)
Date	23 rd April – 07 th May 2015
Venue	Public Library “Ernesto Ragionieri” of Sesto Fiorentino City Hall (Florence) - http://www.bibliotecasestofiorentino.it/
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	The two seminars aimed to: <ul style="list-style-type: none"> ▪ Discuss about homosexuality through the works of one of the most important Italian writers in the last few years ▪ Analyse homosexuality and homophobia in the Italian society of 90s ▪ Highlight how the homosexuality can be lived without any particular complaint and pain in the Italian heteronormative society ▪ Debate about the homosexual life and catholic behaviours
Learners/participants	<ul style="list-style-type: none"> ▪ Young adult people ▪ Straight and LGBT

Activities and main themes covered

Enfap Toscana has delivered two non-formal learning seminars dedicated to the presentation and discussion of the works and novels by Pier Vittorio Tondelli (1955 – 1991) on the 60th anniversary of his birth.

- 1) First seminar: “Il tema omosessuale nelle opere di Tondelli”. We have presented the homosexuality theme analysing an anthology of texts extracted from some Tondelli’s novels like: “Altri Libertini” (1980) which is a collection of short stories about Tondelli’s "homeland and its generational myths," narrated in a style tending to reproduce the





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spoken idiom of the characters. We pointed out that only twenty days after its release, the judiciary ordered the seizure of all copies of Altri Libertini.

Magistrates accused Tondelli of obscenity. What the censors found most shocking were the explicit portrayal of homosexual life (as in the short story "Viaggio") and, above all, a scene in the short story "Postoristoro" ("Railway Snack Bar"), where a junkie is given a drug injection in his penis. Tondelli was eventually acquitted of the charge of obscenity. "Pao Pao" (1982); the title means "Picchetto Armato Ordinario" (Ordinary Armed Picket) and is sometimes translated Guard Duty. The novel is an ironic and irreverent account of twelve months of military service (which, until the late 1990s, was compulsory in Italy). The allegedly "macho" institution of the Army is shown in the book as offering a continuous opportunity for homosexual romance and for an alternative lifestyle based on smoking marijuana and drinking cheap red wine.

Pier Vittorio Tondelli (1955-2015)
Conversazione su alcune delle principali opere dell'autore emiliano a 60 anni dalla nascita

23 APRILE 07 MAGGIO

Giovedì 23 aprile, ore 21.00
Il tema omosessuale nelle opere di Tondelli

Giovedì 7 maggio, ore 21.00
L'ultimo Tondelli: "Camera separate" (1989)

Progetto ARES
Il progetto ARES, coordinato dall'Agenzia Formativa di Firenze (Enfap Toscana), grazie ad un partenariato di associazioni ed organizzazioni di diversi Paesi Europei (Italia, Olanda, Estonia, Repubblica di Francia, Irlanda, Svezia) include persone omosessuali e combinate (transessuali) attraverso l'utilizzo di strumenti educativi quali il cinema, il teatro e la letteratura e benedici (2011), favorendone la diffusione e l'analisi critica del contenuto.

A cura di Stefano Bini e Massimo Zanocchi (Enfap Toscana)

Biblioteca Pubblica
Oratorio Regimondi
Polo Culturale di Dozza, 4
Sesto Fiorentino

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We observed that the novel continues Tondelli's experimental quest for a written literary language that is able to reproduce the spontaneity of a spoken language, what the novelist referred to as "emotional language. "Rimini" (1985), which marked a break from his experimental phase and shifted his fiction towards a more structured and less autobiographical plot. We presented Rimini as a complex, polyphonic novel in which Tondelli intertwines the stories of a dozen different characters and mixes several literary genres and themes, including noir, romance, and political intrigue. "Un weekend postmoderno. Cronache dagli anni ottanta" (1990) where Tondelli collected a great number of his critical essays, short stories, and newspaper articles in the volume. It is a very significant work because in it, Tondelli explores the relationship between the universality and implicit religiosity and Christianity of his works and homosexuality. Through this last work, we discussed that his critical construction built him on return to the Catholic faith during the last months of his life, as well as to the silence about AIDS, complications from which he died in 1991.



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2) Second seminar: L'ultimo Tondelli - *Camere separate* (1989). We presented the last novel of the Italian writer which focuses on the mourning of the novelist Leo for the death of his beloved Thomas. Although Tondelli declared that reading the story as specifically about gay people would be wrong--"I wouldn't talk of homosexuality. I would talk of love, full stop. I am tired of these distinctions concerning a way of loving which is, after all, similar to everyone else's"-- the homosexual specificity of the work is crucial. We mentioned that often the novel was hailed by Catholic critics as a novel of conversion that repudiates the transgressiveness of the author's earlier texts and documents his return to the Catholic faith, *Camere Separate* actually questions the validity of heterosexual culture's claim as the social norm. It also exposes how religion supports this claim and thus excludes and marginalizes gay people. We have pointed out that while he is attending mass in his native town, for example, Leo cannot help but feel tense. He experiences "the one real feeling that he can have when he looks at the crowd: shame." His aversion to official religion is clearly voiced: "He could have joined a religious community. They would have been delighted to take him in. They would have felt even more in the right because the lost sheep had returned to the fold. But he could not give up his own self. He could not cripple himself." This passage has an almost prophetic quality, for Catholic critics have indeed transformed the novelist into the redeemed sheep, a conception that Tondelli's alleged deathbed pronouncements may encourage, but that his texts deny.



- **Operational Matrix for *Camere Separate***, by Pier Vittorio Tondelli, 1989, Italy
- **Description of the ACM:** It is "... the story of a journey divided into three concentric and contiguous movements/chapters, like an operetta of environmental music. The themes of death, grief for a lost friend, religion, mother, country, travel and friendship make up the narrative texture of a complex search for inwardness and deepening". Leo is an Italian writer in his 30s. Thomas, his German lover, is dead. On a plane to Munich, Thomas' hometown, Leo slips into a reverie of their meeting and life in Paris, nights in Thomas' flat in Montmartre and a



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desperate, drug-induced flight through the forests of northern France. Thomas attended the Paris Conservatory before returning to Munich; the separation of the two men becomes important to Leo, who "wanted to go on being a separate lover, he wanted to go on dreaming his love." Leo and Thomas achieve a new balance; then Leo becomes "in his own way...a monk," but later, in Canada, finds desire again, and touchingly accepts his mortality and bids farewell.

Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	Participants knew quite well Tondelli's plays and works, they were particularly attracted to have a deep discussion and analysis about the novel	Participants were attracted in comparing the LGBT environment during 1980s across Europe to actual attitudes	Participants reinforced the knowledge about different aspects of LGBT people and lifestyle	Participants didn't need a lot of information and explanation to comprehend the novel and its themes but they did a deeper analysis on the AIDS issue during 1980s in Europe
Role Behaviour	Participants didn't explicit the interest or attention about the heteronormative roles through the novel	The novel does not represent stereotyped roles. Tondelli lived as a very "natural" and "normal" gay man and his plays, particularly, the last novels doesn't represent stereotyped characters	Participants were not embarrassed about the love relationship between Leo and Thomas.	Participants reflected on the Tondelli's statements about the novel. The author defined it as, "... the story of a journey divided into three concentric and contiguous movements/chapters, like an operetta of environmental music. The themes of death, grief for a lost friend, religion, mother, country, travels and friendship make up the narrative texture of a complex search for inwardness and deepening".



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<p>Openness</p>	<p>Leo is an artist and gay. His not conform behaviour depends on it.</p>	<p>The novel was recognised as describing a universal story.</p>	<p>The participants developed a proper own opinion about the meaning of “separate”. It is related to two areas, as described by Tondelli:</p> <ol style="list-style-type: none"> 1. Leo is an artist and the artists are used to be separated from the world. Also for the reason Leo can't live together with Thomas. 2. Leo is a gay man and it means not to be accepted by the majority (heteronormative society) 	<p>The issue of AIDS touched some participants, particularly reflecting that it affected the LGBT people/community</p>
<p>Lifestyle</p>	<p>The participants were not surprised about the homosexual relation even if it was not monogamous</p>	<p>Participants reflected that probably in the homosexual relations/lifestyle we can observe the absence (not totally) of monogamous relationships more than in heterosexual relations</p>	<p>Would it be possible a love relation like Leo and Thomas in the heterosexual sphere? Probably yes, particularly if we consider one of the partner working as artist. Anyway the homosexuality seemed facilitating an open/flexible love relation between the two characters</p>	<p>Participants reconsidered the open relationship between Leo and Thomas and the AIDS illness affected Thomas. Who is the alter ego of Tondelli? Leo or Thomas?</p>



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Event 9

Title	The Representation of the Homosexuality in the ACM - The WEEK AGAINST HOMOPHOBIA in Pistoia
Date	12 nd – 15 th May 2015
Venue	<ul style="list-style-type: none"> ▪ (Chiostro di San Lorenzo - P.zza San Lorenzo, Pistoia) ▪ (Caffetteria Museo Mario Marini, Corso Silvano Fedi, 72 – Pistoia) In cooperation with ARCI GAY Pistoia “La Fenice” - https://www.facebook.com/lafenice.arcigay?fref=ts - http://www.arcigaypistoia.it/settimana-contro-omofobia-2015/
Trainer/expert	Stefano Bini, Lorenzo Bittini and Massimo Zanoccoli (Enfap Toscana)
Aims and Objectives	The two seminars aimed to: <ol style="list-style-type: none"> 1) First seminar: <ul style="list-style-type: none"> ▪ Focus on the “positive” and “negative” aspects of homosexuality as a normal way of life in our societies ▪ Emphasize some issues and themes like: Don’t ask yourself: why am I homosexual? How to become homosexual? ▪ Develop the concept of homosexuality from “subject” of the discussion and to “object” 2) Second seminar: <ul style="list-style-type: none"> ▪ Discuss about homosexuality through the works of one of the most important Italian writers in the last few years ▪ Analyse homosexuality and homophobia in the Italian society of 90s ▪ Highlight how the homosexuality can be lived without any particular complaint and pain in the Italian heteronormative society ▪ Debate about the homosexual life and catholic behaviours
Learners/participants	<ul style="list-style-type: none"> ▪ Young adult people ▪ Straight and LGBT



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Activities and main themes covered

Enfap Toscana has delivered two non-formal learning seminars dedicated to the presentation and discussion of an international anthology of LGBT short movies and some of the works and novels by Pier Vittorio Tondelli (1955 – 1991) on the 60th anniversary of his birth.

1) First seminar: we presented, analysed and discussed with the participants about “real” and “natural” homosexual stories and LGBT characters into the society: family; education; work; friendship; love; sport; urban context through an international short LGBT movies anthology.

2) Second seminar: as we already did during previous seminars, we have presented the homosexuality theme analysing an anthology of texts extracted from some Tondelli’s novels, particularly we worked around:

- *Altri Libertini* (1980)
- *Camere separate* (1989)
- *Un weekend postmoderno. Cronache dagli anni ottanta* (1990)

During the first seminar, the ARES promotion workshop took place, presenting the ARES activities and the main results achieved after two years.





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- **Operational Matrix for *Cuba y la Noche***, directed by Christian Liffers, 2007, Cuba-Germany
- **Description of the movie:** A Cuban boy struggles to become a girl and opens her soul to the camera describing her life, afflictions, desires, longings and joys in Cuba. A moving story between despair and hope.

Topics/Feedback	Receiving	Responding	Valuing	Organization
Preference	Transsexuality needs more and deep explanations: How did she/he become transsexual? Why? Transsexuality rises more compassion and pity than homosexuality	Identity against nature (body) : did the Nature make a mistake?	The Transsexual orientation is hard to accept	Accepting and comprehending transsexuality needs more time and explanations than homosexuality
Role Behaviour	Why does he/she become transsexual? How does she/he live? Is she/he attracted to M or F?	In which way the transsexual protagonist lives? A double gender in a unique body is very hard to comprehend.	In Cuba transsexuality seems to be accepted with more favour and tolerance by the people than into ours: this aspect makes transsexuality as a sort of exotic way of life. Exotic = strange	-
Openness	The “diversity” of the transsexual is clear and evident and the story of the protagonist creates despair and hope in the participants	It’s not a universal story. It’s not a homosexual story. Transsexuality creates a world apart	Being transsexual in Cuba it is different than in another Country?	-



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- **Operational Matrix for *Week-end in the Country side***, by Matthieu Salmon, 2007, France
- **Description of the ACM:** Is Pierre a homophobe, a cynophobe, or just a confused young man? Between two boys spending together their weekend in the French countryside, who is queer and who is straight?

Topics/Feedback	Receiving	Responding	Valuing
Preference	What has cynophobia to do with homosexuality? In a first step, this contrast creates a misunderstanding in the participants.	The two young boys are as “straight” boys and don’t elicit an active interest in the participants	Pierre is not gay
Role Behaviour	Pierre is more homophobe or cynophobe? He tries to behave like a straight boy, lying to himself.	Homophobia can be so strong to block the development of a “real and natural” life. Heterosexual can’t know this aspect because it’s accepted and integrated immediately. Should homosexual people defeat homophobia first than heterosexuals?	Pierre has to understand better who really he is.
Openness	The firsts to be homophobe are the homosexuals. Pierre is afraid to be considered as a gay boy. Is Pierre gay?	It’s a very common story in the homosexual world: a gay boy or a lesbian girl have often to overtake the fear of themselves before admitting to be “gay or lesbian”. It’s a very new issue for the participants	Pierre refuses his friend not because he is gay but because he is really straight. The last sentence of the movie is not completely understand



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- **Operational Matrix for *Altri Libertini***, by Pier Vittorio Tondelli, 1980, Italy
- **Description of the ACM:** It features a collection of six stories, which are loosely related to one another: *Postoristoro*, *Mimi e istrioni*, *Viaggio*, *Senso contrario*, *Altri libertini*, and *Autobahn*. The stories present the lives and exploits of young men and women caught up in the 1980s, and Tondelli, through his writings, depicts their dreams, pains, emotional outbursts, ingenuity and, at times, their irreparable mistakes

Topics/Feedback	Receiving	Responding	Valuing
Preference	The novel consists of six short stories which represent the progressive distancing of their protagonists from the alien space of their author's Northern Italian province, and their movement, firstly towards Northern Italian university towns, than on to mythical and idealised metropolis of Northern Europe.	The lack of a model for homosexual love is a narrative trope which also plays a central role in <i>Camere separate</i> ; in <i>Altri libertini</i> and in the passage analysed, this lack is however fulfilled by the negotiation of homosexual love and identity within the generational group.	The episodio 'Viaggio' gave a vivid account of what it was like to be a young gay man in the late 1970s in Italy, highlighting the importance that sexual relationships assume in the process of identification of the young protagonist. The protagonist has his 'sexual initiation' with a girl in Brussels, but it is through his first homosexual experiences that he gains recognition of his sexuality by his peers. Gigi, one of his closest friends, 'dice che sono proprio un finocchio nato e sputato e io gli dico di sì, che la mia voglia di stare con la gente è davvero voglia e che non ci posso fare un cazzo se mi tira con tutti'. The protagonist's homosexual desire makes him start a series of casual short-term relationships with other young men: sex is also often offered in exchange for drugs for himself and his friend and flatmate Gigi
Role Behaviour	In the episodio "Viaggio" the encounter with others within the peer group reinforces the protagonist's identification as a young gay man. Love and friendship	Whereas in <i>Camere separate</i> this identity crisis will assume drastic dimensions for Leo, for the protagonist in 'Viaggio', and more generally in <i>Altri libertini</i> , society's refusal of the protagonist's and his friends' individual identities reinforces the	We observed that the total absence of adult figures in <i>Altri libertini</i> is telling, because it reflects a real social situation. Despite lacking a politically saturated commitment in the traditional sense of the term, <i>Altri libertini</i> is very much imbued with social and cultural references to



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	play such a fundamental role in the protagonist's life that they replace family as the locus of socialisation and reinforce the generational boundaries	sense of a generational identity. The peer group becomes, therefore, a 'society' per se.	Italian society in the 1980s. However, it is important to remember that homosexuality was not a main preoccupation for Italian society at that time; in fact, unlike drug abuse, dissident sexualities were not discussed as a social issue, and remained invisible
Openness	The stories are similar in style and content and concern the youth of Reggio Emilia and what they do for kicks - drugs, alcohol, prostitution, casual sex (homosexual, heterosexual, masturbation)	Participants perfectly realised that Tondelli in Altri libertini, the social and familial component is absent from the narrative and, at the same time, characters seem apathetic about social and political issues.	From a sociological point of view, as we discussed, the young protagonists in this text are part of a 'subcultural group', formed in response to the fact that they 'do not find meaning in their lives because of the marginalisation from adult society', a marginalisation that, as in Tondelli, has largely to do with sexual choices.
Lifestyle	The Tondelli generation refuses to accept the traditional steps of the coming of age process, such as taking up a job and starting a new family; adult duties are avoided, considered as a 'game' which bears no real responsibilities.	The impossible integration within society as a homosexual man makes the protagonists retreat within the generational boundaries, adopting a 'delaying of age' strategy. References to the impossibility of homosexual identity run through several episodes and, as in Camere separate, this failed identity negotiation also affects the protagonist's relationships.	Participants argued that within the Tondelli generation there is not only disillusionment with family and society, but also with school, which loses its formative value



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Event 10

Title	Florence Queer Festival - TGLFF (Torino Gay & Lesbian Film Festival)
Date	2013 – 2014 Editions
City	Florence and Turin

Activities and main themes covered

Enfap Toscana followed the programme of activities of two important LGBT Festivals in Italy: the FQF and TGLFF. Both festivals grew to become two of the most frequented of the creative and cultural scene in Italy, and two of the most important LGBT Italian festivals. Enfap Toscana has been promoting the activities and some relevant movies presented on the Project Facebook Page (<https://www.facebook.com/aresnetwork>). For both editions, a lot of events and opportunities around the City of Florence and Turin have been organised to discuss, watch and perform LGBT movies, novels, plays and arts. “The FLORENCE QUEER FESTIVAL is the most important festival in Tuscany dedicated to queer culture (gay, lesbian, transgender... and many more), organized by the IREOS association of Florence. The festival grew to become one of the most frequented of the Florence scene, and one of the most important LGBT Italian festivals. The festival was launched in 2003 as a four-day gathering in a Florentine theatre and continually expanded its program, events, and audiences. Starting in 2008, the festival began to take part in the “50 Giorni di Cinema Internazionale a Firenze” (50 Days of International Cinema in Florence), a project of Mediateca Regionale Toscana Film Commission for the Region of Tuscany in collaboration with the Province and City of Florence. “Films and videos, theatre and photography, and literature are all at the core of how the FQF proposes to represent the spheres of gay, lesbian, bisexual, transexual, and intersex life, a queer identity that is constantly in movement and evolving, while intending to transcend the stereotypes that have been long enforced.





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Contemporary queer culture is one that has freed itself from the rigid bonds of identity, that has the ability to speak to all types of people, and communicates stories in which sexual identity is but one of the elements within the narrative”. Attracting a diverse audience of members of the LGBTI communities, film buffs and film festival fans, and regional and interstate film fans, the Festivals brought more than the best of queer cinema to Florence and Turin: they support and champion local film-makers and emerging talent through prizes and screening opportunities, promote industry development through workshops, provide access to

youth and community groups, and stimulate discussion through their panel events. Enfap Toscana had the opportunity to follow directly the 2013 and 2014 watching the short movie “Il Rosa Nudo” (Italy, 2013) by Giovanni Coda, an experimental and theatrical movie talking about the “Homocausto experience” inspired by the real life of Pierre Seel. In 2014 Enfap Toscana followed the retrospective to the famous filmmaker Eytan Fox. Eytan Fox has become one of Israel’s most prominent and most internationally acclaimed directors. His movies have been accepted and watched worldwide, won many awards, especially in LGBT film festivals. Among his most famous movies we watched: Yossi & Jagger (2002), a touching portrait of a group of bored Israeli soldiers stationed at a cramped army base on the Israeli-Lebanese border and the masterful, Walk on Water (2004), where Eytan Fox takes on controversial subjects from global terrorism and Israeli-Palestinian relations to homophobia in the Mossad, the Israeli security service.

Please go to the Festivals website to know more about programme and activities:

- Florence Queer Festival (FQF): <http://www.florencequeerfestival.it/>
- Torino Gay & Lesbian Film Festival (TGLFF): <http://www.tglff.it>



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2.3 The national non-formal learning experiences: NETHERLANDS

From the beginning of the project, GALE focused in the Netherlands on the question: “what is a good educational film (or other ACM)?” GALE gets questions about this regularly by teachers and trainers on the one hand (wanting names of adequate films to start discussions with a range of audiences) and by film and theatre makers on the other hand (wanting help to get their film into schools). To answer this question, a discussion was needed between teachers, learners, film makers and theatre makers.

A main challenge turned out to be that the question GALE itself asked was not the same question teachers and film makers ask. Most teachers just want a list, and most film makers just want access to schools. But they do not want to invest time in discussing criteria for a good film. This was why the initial event GALE organized during a LGBT Film Festival failed: very few people turned up.

Event 1

Title	Two film screenings during the Amsterdam LGBT Film Festival
Date	17.03.2014 and 18.03.2014
Venue	
Trainer/expert	
Aims and Objectives	
Learners/participants	The screening on 17 March had 10 participants, the screening on 18 March 5 participants. On 17 March there were mostly male film makers, teachers and activists. On 18 March there were female teachers and students.



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Activities and main themes covered

This first event consisted of two evenings, one about short educational films with a gay theme and one with a lesbian theme; and both with a discussion about criteria afterwards. The discussion during the 'lesbian' evening was attended by a teacher with a few Muslim students, who were mainly angry about a film about the transition of a 12 year old boy into a girl, because "He is a boy and should behave like a boy". Seeing seven short films and reflecting on them was a much to high level for them; they needed very basic awareness and information. However, during the 'gay' evening an interesting discussion started between some film makers and teachers about the perspective of the film: should the main character be straight or gay? Maybe a straight character reflecting on his own intolerance works better for mainstream audiences than a tearjerker about an LGBT coming-out story.



The films screened were:

17 March, 17:45 - Films with boys as main character

- Bob (<http://www.youtube.com/watch?v=TMzTAtOuM8U>; 3:00)
- A guinea pig sees another attractive guinea pig and follows his beloved all over the world. However, it turns out he is just walking in a treadmill before a screen with travel commercials, and when he finally meets the other guinea pig, the guinea pig introduces himself: "Hi! I am Bob!"
- Medo de quê (<http://www.youtube.com/watch?v=xmKgrRlwC6o>; 9:15) Brazilian animation about a boy who discovers his homosexuality. Without text. This used to be official high school education material released by the government, until the Evangelical party managed to forbid its use for students.



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- Probabilidade (<http://www.youtube.com/watch?v=W-4o5FHeaXY>; 7:38) Brazilian photo story with Brazilian spoken text about bisexuality at school. Part of the package that was forbidden on instigation of the Evangelical party.
- Encontrato Bianca (http://www.youtube.com/watch?v=ZW__mUyjGvo; 3:42) Brazilian photo story with Brazilian spoken text about transgender (m/v) student.
- Ruben (<http://defilmruben.nl/> (clip), 14:29) Short drama about a gay boy who is bullied and almost commits suicide.
- Uitgesproken (<http://www.rozeinbeeld.nl/film>, 13:14) Short drama about a boy whose best friend turns out to be gay and who has to choose between his homophobic peer group or his best friend.
- Stand Up! - Don't Stand for Homophobic Bullying (<http://www.youtube.com/watch?v=lrJxqvalFxm>; 4:24) Irish campaign clip which show how a gay student is supported by his straight friends.

18 March, 17:45 - Films with girls as main character

- Torpedo (<http://www.youtube.com/watch?v=DImR4Xr5IJM>; 3:58)
- Brazilian photo story with Brazilian spoken text about being lesbian at school. Part of the package that was forbidden on instigation of the Evangelical party.
- Donkey girl (<http://www.zapp.nl/zappbios/1492-donkey-girl>, Rainbow video; 13:00) 12 year Moroccan girl on her donkey meets a Dutch girl with a motor bike. A romantic friendship develops. No spoken text.
- Van Lucas naar Luus (<http://www.youtube.com/watch?v=cqeLvggcika>; 18:00) Short documentary about Luus who recently was Lucas. She and her class friends tell how it happened.
- Congratulations Daisy Graham (Canada, 2007; <http://www.ovguide.com/congratulations-daisy-graham-9202a8c04000641f80000000095205d7>, 15:00) The old Daisy gets a bad diagnosis from her physician. She won't be able to keep on taking care of her wife who is demented. However, no-one knows about this, so she has a dilemma. Then she takes her gun, which has only one shot left.



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- Stephen The Lesbian (<http://www.youtube.com/watch?v=qCTbFNoEsDM>; 2:48) Comic animation: Stephen tries to flirt with a lesbian, but when he 'discovers' lesbians are discriminated, he starts a campaign against lesbophobia.
- Gay Women Will Marry Your Boyfriends (<http://www.youtube.com/watch?v=roBe8LnuG3U>; 3:00) Short clip which is a parody on US commercials against same-sex marriage. The clip features lesbians who explain a range of arguments why lesbian will seduce straight guy's girls friends if people don't vote for same-sex marriage.

We did not use a survey at these screenings.

A impression of the discussion on 17 March is summarized in the video clip GALE made.

The screening of 18 March was not videotaped or reported because of objections from the Muslim women present.

Learning and findings

The following aspects of the two events organized by the ARES project during the Amsterdam Film Days most appreciated by participants and should be maintained in the future:

Positive

- Short movies are best usable in classes.
- Sensitive issues can sometimes be better dealt with a less confronting animations or photo story than a realistic film.
- The perspective of the narrator and the main character makes a big difference in how the audience is involved and engaged in the film.
- It helps when the film maker has a specific goal and tells the story from a perspective that supports the goal. For example, telling a discrimination story from the perspective of a gay person may have less impact with a straight audience than telling the story from a straight perspective.



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Negative

- Showing 6 films in one hour is interesting but a bit of overload. Showing 2 or three allows for a better discussion.
- Films that are not made for educational purposes are often not usable.
- It is easy to find films about gay boys and men, recently there are more videos about transsexual children, but usable films about lesbian girls, bisexuals and intersex are difficult to find and if available often too long to use in the classroom.
- Some films may transmit wrong messages (for example "Stephen the Lesbian" reinforces the stereotype that lesbians even need men to emancipate).

Learning and findings

- Develop more short lesbian, bisexual and intersex films.
- Take into account that not all films are educational just because they communicate something.
- Stimulate discussion about goals and filmic methods to make an educational film.
- Develop a list of criteria to assess the impact of educational films.
- Create discussion between teachers and film makers.
- Look at differences in this across cultures and countries.



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Event 2

Title	Geen Gezicht performances
Date	10.2013-12.2014
Learners/participants	almost 3000 vocational students and about 160 teachers

From October 2013 until December 2014, EduDivers (the Dutch branch of GALE) worked with Theater AanZ of providing the performance "Geen gezicht" ("No face) by and a series of focus discussions with teachers and students. EduDivers and AanZ organized 60 performances for almost 3000 vocational students and about 160 teachers. After the performance, AanZ had debriefing discussions and after that, EduDivers had 32 focus group discussions, each with about 8 students and 2 teachers. While the debriefing focused on primary reactions and opinions on the topics raised in the play, the focus group discussions reflected on the impact of the play on the school climate and what was needed to improve the school climate and professional quality of the students (their future behavior towards :GBT clients) further. We already knew that "No Face" is an extremely high quality ACM. The performance is based on the personal comments of vocational students themselves and links their Christian and Muslim concerns to the dilemma how to choose between family loyalty and their own personal preferences and choices. Being gay or lesbian and choosing to have a same-sex relationship despite family, cultural and religious objections is such a choice, which is comparable to many other choices such bicultural or religious students have to make. The learning effects of this series of discussions were that (1) students are very willing to discuss this as long as the topic is made relevant to their primary concerns, (2) that a performance and debriefing of 2 hours is a nice starter to get attention and interest, but that more attention is needed to reach further necessary goals, and (3) that teachers feel very uncomfortable discussing this topic, especially because they do not know how to deal with extreme differences of opinions and high emotions among students. The main final recommendation was to start a project focusing on implementing a spiral curriculum in vocational schools which combines 21st century skills in general with dealing with sexual diversity, and which has adequate attention to introduce, train and coach teachers before and during the implementation of the spiral curriculum. Such a project started in the end of 2014 and will end in 2016.



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Main results:

EduDivers did a research before the performance. The main results of this research were:

- Vocational students are older but not more tolerant than high school students.
- Negative vocational students are more negative than high school students.
- There are strong differences of opinions of whether LGBT students can come out at the vocational school: 15% say not at all, and 15% say it is possible to all people. Almost 50% thinks it depends on the school location, your class and the type of vocational course (for example nursing, educating, security guard or computer technician).
- Students say the attention for sexual diversity in school is minimal and often depends on the incidental coming-out of fellow students.
- 15% of the straight students intends to discriminate future LGBT clients or customers; but their teachers and the LGBT students think this may be twice as high in reality.
- Many students and teachers intend to treat clients and customers in "an equal way", but there is hardly any awareness that diversity policy also requires specific attention to the diversity of each client - which is actually a qualification requirement in the Dutch vocational school system.
- Both teachers and students like to keep on using "Geen gezicht" as a method for awareness raising about (sexual) diversity. They also like to embed this better in the curriculum and the school safety program, but have no clue how to do that.

In the focus group discussions, the following aspects of "Geen gezicht" were most appreciated by the participants:

- The theatre play is based on interview with students and therefore represents very realistic situations.
- The actors are highly qualified and some of them have personal experience (one of the actors is a gay Muslim)
- The performance appeals to emotions by displaying conflict situations and expressing emotions through song
- The students are allowed and encouraged to express their feelings and opinions and are not punished for negative opinions.



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- Students are encouraged to exchange views and allow opposing views with respect for each other.

Learning and findings

We recommended to start pilots focussing on embedding sexual diversity in the curriculum and the school safety program, starting with vocational training where it is most relevant (social work, education and care sector settings). The Ministry welcomed the recommendation and the pilots started late 2014.

Event 3 and 4

Title	Workshop Hyperion College
Date	13.03.2015
Venue	Hyperion Collage
Trainer/expert	Peter Dankmeijer and Ad van Dam
Learners/participants	Adults and students

On 13 March 2015 GALE tried to synthesize some findings during a workshop with both adults and students. These were two workshops; first one with teachers and the international ARES team, then a workshop which also included high school students.

The first workshop

Peter Dankmeijer and Ad van Dam welcomed the participants and explained these workshops were meant to explore how to use films as an educational medium, and the different ways to do that. After this, Franka Stas, a film teacher of a secondary school introduced how she uses "Uitgesproken" in a series of lessons and she showed a short documentary film about that type of use. The participants gave some feedback and asked some questions. Then the maker of "Uitgesproken", Lazlo and Dylan Tonk, discussed what dilemmas they encountered when making



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the film, taking into account the objective of the film to combat homophobia and to actively engage straight boys. In five small groups led by Franka, Dylan, Lazlo, Peter and Ad the participants discussed film making and educational dilemmas presented in the form of statements. The main discussion points were reported to the whole group.

The second workshop

The second workshop took place in a regular classroom with a regular class, with the adults sitting on tables in a circle around the students. The teacher Iris Driessen welcomed the guests and introduced the lesson: it is about sharing knowledge about using film in education and about homophobia. She told the student that the day before the Pink Film Days (informal name of 'Amsterdam LGBT Film Festival') started in Amsterdam for the 18th time. She explained there will be 110 main films screened, and in addition a series of documentaries and short films from around the world. Then she started the first assignment, which was to mind map the first thoughts and reflections of the students about the Pink Film Festival. After the mapping, she could explain a few misunderstandings students had about the film festival. Then we watched the short movie "Uitgesproken". Here also we discussed first responses based on the questions: what did you think of the movie? The story? How it was played? The casting? The students then compared this with the associations on the mind map. We discussed whether this film fitted the associations we put on the mind map. For this rather tolerant group, there were few differences.

Then we divided into small groups, each group being joined by one or two foreign guests. Each group got a number of statements on folded papers. Students opened a note by taking turns. They read the statement aloud and told what they thought about that statement. After that 1 or 2 others respond. After a short while the next student opened the next note. After 30 minutes the small groups came together again to the classroom. Each group gave some striking statements that were made in the group. Especially the differences of perspective of the foreign adults make an impression on the students. For the foreign visitors, this way of interactive work with students – not treating them as potentially ignorant young people that need to be taught, but to engage them as experts with own opinions - was new and inspiring. Also the level of tolerance in this group was surprising and new for them.



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The following aspects of the two events organised by the ARES project at Hyperion College were most appreciated by participants:

- Discussion of different types of movies that contrast with each other.
- Discussion between students and adults. The enthusiasm of young people is very empowering for adults, the expertise of adults in interesting for students.
- Variation in viewing film, plenary discussion and small group work.
- Getting to know the teaching method of Franka Stas, which deals with homophobia by focusing on making a film rather than on discussing homophobia as such.

Learning and findings

- Implement this workshop and the technology of Franka Stas more widely in schools.
- Review if these Dutch workshop technologies can be used in other countries.

Event 5

Title	International Workshop on Criteria for a Good Educational Film
Date	22 May
Venue	Florence
Trainer/expert	
Aims and Objectives	▪
Learners/participants	10 Dutch and 6 Italian; The participants from the Netherlands were teachers, school consultants and film makers, the Italian participants trainers and gay and lesbian activists.



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Activities and main themes covered

On 22 May, we make a further step towards an international synthesis of the finding and the development of criteria for good educational films. 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.

The main conclusions were:

- 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.

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.



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- 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 other's position and perspective

Event 6

Title	Follow-up and dissemination workshop
Date	03.07.2015
Venue	
Trainer/expert	
Aims and Objectives	
Learners/participants	Professionals: the teachers and film makers

Activities and main themes covered

On 3 July 2015, GALE organised a dissemination workshop for participants and authorities.

Eight of the ten participants who took part in the meeting in Florence were at this meeting and discussed criteria and follow-up initiatives. Seven officials of two municipalities and of the Ministry of Education had been invited, but were not able to attend.

Professionals: the teachers and film makers mostly focussed on practical dissemination and mainstreaming of the findings. They agreed:

1. To implement the "Caged" program in a school
2. To explore how to cooperate with a school in Amsterdam on building an ACM center and program
3. "Caged" will be published online with subtitles
4. We will research cooperation with US and UK initiatives like www.pride.com, <http://outonfilm.org/> and <http://youthinmotion.org.uk/> or <https://www.facebook.com/pages/Youth-In-Motion/129388270496770>
5. We will explore working together on the follow-up project "Helicon" that has been submitted earlier this year



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6. It was decided to make a more concise version of the criteria list, to which examples of implementation can be added
7. GALE cooperates with EduDivers to make an interactive mailing list to keep this network updated, active and support it growing

Officials: Although they could not be present, most of the officials were very interested and agreed on individual follow-up conversations to discuss the possible follow-up of the ARES project. Especially the local officials of the City of Amsterdam and Leiden saw possibilities to integrate the results in their policy and also support this with financial contributions. There are X concrete proposals:

1. To discuss and ACM – anti-homophobia program in the city of Amsterdam
2. To integrate ACM in an existing anti-homophobia program in Leiden
3. To integrate ACM in 3 national anti-homophobic bullying programs EduDivers is developing (primary, secondary and vocational schools)

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 time of the workshop (17:00-19:00 with dinner afterwards) was good for teachers but not for officials
- The professionals were committed to further cooperation, but only the school consulting organizations were interested in political follow-up like municipal policy and funding of new projects
- Officials prefer to not mix in a more practical discussion, but to have a short and specialized conversation about political follow-up

Twenty usable films

In the preceding chapters, we have mentioned several films that have been used. Here are descriptions of most of the films and some other useful films. To make comparable descriptions, we develop a “ARES Operational Matrix”, which is a format to describe and analyze films. Next o



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some factual information, the matrix scores our impression of what domains of the norm of heterosexuality it covers and to what level of affective goals the debriefing may be targeted.

The four domains of the norm of heterosexuality are: (provided by EduDivers/GALE):

- ✓ **Preference:** everybody is heterosexual. A different orientation is bad or needs some explanation. Homophobic and LGBT culture.
- ✓ **Role Behavior (gender roles):** everybody is a man OR a woman and behaves like that. Public responses and cultural appropriations.
- ✓ **Openness:** everybody is used to conform to his/her peer group. Non-conformist behaviour is private. Is it a LGBT or Universal story?
- ✓ **Lifestyle:** everybody wants an everlasting monogamous relationship. Sex is for procreation. Heterosexual and LGBT lifestyle

The five levels of affective goals are: (taken from Krahtwohl, The Affective Taxonomy of Objectives)

1. Attention (passive, trigger)
2. Interest (active, curiosity)
3. Appreciation (forming a founded opinion)
4. (re)organization (of the students value system)
5. Characterization (sensing this value is a core of your identity)



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Ruben

ACM Name/Title	Ruben	Topics/Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Thijs Verhoeven	Preference	X	X			
Year	2012	Role Behavior	X				
Country	Netherlands	Openness	X				
Play time	14:29 minutes	Lifestyle					
Link	http://defilmruben.nl/						
Short description	This short film is about Ruben, a 14 year old boy who is bullied in school to the point of suicide.						

Plot

The film show Ruben, a 14 year old slightly effeminate boy who seems to feel depressed and irritated by the lack of attention by his parents who are always busy. In the evening, when he take care of his little sister, he browses the web and makes contact on a chat site with Mike, a boy of his age. They secretly meet in the park and kiss each other. After the meeting, Ruben seems to be elated and much more happy. But the next day in school, his fellow students throw a picture at him of the kiss in the park and laugh at him. he flees the classroom and hides in the sport changing dressing room. When he leaves the school after hours, a gang of fellow students is waiting for him and bash him. That evening he tries to contact Mike, but Mike messages him that it is better to have no contact any more. Confused and utterly depressed, Ruben walks to the railway and seems to stand on the rails waiting for a train to overrun him. Then his little sister comes to get him for diner. A train passes by while the traffic warning bells blare. They walk home. The last scene is the parents comforting Ruben.



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LGBT ACM

- ✓ Short educational film
- ✓ Homosexuality (gay)

Target Groups

- ✓ Teenagers, also suitable to initiate teacher training

Main topics to debate, discuss and analyze

- ✓ How do you feel about this film? What touches you? What irritates you?
- ✓ Did you even experience a sense of exclusion like this yourself?
- ✓ Why do you think Ruben is depressed? Does he change in this? Why?
- ✓ Why is he bullied, because he is gay or because he is effeminate, or something else?
- ✓ Should or could he have done something else?
- ✓ Could a bullying situation like this occur in your school?
- ✓ How could you prevent such bullying situations happen?

Other comments

- ✓ The film is completely made by volunteers. The main actor Erick Brons is also gay in reality and actually found himself in similar circumstances at schools shortly after the film was made. His school results suffered because of continued bullying. The school did nothing to prevent a series of escalating bullying events and advises Erick to leave the school 'because his grades became too low for this type of school'. Erick was forced to move to a different school.
- ✓ 'Mike' is played by an of Moroccan decent. In a school with immigrant Moroccan students, this may be an issue to point out. A discussion may ensue whether Moroccans (by students often equated to being Muslim) can legitimately play a homosexual.



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- ✓ This film is of a Hollywood quality in raising empathic emotions. Showing it in a class of 14-15 year olds may drive some girls into tears because of the depressive situation of Ruben, and some boys into anger because of his effeminate 'weal' behavior. Showing in a teacher training may also make some teacher cry.
- ✓ The original version of the film did not have the comforting end. The film makers added the end after criticism by previewers who noted that the end suggestion of suicide would tend to drive LGBT teenagers to suicide rather than to save them from it. Still, some educators think the film is too negative by focusing on the depression rather than on the positive aspects of being gay, or alternatives to suicide.
- ✓ This film seems to be more suitable for rural and semi-urban areas, and less to big city urban areas. The filmed environment and the type of behavior is typical for rural and semi-urban areas.
- ✓ EduDivers developed a preventive lesson plan of 2-3 hours with this film (http://www.edudivers.nl/lesgeven/voortgezet_onderwijs/rubenles)

Uitgesproken

ACM - Name/Title	Uitgesproken (Caged)	Topics/Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Dylan & Lazlo Tonk (Dylzo Film)	Preference	X	X	X	X	
Year	2013	Role Behavior					
Country	Netherlands	Openness	X	X			
Play time	13:08 minutes	Lifestyle	X	X	X		
Link	http://www.rozeinbeeld.nl/film						
Short description	The friendship of David and Niels is being threatened when David finds out Niels fancies boys. Will David choose for his homophobic buddies or for his friend?						



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Plot

David and Niels practice running together. They are good friends. In David's buddies group, the leader and his girlfriend are very homophobic. For 'fun' they paint the bike of Tim, who is obviously gay, in the color pink. David feels uncomfortable with this, but does not resist the peer pressure by the leader and participates in the painting. The next day he accidentally sees Niels' friend talking with Tim. He suddenly does not feel comfortable with Niels anymore. He gets into a fight about it with his girlfriend Stella, who is a good friend of Tim. Then, when he and his buddies arrive at the basketball field they often meet, they see the pink bike. They run to the field to see if Tim is there. Then they see Niels and Tim kissing. Tim sees them coming but deliberately does not stop kissing Tim when the others arrive. A tense situation develops, but Tim runs off and Niels saves himself by being brutally straightforward. David keeps himself in the background but finds himself put to a choice: go with his homophobic buddies or with his friend. In the last scene of the film, he joins Stella and Tim who are watching Niels running. Stella says: "I guess things will change now...". But David says: "I don't think so." He joins Niels and they exchange a knowing look.

LGBT ACM

- ✓ Short educational film
- ✓ Homosexuality (gay)

Target Groups

- ✓ Teenagers, also suitable to initiate teacher training

Main topics to debate, discuss and analyze

- ✓ How do you feel about this film? What touches you? What irritates you?
- ✓ Did you even experience a sense of exclusion like this yourself?
- ✓ Why do you think the buddies of David are so aggressive towards Tim?
- ✓ Why does Stella say to David: "I would not be surprised if you would already be friends with one", when David says he could never be friends with a 'fag'?
- ✓ What do you think went through David's mind when he found out Niels was gay?



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- ✓ What would you do, faced with the choice David had to make?

Other comments

- ✓ The film is completely made by volunteers.
- ✓ 'David' is played by a black actor.
- ✓ This film is emotionally quite neutral and filmed in a realistic style. The scenes are filmed in such a way that the viewer is mainly identifying with David and his internal struggle to go with his buddies or his friends. Therefore, this film is well suited for a heterosexual audience and to discuss peer pressure and loyalty to friends.
- ✓ This film seems to be more suitable for big city urban areas than to rural and semi-urban areas. The filmed environment and the type of behavior is typical for urban areas.
- ✓ The website Rozeinbeeld.nl developed 6 lessons to be used with this film, see <http://www.rozeinbeeld.nl/index.php?p=lessen/docentenhandleiding-ckv-film>. In these lessons, students get the film scenario and are asked to shoot their own film based on it. The choices in actors, props, contexts and camera positions are discussed. Finally, the students get the original raw materials of the film and are asked to edit one scene themselves. Here also, their choices are viewed and discussed. The lessons close with a viewing of the professional film as it was published, which gives students a new appreciation of the filming and editing choices, but also about views on homosexuality and social exclusion.

Back room

ACM - Name/Title	Back Room	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Guillem Morales	Preference			x		
Year	1999	Role Behaviour			x		
Country	Spain	Openness			x		



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Play time	14 minutes
Link	https://www.youtube.com/watch?v=G7qcAtgF-3s
Short description	The camera follows a series of men cruising and having sex in a back room or darkroom. The contacts take place in silence, but the film director integrates the 'thoughts' or the men by producing them as if they are voices. This way it becomes clear how men have different expectations, prejudices, needs and hopes.

Plot

This short film follows several men in a backroom or darkroom of a disco. Men are cruising (looking for sex) and have sex on the spot. Different kind of men are shown: a young guy who wants to have sex for the first time and fall in love, a older man looking for any attention at all, a man looking for sex but also for a more intimate relation without acknowledging this need, a younger man not getting what he wants because he is critical of everyone else, a man with a heterosexual relationship wanting to get off but not admitting same-sex needs. While they are cruising and having sex, nothing is said, which is the darkroom code, but the film director has added voice-overs which capture the thoughts of the men. This way the viewer gets to know more about the hidden needs and feelings of the cruising men. The message of the film seems to be that cruising men crave for intimacy but get lost in empty sexual acts and fear of showing their real feelings.

LGBT ACM

- ✓ This film is about different types of gay men and men who have sex with men and their varying needs, hopes and prejudices towards each other.

Target Groups

- ✓ This film can best be used with gay audiences or heterosexual audiences that are very open about sexuality and homosexuality.



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Main topics to debate and discuss

GALE uses this film to elicit emotional responses and reflection on sexual promiscuity in the gay scene and between men who have sex with men but are not considering themselves to be gay. The film lends itself both to a discussion on heteronormativity and especially the sexuality aspects, as well as discussions about intimacy and sexuality in the gay scene. In the discussion, care needs to be taken that the implicit message that cruising men crave for intimacy but get lost in empty sexual acts and fear of showing their real feelings is not superficially taken as a message that conforming to heteronormative expectations of sex and relationships is 'better' than polyamorous.

Bob

ACM - Name/Title	Bob	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Jacob Frey & Harry Fast, Filmakademie Baden-Württemberg	Preference	x	x	x		
Year	2009	Role Behavior					
Country	Germany	Openness	x	x	x		
Play time	3:10 minutes	Lifestyle					
Link	https://www.youtube.com/watch?v=TM2TAtOuM8U						
Short description	A hamster is walking in a treadmill. He is following a beautiful white hamster. When he finally reaches the white hamster, he introduces himself with a heavy voice: "hi, I'm Bob".						



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Plot

A hamster is walking in a treadmill. He is following a beautiful white hamster, who is also moving in a treadmill. They follow each other through a range of countries; we see the Eiffel tower, the Pisa tower, Venetian gondolas, the Parthenon, a Japanese landscape, the Golden Gate bridge and so on. Finally, he falls over exhausted. Then the camera takes a step back and we see that the hamsters was actually not moving forwards but in a steady position. On another table there is the with hamster in another steady treadmill. Ands on the wall, there is a projection of tourist pictures of different countries. To the happiness of the hamster, a man takes out the white hamster of the other treadmill and puts in on the table with him. The approach each other, and to his shock, the white hamster, introduces himself with a heavy voice: "hi, I'm Bob".

LGBT ACM

- ✓ Animation
- ✓ Gay

Target Groups

- ✓ Young people, primary school and early high school

Main topics to debate, discuss and analyze

- ✓ Were you surprised about the end of this video? Why?
- ✓ What did you expect, Why?
- ✓ Explore heteronormative expectations.
- ✓ Explore how first impressions may deceive. Link this also to the first impression in this video, that the masters were traveling the world, while they were only seeing tourist pictures.
- ✓ How can you be sure that films and for example TV representations give you a true depiction of reality? How can you be sure of check?



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Other comments

This video is one of the short films on the DVD "Rainbow", a product of a European project on films dealing with homophobia. This DVD also contains short lesson suggestions.

Carne Sola

ACM - Name/Title	Carne sola	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Alessandro Porzio	Preference	X	X	X		
Year	2014	Role Behaviour					
Country	Italy	Openness	X	X			
Play time	22:36'	Lifestyle	X	X	X		
Link	No link						
Short description	This short film is about two boys who start to fall in love. However, the situation is not very supportive. One of them lives with an older man and their relationship – which may be a paid relationship – is loveless. In school, heteronormativity abounds. Still, they manage to find a way to recognize their feelings for each other.						



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Plot

This short film is about two boys in Bari who start to fall in love. However, the situation is not very supportive. One of them lives with an older man and their relationship – which may be a paid relationship – is loveless. In school, heteronormativity abounds. Still, they manage to find a way to recognize their feelings for each other. The film follows one of the boys. It is like a film noir, with a lot of gloomy scenes. There is not a real story, more a recognition of the main character that they can be light in this gloomy existence. At the end of the film scene if the film is the main character in a school hallway, looking out of a window, doubting what to feel or do. A friend passes by, stays for a while and asks: are you gay. The main character makes a very slight nod, hardly visible. The friend says, “It’s OK dude”, and walks on. The final scene is the main character walking through the hallway towards the exit, feeling much lighter and happy. Against the walls there are numerous heterosexual couples kissing and hugging, but it does not feel anymore as a depressing threat but as other forms of love next to the kind of love he feels.

LGBT ACM

- ✓ Short film
- ✓ Gay

Target Groups

- ✓ Young adult people.

Main topics to debate, discuss and analyse

- ✓ **Preference:** the film depicts the struggle of a boy to accept being gay and being happy about it
- ✓ **Role Behavior (gender roles):** the film does not address gender issues; the boys involved are typical Bari boys.
- ✓ **Openness:** the film shows how the boy has problems about being open about his feelings
- ✓ **Lifestyle:** the film shows how heteronormativity is the main cause of the boy being closeted

Other comments

- ✓ The film has very little text, which makes it easier for low-lettered students



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- ✓ The film has a very heavy emotional load, which may work in a positive way to create empathy, but it may also irritate some students
- ✓ The film may be very appropriate for the southern part of Italy and similar countries or regions, but less appropriate for more tolerant regions where students and teachers may consider this a depressing tear-jerker

Come non detto

ACM - Name/Title	Come non detto (What is left unsaid)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Regie: Ivan Silvestrini, Script: Roberto Proia	Preference	X	X	X		
Year	2014	Role Behavior					
Country	Italy	Openness	X	X	X	X	
Play time	19:00 minutes	Lifestyle					
Link							
Short description	Mattia feels ashamed of being gay. Apart from his best (girl) friend and a queer friend, he did not tell anyone. But he met a nice guy Eduardo from Spain who is very open. When their relationship evolves, Mattia lies to Eduardo about how supportive his family is. Just before Mattia moves to Madrid, Eduardo announces he is on his way to Rome to meet Mattia's family and accompany Mattia on the trip to Madrid...						



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Plot

Mattia (25, living in Rome, just finished his university study on environmental issues) feels ashamed of being gay. Apart from his best friend XX and a queer friend Giacomo, he did not tell anyone. But he met a nice guy Eduardo from Spain who is very open. When their relationship evolves, Mattia lies to Eduardo about how supportive they are. He even asks his friend Giacomo to 'play' his mother on the phone with Eduardo and pretend how supportive she is. Mattia decides to move to Madrid. He found a job there but his main reason is to live with Eduardo. But he still does not tell his family or friends. On the contrary, he exaggerates their support by telling Eduardo his family accompanied him to the Rome Gay Pride. But meanwhile, he is visiting a gay bar for the first time, which scares him as hell. Just before Mattia moves to Madrid, Eduardo announces he is on his way to Rome to meet Mattia's family and accompany Mattia on the trip to Madrid. Mattia panics and makes a plan with Giacomo to get Eduardo from the airport and prevent him to attend the family dinner that is going to take place the evening before he leaves. However, this plan fails because Giacomo's car breaks down. Mattia and Eduardo meet and Mattia's takes Eduardo to see his parents, but the 'seeing' is literally watching them from a distance. Eduardo gets annoyed when they 'see' Mattia's father and walk onto the rugby field. Mattia's father recognizes Mattia's rugby shirt (that Mattia gave to Eduardo) and thinks he stole it. He is angry and takes the shirt off him. Then Mattia walks on the field and is questioned by his father if he knows this thief. Mattia denied knowing him. A bit later, he runs after Eduardo to make up but Eduardo is disappointed, says he cannot have a relationship with someone who is so insecure, and he leaves to the airport. Mattia panics again and convinces his XX to pick up Giacomo and then to pick up Eduardo before he gets at the airport. But they are too late to stop Eduardo; he already took a taxi, and they take pains to overtake him. Giacomo plays a police officer to stop the taxi and finally XX has Eduardo in her car. She bring him to her home and drugs him with sleeping pills. While Eduardo is sleeping, Mattia has the family dinner. He tried to tell his family he is gay several times, but fails. Then he bursts out, standing up and just blurting out: "I am gay!" After which he does quite a speech about why it is important to tell and why he did not before. After the speech is remains silent for a long time. Then his father and the others start to talk and say they knew it already and tell why. They toast on the happiness of Mattia. In the last scenes are about Mattia driving to Madrid with his sleeping boyfriend next to him. On the way, he encounters a fellow student who has always bullied him, and who is attempting to do so again. But this time Mattia knocks him unconscious and drives away feeling strong and happy.

LGBT ACM

- ✓ Cinema length drama
- ✓ Gay
- ✓ Stress of being in the closet



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✓ Coming-out

Target Groups

✓ Secondary school students, young adults

Main topics to debate, discuss and analyze

- ✓ Can you imagine how Mattia felt?
- ✓ What do you think about the way he finally came out?
- ✓ What would he need to be able to come out earlier and in a more relaxed way?
- ✓ Did you ever have a secret that you did not dare to tell? Why? What did you need? Own empowerment, supportive environment, what combination?

Encontrado Bianca

ACM - Name/Title	Encontrado Bianca (Meeting Bianca)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	MEC (Ministerio do Educação) Brazil	Preference					
Year	2011	Role Behavior	X	X	X	X	
Country	Brazil	Openness	X	X	X		
Play time	3.34 minutes	Lifestyle					
Link	http://revistaescola.abril.com.br/formacao/conheca-kit-gay-vetado-pelo-governo-federal-2011-						



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SZCZECIŃSKIE
CENTRUM
EDUKACYJNE Sp. z o. o.



	834620.shtml
Short description	This short video tells the story of a transsexual student. She tells how her father and fellow students felt confused when she started dressing as a girl, but gradually accepted her. She tells how she is being teased and sometimes bullied but also how she wants to become a teacher to teach young people to become better people.

Plot

"Encontrado Bianca" (Meeting Bianca) is one of four short animated movies which were made on behalf of the Brazilian government to educate high school students about sexual diversity. Innovatively, each of them was devoted to a different aspect of sexual diversity: homosexuality, being lesbian, bisexuality and transgenders. "Encontrado Bianca" is about transsexuality. The 3:34-minute video is a collection of drawings shown in sequence, with a narrator telling about student about the life of Bianca from her own perspective. Her father wanted her to be a footballer, and she likes sports but rather watches it. She remembers her first day at school when she came in with red painted nails. She was teased and the next day she wanted to stay home and report ill. Now students call her Bianca after her favorite actress. She still has some problems in school, but she wants to get her diploma and become a teacher and needs to finish school to get there. But she has some support, which empowers her to fight for who she is.

LGBT ACM

- ✓ Educational short film
- ✓ Transsexuality

Target Groups

- ✓ Teenagers



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Main topics to debate, discuss and analyze

- ✓ What is transsexuality? Is it a choice or a feeling? How do you feel about it?
- ✓ Do you think fellow students would tell you when they feel transsexual? Why not?
- ✓ Would you come out when you would feel transsexual?
- ✓ How would a boy that changes into a girls be treated in this school?
- ✓ How would a girl that changes into a boy be treated in this school?
- ✓ How would students treat students who are not clearly a boy or a girls? Would it be different if they chose to display an ambiguous gender?

Other comments

- ✓ The format of the film, telling the story with a young person's voice-over and depicting it as a series of drawing rather than a drama with real life film scene, creates a slight distance towards the topic. This makes this topic, which may be difficult to discuss with teenagers, more easy to watch and a bit more easy to discuss.
- ✓ The narrator describes Bianca's feelings, which makes it possible to discuss the feelings of the audience.

Jongens

ACM - Name/Title	Jongens ("Boys")	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Micha Kamp	Preference	x	x			
Year	2014	Role Behaviour	x				
Country	Netherlands	Openness	x	x			
Play time	78 minutes	Lifestyle					



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Link	http://nl.wikipedia.org/wiki/Jongens_%28televisiefilm%29 www.imdb.com/title/tt3318220
Short description	BOYS tells the story of Sieger, a sporty, rather quiet 15-year-old boy who discovers love during the summer holidays. Sieger is training in the new athletics team for the national relay championships and meets the intriguing and unpredictable Marc. The friendship that develops seems nothing out of the ordinary, but Sieger secretly harbours stronger feelings for Marc. He engages in a lonely struggle with himself when it emerges that Marc is also in love with him.

Plot

In "Boys" viewers become acquainted with the fifteen year old Sieger who is confused when he falls in love with a boy. Sieger is a sportive boy who trains with his athletics team for the Dutch Championship relay. During training, he met Marc and they become friends. On the outside it looks like a normal friendship, but Sieger feels there anymore. If it appears that the feelings are mutual, he gets into a fight with himself. At home, not everything runs smoothly either. After the death of his mother, he lives alone with his father and brother Eddy, with whom he regularly fights. Sieger tries to keep it easy, but his head is too full. Because Sieger does not want to be gay, he joins friends to go after the girls. When he gets a girlfriend, his tough brother Eddy finally notices and involves him in his circle. Although he does his very best to ignore his feelings, Sieger is not able to ignore his feelings for Marc. However, he fails to make the choice and he loses Marc. Only then he finds out that he has to follow his heart. At the end of the movie, Sieger jumps on a motorbike with Marc and they ride into the future.

LGBT ACM

- ✓ The film is about boys, masculine behaviour, sports, sexual preference and coming of age.
- ✓ The film does not touch sexuality, just feelings of attraction.



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Target Groups

- ✓ Young people 14-18 years old (*Heterosexuals and Homosexuals*).

Main topics to debate, discuss and analyse

The film can be used to discuss:

- ✓ Feelings you don't want to have in order to conform to (hetero)norms
- ✓ Heteronormative peer pressure
- ✓ How do you deal with being in love with someone perceived to be unreachable
- ✓ The relationship with sports and homosexuality
- ✓ Masculinity and sports
- ✓ Friendship and sexual feelings

Other comments

- ✓ The last scene with the two boys riding into the future is unexpected, because the film very much draws upon the internal struggle of Sieger with his feelings of insecurity. These are not discussed or analysed. It comes as a bit of surprise that he and Marc suddenly decide to take up and live happily ever after. There is not really a development leading up to this.
- ✓ In the discussion, the facilitator needs to take care that disbelief in this ending does not disqualify the discussion about the internal struggle of Sieger. For example, the facilitator can ask: the ending seems a bit unbelievable, almost like a dream. Can you imagine yourself to be in a situation like Sieger and have such a dream of a good ending?





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Medo de que?

ACM - Name/Title	"Medo de quê?" (Afraid of what?)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	MEC (Ministerio do Educação) Brazil	Preference	X	X	X		
Year	2011	Role Behaviour					
Country	Brazil	Openness	X	X	X		
Play time	18:34 minutes	Lifestyle	X	X	X		
Link	http://revistaescola.abril.com.br/formacao/onheca-kit-gay-vetado-pelo-governo-federal-2011-834620.shtml						
Short description	This short animation without text tells the story of how a gay teenager discovers his same-sex feelings and how homosexuals are discriminated.						

Plot

This short animation without text tells the story of how a gay teenager discovers his same-sex feelings and how homosexuals are discriminated. He discovers his feeling while masturbating. he gets acquainted with homosexuals and accepts his feelings. He goes to a gay pride and takes some friends along. He tell his parents and his father accepts him.



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LGBT ACM

- ✓ Educational short film
- ✓ Homosexuality (gay)

Target Groups

- ✓ Teenagers

Main topics to debate, discuss and analyze

- ✓ What is being homosexual? Is it a choice or a feeling? How do you feel about it?
- ✓ Do you think fellow students would tell you when they feel gay or lesbian? Why not?
- ✓ Would you come out when you would feel gay?
- ✓ How would you parents react when you would come out as gay or lesbian? Would there be difference between coming-out as gay or lesbian, or bisexual?
- ✓ Would you join a gay pride? Why (not)?

Other comments

- ✓ The format of the film, an animation without text and with funny sounds, makes the topic, which may be difficult to discuss with teenagers, more easy to watch and more easy to discuss. The wordless video makes it also suitable for students with hearing impairment.



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Meet Norman

ACM - Name/Title	Meet Norman (6 TV commercials of 4' each and one)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Unknown	Preference	X	X	X		
Year	2006	Role Behaviour					
Country	Colorado, USA	Openness					
Link	https://www.youtube.com/user/NormanTheDog 1: https://www.youtube.com/watch?v=-oFMMKZxSas 2: https://www.youtube.com/watch?v=zp178492a7E 3: https://www.youtube.com/watch?v=55xpQiTTz50 4: https://www.youtube.com/watch?v=fkpEOnXTqmU 5: https://www.youtube.com/watch?v=sunVJPDZSVs	Lifestyle					
Short description	<p>These 6 TV commercials show a dog called Norman that moos like a cow. He does not know why he does, but he cannot change it. In each of the video's we see how he is misunderstood, excluded, running away and finally saved by a nice woman. There is also a 1' animation explaining why same-sex relationships are natural and a 1,5' clip with street interviews in which people are asked whether they are born heterosexual or choose to be. The series is part of a public campaign of BornDifferent.org (does not exist anymore).</p>						



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Plot

Norman is a little puppy dog, who is different from other dogs because he mows instead of barks. In the 6 clips, we get to know Norman better and better, and understand how he is being excluded systematically because of his one difference. The series of clips ends with a clip of a woman who takes Norman from the dog kennel he is put in and a short documentary in which people on the street are asked to answer the question whether homosexuals are born that way and later whether they were born heterosexual.

LGBT ACM

- ✓ These clips are a nice way to introduce sexual orientation to an uninformed audience.

Target Groups

- ✓ Uninformed heterosexual audience, medium TV.

Main topics to debate, discuss and

- ✓ The premises of these clips is that homosexuality is genetic and not a choice. Because the clips are about a cute little dog, this message becomes more palatable for audiences with strong prejudices. Also because it is about a dog, the question about whether homosexuality also occurs in animals is logical. This is treated in the animation. The clips about exclusion are a good and simple way to show how exclusion because of a personality trait feels and hurts.

Other comments

- ✓ Students can be asked to elaborate on the topic of being labelled and excluded because of difference, also on other differences than same-sex attraction.
- ✓ Students can be asked to do interviews asking people whether they feel they were born with their sexual feeling or whether they acquired them some way.



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Niet op meisjes

ACM - Name/Title	Niet op meisjes / Straight with you	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/ Author	Daan Bol, Vossen Films	Preference	x	x	x		
Year	2012	Role Behaviour	x				
Country	Netherlands	Openness	x	x	x	x	
Play time	19:00 minutes	Lifestyle					
Link	http://www.nietopmeisjes.nl/ https://www.youtube.com/watch?v=k2vmfZU3Y2o Dutch, English subtitled						
Short description	Melvin is 11 and in the last class of primary school (Almere, The Netherlands). He knows he is gay and his parents and his best friend knows, but nobody else. His friend Yentel fell in love with him and he accepted to be her boyfriend, but after an week he ended it again. Later he tells her he is gay.						

Plot

Melvin tells about how he realized he was gay and how he finds it difficult to live with that secret. The documentary follows Melvin during different activities: with his parents, going to his old school where he had to move because of "unfortunate circumstances that did not need to happen", with his best friend Caitlin, with his other friend Yentel, who he tells he finished the relationship because he was gay (her reaction: "this ice-cream is nice isn't it?")



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LGBT ACM

- ✓ Documentary
- ✓ Gay

Target Groups

- ✓ Primary school children, early secondary school students, teachers

Main topics to debate, discuss and analyze

I use this video in training for students counselors. I first show the first 8:30' of the film (Melvin has told that Yentel wrote him a love letter and how his discovered his gay preference, the scene ends with him holding his face in his hands). I ask the counselor to imagine that Melvin comes to them. He has two questions:

- ✓ How can I be sure that I am gay?
- ✓ How to I respond to Yentel's love letter?

After discussion of the case, we watch the rest of the video. More questions may be:

- ✓ Does Melvin have a problem?
- ✓ Would you consider this "simple" coming-out problems, "complicated" coming-out problems or otherwise?
- ✓ What do you think are of "unfortunate circumstances that did not need to happen"?
- ✓ Do you think such of "unfortunate circumstances" could surface at your school?
- ✓ How do you combine personal support with changing the environment is a more supportive environment?



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Obama: It get's better

ACM - Name/Title	Obama: It Get's Better	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	The White House	Preference	X	X	X		
Year	2010	Role Behaviour					
Country	U.S.A.	Openness	X	X	X		
Play time	3:07 minutes	Lifestyle					
Link	https://www.youtube.com/watch?v=HzcAR6yQhF8						
Short description	President Obama gives his "It gets better" talk. As he always does, his talk is serious, caring and full of a sense of responsibility and leadership.						

Plot

This the official White House "It gets better" speech of President Barrack Obama. It was made in 2010, when in the USA the "It gets better" campaign was playing out. This campaign invited young people but also adults to make a short video statement to warn against gay and lesbian suicide and to share the message that "it will get better", especially when you reach out to an adult that will understand and support you. In this video, Obama carefully follows the guidelines of the campaign by mentioning the number of suicides of LGBT teenagers, the negative impact of bullying and social exclusion, and the need to reach out to caring adults. But he also adds some of his own experience: "I don't know how it is to be gay, but I know how it is to be excluded". He points out to adults that bullying is not natural or a rite the passage and should never be tolerated. Especially parents and teachers should take their responsibility. To young people he also adds that being "different" can be a source of expertise and give you better skills to deal with and appreciate diversity.



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LGBT ACM

- ✓ Testimonial
- ✓ Gay and lesbian (LGBT)

Target Groups

- ✓ Young adults, also suitable to initiate teacher training

Main topics to debate, discuss and analyze

- ✓ How does the Obama speech differ with the Tyler testimonial? Why?
- ✓ What does Obama say about the responsibilities of adults and teachers? Do you agree?
- ✓ To what extent does your school already work on the mission Obama point at in this speech?

Other comments

- ✓ This video can also be used in conjunction with the Tyler: "It Gets Better" testimonial in a teacher training. The desperation of Tyler contrasts well with the balanced leadership tone of Obama. The Obama video gives participants the time to recuperate from the emotion in the Tyler video. The Obama video also fills in the gaps about the responsibilities of adults, that Tyler leaves open.



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Prayers for Bobby

ACM - Name/Title	Prayers for Bobby	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Russell Mulcahy	Preference	X	X	X	X	
Year	2009	Role Behaviour					
Country	U.S.A.	Openness	X	X	X		
Play time	1 hour 3 minutes	Lifestyle					
Link	https://www.youtube.com/watch?v=gU-1hooc9lk						
Short description	This full feature movie is about a son committing suicide after his mother denounces his homosexuality in a strong way. The mother goes through a process of researching what happened and of self-reflection and gradually turns around 180 degrees, becoming a champion of LGBT rights.						

Plot

This full feature movie is about a son committing suicide after his mother denounces his homosexuality in a strong way. The mother goes through a process of researching what happened and of self-reflection and gradually turns around 180 degrees, becoming a champion of LGBT rights. Mary Griffith (Sigourney Weaver) is a devout Christian who raises her children according to the evangelical teachings of her local Presbyterian church in the late 1970s and early 1980s in Walnut Creek, California. Her son Bobby (Ryan Kelley) confides to his older brother that he may be gay. Life changes for the entire family after Mary learns



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about his secret. Bobby's father and siblings slowly come to terms with his homosexuality, but Mary believes that God can cure him. She takes him to a psychiatrist and persuades Bobby to pray harder and seek solace in Church activities in hopes of changing him. Desperate for his mother's approval, Bobby does what is asked of him, but through it all, the Church's disapproval of homosexuality and his mother's attempts to suppress his growing behaviors in public causes him to grow increasingly withdrawn and depressed. Stricken with guilt, Bobby moves to Portland, hoping that someday, his mother will accept him. He gives up on his hopes of defeating homosexuality. He finds a boyfriend, David (Scott Bailey), at a gay bar. However, Mary makes it clear that she still does not want her son to continue as he is. Despite meeting David's parents, who assure them that things will improve, Bobby continues thinking of his mother's words, and also sees David with another man. Finally, Bobby's subsequent depression and self-loathing intensifies as he blames himself for not being the "perfect" son, and one night, he free falls off a freeway bridge into the path of an oncoming eighteen-wheeler truck, which kills him instantly. The family receives the news the following day and is devastated. Faced with their tragedy, Mary begins to question herself and her Church's interpretation of the Scripture. Through her long and emotional journey, Mary slowly reaches out to the gay community and discovers unexpected support from them. She becomes acquainted with a local reverend of the Metropolitan Community Church, who convinces her to attend a meeting of Parents, Families and Friends of Lesbians and Gays (PFLAG). It is there that she realizes that she knew Bobby was different from conception and decides that his true value was in his heart. She becomes an advocate for gay rights and eventually gives a speech in a Walnut Creek city council meeting in support of a local "gay day". She urges people to think before they say, voice, or support homophobia because "a child is listening". The measure is rejected, but she and her family travel to San Francisco with fellow PFLAG members and walk in a gay pride parade, during which she sees another young man just like Bobby observing the parade. She walks over and hugs him, finally coming to terms with her son's death and vowing to work hard for the rights of gays and lesbians.

LGBT ACM

- ✓ Full length TV film
- ✓ Gay

Target Groups

- ✓ Young adult people, adults, parents, orthodox Christians

Main topics to debate, discuss and analyse

- ✓ **Preference:** the film depicts the struggle of a boy to accept being gay and his other accepting him and the death of her child



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- ✓ **Role Behavior (gender roles):** the film does not address gender issues
- ✓ **Openness:** the film shows how the boy has problems about being open about his feelings
- ✓ **Lifestyle:** the film shows how Christian LGBT find ways to reconcile their beliefs with their feelings

Other comments

- ✓ *Prayers for Bobby* is a 2009 television film that premiered on the Lifetime network on January 24, 2009. It is based on the book, [Prayers for Bobby: A Mother's Coming to Terms with the Suicide of Her Gay Son](#), by Leroy F. Aarons, which is itself based on the true story of the life and legacy of Bobby Griffith, a young gay man who killed himself in 1983 due to his mother's and community's homophobia. The film stars Ryan Kelley as Bobby Griffith and Sigourney Weaver as his mother, Mary.
- ✓ The film is quite melodramatic, but since the depicted situation often is highly emotional, one could question whether this is dysfunctional in this film.
- ✓ The film may be especially suited for an evening with parents, rather than for young adults.

Probabilidade

ACM - Name/Title	Probabilidade	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	MEC (Ministerio do Educação) Brazil	Preference	X	X	X	X	
Year	2011	Role Behaviour					
Country	Brazil	Openness	X	X	X		
Play time	7:20 minutes	Lifestyle					
Link	http://revistaescola.abril.com.br/formacao/conheca-kit-gay-vetado-pelo-governo-federal-2011-834620.shtml						
Short	This 7-minute video is a collection of drawings show in sequence,						



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description	with a narrator telling about the life of Leonardo, who has just moved to a new city and a new school. He feels insecure about all these new environments and people, but at school, Mateus welcomes him and draws him into the group. He becomes a good friend of Mateus and at times, he even fancies him, just like he used to fancy his girl friend Caro in his former city. Later on, he meets Rafael, with whom he gets a real connection and he shares his first male-to-male-kiss. He then decides he is not completely heterosexual, nor completely homosexual.
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Plot

"Probabilidade" (Probability") is one of four short animated movies which were made on behalf of the Brazilian government to educate high school students about sexual diversity. Innovatively, each of them was devoted to a different aspect of sexual diversity: homosexuality, being lesbian, bisexuality and transgenders. "[Probability](#)" is about bisexuality and may be the first and up until now only video specifically made to educate students about bisexuality. The 7-minute video is a collection of drawings show in sequence, with a narrator telling about the life of Leonardo, who has just moved to a new city and a new school. He feels insecure about all these new environments and people, but at school, Mateus welcomes him and draws him into the group. He becomes a good friend of Mateus and at times, he even fancies him, just like he used to fancy his girl friend Caro in his former city. Later on, he meets Rafael, with whom he gets a real connection and he shares his first male-to-male-kiss. He then decides he is not completely heterosexual, nor completely homosexual.

- ✓ In a lesson about probability, Leonardo reflects on his feelings, and decides that bisexuality is the best option really: one has 50% more opportunities to fall in love.
- ✓ Although this message may be quite controversial for insecure teens, this film makes it less threatening because the construct with a narrator creates some distance towards the subject. At the same time, the explicit reflections of the narrator about how normal it is to feel insecure, creates more empathy.





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LGBT ACM

- ✓ Educational short film
- ✓ Bisexuality

Target Groups

- ✓ Teenagers

Main topics to debate, discuss and analyse

- ✓ What is bisexuality? Is it a choice or a feeling? It is about an insatiable sex drive?
- ✓ Do you think fellow students would tell you when they feel bisexual. Why not?
- ✓ Would you come out when you had bisexual feelings or fantasies?
- ✓ Do you have to make a choice for being either gay, lesbian, or bisexual? Does making a choice make your life easier or more difficult?
- ✓ What do you think about the conclusion of Leonardo at the end of the movie (you have more choice of people to fall in love with as a bisexual than as a homosexual or heterosexual)?

Other comments

- ✓ The format of the film, telling the story with an adult voice-over and depicting it as a series of drawing rather than a drama with real life film scene, creates a slight distance towards the topic. This makes this topic, which may be difficult to discuss with teenagers, more easy to watch and a bit more easy to discuss.
- ✓ The narrator describes both Leonardo's actions and his feelings, which makes it also possible to discuss the feelings of the audience.



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Stand Up!

ACM - Name/Title	Stand Up! Don't stand for homophobic bullying	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Belong To Youth Services	Preference				X	
Year	2011	Role Behaviour					
Country	Ireland	Openness				X	
Play time	4:24 minutes	Lifestyle					
Link	https://www.youtube.com/watch?v=lrJxqvalFxm						
Short description	This short clip shows a boy being bullied and his friends starting to all hold hands to protest against homophobic bullies.						

Plot

This short clip shows a boy being bullied and his friends starting to all hold hands to protest against homophobic bullies.

LGBT ACM

- ✓ TV clip
- ✓ Homosexuality (gay)

Target Groups

- ✓ Teenagers



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Main topics to debate, discuss and analyze

- ✓ What is being homosexual? Is it a choice or a feeling? How do you feel about it?
- ✓ Do you think fellow students would tell you when they feel gay or lesbian? Why not?
- ✓ Would you come out when you would feel gay?
- ✓ How would you parents react when you would come out as gay or lesbian? Would there be difference between coming-out as gay or lesbian, or bisexual?
- ✓ Would you join a gay pride? Why (not)?

Other comments

- ✓ This clip goes further than just create awareness, as most educational films do. It makes an explicit call to stand up against bullying.
- ✓ The film has quite an emotional impact and has become a worldwide hit among LGBT audiences. It s a good motivator for heterosexual allies for LGBT students to think about concrete actions to stop homophobic bullying.

Stephen The Lesbian

ACM - Name/Title	Stephen The Lesbian	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Harry Partridge	Preference			X		
Year	2011	Role Behaviour			X		
Country	U.S.A.	Openness					
Play time	2:48'	Lifestyle					
Link	https://www.youtube.com/watch?v=qCTbFNoEsDM						



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Short description	This is a short animation about a man, Stephen, championing lesbian rights. It is unclear whether this is a parody of prejudices by straight men about lesbians or whether it is prejudiced itself
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Plot

Stephen goes to a lesbian club and tries to flirt a women there. He is stopped by a butch lesbian, but he says she should "face her challenges" by fighting a devil. However, the butch lesbian is crushed into the ground by the devil. Then a naked Stephen emerges from a door in the devils head. He lectures the audience of lesbians watching the fight he will now champion in the fight against lesbian discrimination. The audience cheers him: "All hail Stephen, king of the Lesbians". As his first deed he says he will "fang" (go as fast as possible in the shortest possible time) all lesbians, except the butch ones, because they are "totally gay". The clip ends with a baby saying she later wants to become a lesbian just like Stephen.

LGBT ACM

- ✓ Animation
- ✓ Lesbian, masculinity

Target Groups

- ✓ More experienced young adult people.

Main topics to debate, discuss and analyse

- ✓ **Preference:** in commentaries on the clip, for example on Wikipedia, the clip is explained as being about being gay.
- ✓ **Role Behavior (gender roles):** the clip stresses gender issues, like men being forbidden to play with dolls, the mean masculine atmosphere in football and men not being allowed to kiss men.
- ✓ **Openness:** the father drags his son off the football field to stop the expression of homosexual feelings
- ✓ **Lifestyle:** the clip has no attention for lifestyle or relationships



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Other comments

This is an extremely politically non-correct animation: a macho man going into a lesbian bar, telling a butch lesbian to face her challenges and then proclaiming himself as a lesbian champion while "doing" "fem" lesbians. It is so incorrect that it may elicit a good discussion about prejudice about lesbians. In this vein, questions can be discussed like:

Is Stephen really a lesbian? Is Stephen a good champion of lesbians? What does Stephen really want? How do the lesbians in this animation feel about Stephen? How do you think lesbians will feel about this animation?

It is unclear whether this is a parody of prejudices by straight men about lesbians or whether it is prejudiced itself. It may be that women/lesbians cannot accept this as an didactic opportunity and decide this video is too offensive to be used as educational material. In groups of macho boys, this video may promote prejudice rather than provide an opportunity to combat it.

Torpedo

ACM - Name/Title	Torpedo	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	MEC (Ministerio do Educação) Brazil	Preference	X	X	X		
Year	2011	Role Behaviour					
Country	Brazil	Openness	X	X	X		
Play time	3:46 minutes	Lifestyle					
Link	http://revistaescola.abril.com.br/formacao/conheca-kit-gay-vetado-pelo-governo-federal-2011-834620.shtml						



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Short description	This short video tells the story of a lesbian student. She is in love with a fellow student and kisses her at a party. Other students make a picture of it and spread it over the internet, everyone looks weird at her. She decides to go against it and kisses her friend in the school hallway. She asks her to be her fiancée.
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Plot

A girl is in love with a fellow student and kisses her at a party. Other students make a picture of it and spread it over the internet, everyone looks weird at her. She decides to go against it and kisses her friend in the school hallway. She asked her to be her fiancée.

LGBT ACM

- ✓ Educational short film
- ✓ Homosexuality (lesbian)

Target Groups

- ✓ Teenagers

Main topics to debate, discuss and analyze

- ✓ What is being lesbian? Is it a choice or a feeling? How do you feel about it?
- ✓ Do you think fellow students would tell you when they feel lesbian? Why not?
- ✓ Would you come out when you would feel lesbian?
- ✓ How would girls that kiss girls been be treated in this school? Would there be difference between the treatment by girls and by boys?
- ✓ Would that be different for boys?
- ✓ Do you know as many lesbian girls as you know gay boys? Why?



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Other comments

- ✓ The format of the film, telling the story with a young person's voice-over and depicting it as a series of drawing rather than a drama with real life film scene, creates a slight distance towards the topic. This makes this topic, which may be difficult to discuss with teenagers, more easy to watch and a bit more easy to discuss.
- ✓ The drawings and sounds make it clear how the fellow students give the lesbian couple weird looks and how embarrassed both the lesbian students but also their fellow students feel.

Tyler: It get's better

ACM - Name/Title	Tyler: It Gets Better	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	The Other Tyler	Preference	X	X	X		
Year	2010	Role Behaviour					
Country	U.S.A.	Openness	X	X	X		
Play time	4:54 minutes	Lifestyle					
Link	https://www.youtube.com/watch?v=SB_VNjsCGcA						
Short description	"The Other Tyler" gives an "It gets better" talk on his YouTube channel, but contrary to his expectation, it becomes much more emotional than he expected.						



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RINOVA
innovate, create & regenerate

GALE
THE GLOBAL ALLIANCE
FOR LGBT EDUCATION

Plot

This is one of the video blogs of "The Other Tyler" on YouTube. It was made in 2010, when in the USA the "It gets better" campaign was playing out. This campaign invited young people but also adults to make a short video statement to warn against gay and lesbian suicide and to share the message that "it will get better", especially when you reach out to an adult that will understand and support you. In this video, Tyler begins out with the more or less standard opening sentences of a "it gets better" statement: "you know, in the news, there have an outrageous number of suicides... and I want to tell you: don't do it, because it will get better." He then goes on to talk about his own school time, when he was bullied in primary school because he wore glasses. He asked his parents for contact lenses and he got the, but then, in secondary school, students started to tease and bully him for being a 'fag'. While he goes on elaborating what happened, he becomes more emotional and almost starts to cry, to his own annoyance ("Ouch, my eyes start to get all puffy!"). His final solution to end the bullying was to change schools, and happily he found a school where he was not bullied. He recounts how surprising and liberating this felt. Finally, his emotion winds down and he ends with his message: wait till school is over, and everything will get much better. But apparently saying this once is not strong enough. He keeps on pressing this point by repeating it and elaborating on how childish teenagers are and that you will be able to choose your own friends after your high school period, and that it will feel so free and so liberating. He goes on so long about his, that the implicit message is becoming rather desperate and pointing out what a terrible time high school is.

LGBT ACM

- ✓ Testimonial
- ✓ Homosexuality (gay)

Target Groups

- ✓ Especially suitable to initiate teacher training

Main topics to debate, discuss and analyze

- ✓ How do you feel about this film? What touches you?



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- ✓ What is the main message Tyler attempts to give?
- ✓ That is the real message you get?
- ✓ What is his message about the high school period? How do you feel about that as a teacher? Could this teasing and bullying occur at your school?
- ✓ Tyler goes to another school, where he is not bullied. What would be different in these two schools?
- ✓ Explain the goal of the "It gets better" campaign and discuss to what extent this testimonial helps to reach those goals; why did Tyler not give the suggested solution to reach out to trusted adults?

Other comments

- ✓ It is interesting to note how Tyler does not once mention any adults in his primary school or high school time that helped him. It is unclear whether he asked for help himself, and contrary to the guidelines of the "It gets better" campaign, he does not advise viewers to ask for help of adults.
- ✓ The only solutions Tyler suggests to combat bullying are changing his appearance (contact lenses) and changing schools. This obvious lack of suggestions for school policy should be pointed out and gives space for a discussion about what school policy is needed.

Van Lucas naar Luus

ACM - Name/Title	Van Lucas naar Luus	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Charlotte Hoogakker (VPRO)	Preference					
Year	2005	Role Behaviour	x	x	x		
Country	Netherlands	Openness	x	x			
Play time	18:00 minutes	Lifestyle					



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Link	https://www.youtube.com/watch?v=7B5HUogUG-Y Dutch, Spanish subtitles
Short description	A hamster is walking in a treadmill. He is following a beautiful white hamster. When he finally reaches the white hamster, he introduces himself with a heavy voice: "hi, I'm Bob".

Plot

A girl "Loes" aged 11 tells about how it is to be transgender. She was called Lucas and is now "Luus". Part of the documentary is Loes telling about how she feels and facts about having "gender dystrophy". But also her friends talk about how they experience Loes, how she lives and behaves, and how they felt a bit strange in school when she changed sex, and how they bullied her a little but how they changed behavior.

LGBT ACM

- ✓ Documentary
- ✓ Transgender

Target Groups

- ✓ Primary school children, high school students, teachers in training

Main topics to debate, discuss and analyze

- ✓ What did you think about this video?
- ✓ What was new about in this video for you?
- ✓ Explain how young people can (not) decide about their sex in your country and in other countries.
- ✓ Discuss the reasons behind this and the consequences for young people.



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Other comments

- ✓ This video is one of the short films on the DVD "Rainbow", a product of a European project on films dealing with homophobia. This DVD also contains short lesson suggestions.
- ✓ In the Netherlands, children in the primary school age can already be diagnosed with having "gender dystrophy". When they are entering puberty, they can get puberty inhibitors, which will later facilitate the sex changing operation they may want to having when they are 18 or older.

Víorar Vel Til Loftarasa

ACM - Name/Title	Víorar Vel Til Loftarasa ("A nice day for air strikes")	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Sigur Rós	Preference	x				
Year	2001	Role Behaviour	x	x			
Country	Iceland	Openness					
Play time	7:02'	Lifestyle					
Link	http://www.youtube.com/watch?v=34ZtT4Th9Ys&feature=kp						
Short description	This is a film clip of the (in Iceland) famous pop group Sigur Ros. The song and the clip are about a boy who is not allowed to play with dolls or kiss with boys, and feels miserable about it.						



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Plot

This short music clip depicts a boy playing with dolls, and this being forbidden by his father. Then the clip goes on to show a Icelandic "national" images and a football match and its masculine competitive atmosphere. The boy fancies another foot balling boy and at the end of the clip, he kisses him after they fall over. His father runs onto the field and drags him out; the audience being shocked - probably by the kiss rather than the furious father. The clip end with dolls being thrown in the air.

LGBT ACM

- ✓ Music video clip
- ✓ Gay, gender

Target Groups

- ✓ Young adult people.

Main topics to debate, discuss and analyse

- ✓ **Preference:** in commentaries on the clip, for example on Wikipedia, the clip is explained as being about being gay.
- ✓ **Role Behavior (gender roles):** the clip stresses gender issues, like men being forbidden to play with dolls, the mean masculine atmosphere in football and men not being allowed to kiss men.
- ✓ **Openness:** the father drags his son off the football field to stop the expression of homosexual feelings
- ✓ **Lifestyle:** the clip has no attention for lifestyle or relationships

Other comments

- ✓ The clip may appeal to young people because it is music and an expression of emotions, and because Sigur Rós may be popular among them.
- ✓ The clip is suitable for a discussion about gender patterns and prejudice and about homosexual feelings.
- ✓ The clip may be too depressing and negative for some people. Activists in more tolerant countries may find this video focuses too much on problems and will not be empowering for LGBT young people.



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- ✓ Macho boys may not be able to appreciate the emotions and the topics of gender non-conformity. They may also be shocked by the kiss of the 2 teenage boys on the football field.

Ten useful theatre plays, books and a simulation game

Bent

ACM - Name/Title	De anderen (Bent)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Martin Sherman	Preference	X	X	X		
Year	1997	Role Behaviour	X	X	X		
Country	U.S.A.	Openness	X	X	X		
Play time	105'	Lifestyle	X	X	X		
Link	http://www.imdb.com/title/tt0118698/						
Short description	"De anderen" (Bent) is a play about gay men in the second world war. One of them is arrested while having sex with a German soldier. He is transported to a concentration camp, where he gets a pink triangle. He meet another gay man, who has "arranged" to have a Jewish star, which has a higher status in the camp and entitles to some privileges and more food. They become friends and try to endure the torturous situation. In the end, one of them prefers to throw himself into the electrified fence rather than lose his dignity even more.						



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Plot

“De anderen” (Bent) is a play about gay men in the second world war. One of them is arrested while having sex with a German soldier. He is transported to a concentration camp, where he gets a pink triangle. He is a ‘normal’ gay and meet another gay man, wh is more a queen, and who has “arranged” to have a Jewish star, which has a higher status in the camp and entitles to some privileges and more food. After initial irritation of the ‘normal’ gay towards the queen, they become friends and try to endure the torturous situation. In the end, one of them prefers to throw himself into the electrified fence rather than loose his dignity even more. The key scenes are about the prisoners carrying big stones from one side to the other side of the podium. It is senseless work, and they are not supposed to pause or to talk. But they still talk in a way the guards (who are not part of the play) can notice it. So much of their interaction is about their thoughts expressed through talk. They phantasize about food and better circumstances. After a while they become friends and fall in love and phantasize about having sex and having orgasms. This way, the play builds up from an initial irritation to friendship and love.

LGBT ACM

- ✓ Play
- ✓ Gay

Target Groups

- ✓ Any

Main topics to debate, discuss and analyse

- ✓ **Preference:** the play is about gay men
- ✓ **Role Behavior (gender roles):** one of the gay men is partly effeminate and a queen, the other in ‘normal’ acting
- ✓ **Openness:** the normal gay man is not really out, is helpless after his arrest and is victimized by having to wear a pink triangle; the queen manipulates the system to escape the pink label
- ✓ **Lifestyle:** the play starts with the one-night stand with the German soldier and the arrest because same-sex is forbidden; the context of the war and persecution is discussed



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Other comments

- ✓ This play has been used as a trigger for discussion about diversity in high schools and vocational schools around 4 and 5 May, the Dutch annual commemoration of World War II (4 May) and the liberation (5 May).

Geen gezicht

ACM - Name/Title	Geen gezicht (No Face)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Theater AanZ	Preference	X	X	X		
Year	2012	Role Behaviour	X	X			
Country	Netherlands	Openness	X	X	X		
Play time	40'	Lifestyle					
Link							
Short description	"Geen gezicht" is a series of acted short scenes and songs which are focussing on the dilemma's faced by Christian and Muslim LGBT young adults, their parents and their siblings.						



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Plot

“Geen gezicht” is a series of acted short scenes and songs which are focussing on the dilemma’s faced by Christian and Muslim LGBT young adults, their parents and their siblings. The main theme is whether to choose between loyalty to your family, culture and religion or to choose for your own feelings and identity. A core trigger quote from the play is from the Muslima Emina, who chooses to marry the man her parents chose for her rather than give in to her lesbian feelings, saying: “I left my heart and went into my head”. The 3 actors (two women and one man) are shifting roles constantly; being the mother in one scen and a daughter or sister in the nex. This keeps the viewers alert because they have to pay attention who is playing what and how people relate to each other in each scene. One actor is Mulsim and gay, which he may reveal in the discussion after the play if the situation is safe enough. The play is specifically developed for students of vocational schools aged 16-24. The play is based on quotes by studetns made during aa needs assessment research for the play. Many of these students are Muslim and from immigrant bakground and some are from Dutch rural villages where more or less Christian orthodox views are prevalent. The play is mainly focused on students who are trained for social studies, like nursing, education assistant or social worker. These studies require students to be empatic and caring for people in their care, whatever their identity.



LGBT ACM

- ✓ Play
- ✓ LGBT

Target Groups

- ✓ People over 16-24 year old (*Heterosexuals and Homosexuals*)



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Main topics to debate, discuss and analyse

- ✓ **Preference:** both gay and lesbian orientation are discussed.
- ✓ **Role Behavior (gender roles):** one character, Peter, likes to dress up as a girl when he is a small kid. His father is very angry about it.
- ✓ **Openness:** a key question treated is whether you can be open about your own feelings even when that is offensive for your parents and may lead to public shaming of the family.
- ✓ **Lifestyle:** the play does not focus on sex, relations or lifestyle choices, it is more about basic feelings and whether they are allowed or acceptable.

Other comments

- ✓ After the play there is a discussion of 45' led by a professional facilitator. The actors may take part in the discussion. The facilitator touches on 7 subjects that were treated in the play and asks questions like: "Did Amina make the right choice?", "Does Islam allow same-sex feelings?", "When a friend admits to be gay or lesbian, would you still remain friends?", "What if your own son or daughter would have these feelings?", "How do you deal with the loyalty conflict between your culture and religion and your own feelings?", "How will you deal with gay, lesbian or transsexual clients?"

Ik weet het nog heel goed

ACM - Name/Title	Ik weet het nog heel goed (I still remember it well) Played by theatre group "Grey"	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Clem Bongers	Preference	x	x	x		
Year	2012	Role Behaviour	x	x	x		
Country	Netherlands	Openness	x	x	x		
Play time	45'	Lifestyle	x	x	x		
Link	https://graynijmegen.wordpress.com/; https://youtu.be/tiY6QOazqM?t=57						



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Short description	This is a play about the experiences of a gay man who has to go to a nursing home because of dementia and the experiences of his partner.
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Plot

This is a play about the experiences of a gay man who has to go to a nursing home because of dementia and his partner. The partner tries to explain why this is necessary, but the partner does not understand; he shifts constantly between being in the 'here and now' and living his past. In the nursing home, the man and his partner have some negative experiences with insensitive heterosexual nursing staff who are irritated by the 'gay' and 'camp' reflections from the past of the demented man. But they also have positive experiences with the sensitive care by a homosexual nurse.

LGBT ACM

- ✓ Play
- ✓ Gay

Target Groups

- ✓ Any, but maybe interesting for students who study nursing and staff of nursing homes

Main topics to debate, discuss and analyse

- ✓ **Preference:** both the patient and his husband are gay, a nurse is also gay
- ✓ **Role Behavior (gender roles):** the demented man has a past where he was an artist and doing travesty and shows
- ✓ **Openness:** discussion about whether to come out in the nursing home, or go back in the closet, or the impossibility to do that as a demented man, or someone who has fought all his life to be open
- ✓ **Lifestyle:** the demented patient has had a colourful life and relives it without realizing how his environment can or cannot deal with it





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Other comments

- ✓ The play can be used in addition to “Een prettig weekend” for vocational schools and “Geen gezicht”
- ✓ The play has been written by an elderly gay author based on his own experiences

Homo-tolerantie (of: Vriendschap)

ACM - Name/Title	Homo-tolerantie - Vriendschap	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Bureau Horizon	Preference	X	X	X	X	
Year	2013	Role Behaviour	X	X	X		
Country	Netherlands	Openness	X	X	X	X	
Play time	90' including debriefing	Lifestyle	X	X	X		
Link	http://www.pestendoetpijn.nl/leerlingen/homoseksualiteit-tolerantie ; http://www.gayandschool.nl/theater-op-school-hidden/-/asset_publisher/JgEJJ22o8MoX/content/interactieve-theaterworkshop-homotolerantie.html						
Short description	This is a play about homophobic bullying in high schools. The play depict several typical scenes that happen often in high school settings. The actors discuss this with the students after the performance.						



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Plot

This is a play about homophobic bullying in high schools. The play is about a sportive boy Daan who is not yet aware of his same-sexual feelings. After a school party he goes home with a popular girl, but this creates jealousy by a fellow student Mike who publicly calls Daan gay. Even Daan's best friend get 'recruited' to accuse Daan in the ensuing battle. Neither his class nor his parents help Vincent. The question for the class is who is going to help Daan. The play depicts several typical scenes that happen often in high school settings. The actors discuss this with the students after the performance. The play focuses on name-calling, coming-out and social exclusion. It does not really deal with role-behaviour and ignores lifestyle issues (except denying the common stereotypes that gay people are filthy and spread AIDS).

LGBT ACM

- ✓ Play
- ✓ Gay

Target Groups

- ✓ High school students, maybe vocational school students

Main topics to debate, discuss and analyse

- ✓ **Preference:** one actor plays a gay student
- ✓ **Role Behavior (gender roles):** one actor playing a straight students accuses gays of being effeminate
- ✓ **Openness:** one actor plays an semi-open gay student
- ✓ **Lifestyle:** the play does not discuss lifestyle choices but focusses on bullying and exclusion



Other comments

- ✓ The facilitator believes homophobic bullying is "just another kind of bullying" and that it is not substantially different from being bullied because or being fat, having red hair etc.



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- ✓ The play was renamed from “Homo-tolerantie” (“Tolerance towards gays”) to “Vrienden” (“Friends”), probably because announcing the workshop as gay tolerance tends to create negative responses already before the workshop has started. In the link <http://www.pestendoetpijn.nl/leerlingen/homoseksualiteit-tolerantie> of Bureay Horizon itself the most recent version is described, in the ink of the portal Gay & School http://www.gayandschool.nl/theater-op-school-hidden/-/asset_publisher/JgEJJ22o8MoX/content/interactieve-theaterworkshop-homotolerantie.html the old version is given.

Jongenssprookjes

ACM - Name/Title	Jongenssprookjes (Boy’s Fairy tales)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Erik Kollen	Preference	x	x	x	x	
Year	2012, 2013, 2014	Role Behaviour	x	x	x	x	
Country	Netherlands	Openness	x	x	x	x	
Play time	Book	Lifestyle	x	x	x	x	
Link	http://www.jongenssprookjes.nl/						
Short description	This is, until now, a series of 3 books with collections of gay erotic stories. Most of the stories start with a psychological, social or historic topic and develop in the second part of the story into a highly charged erotic scenes and usually pornographically described sexual events.						



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Plot

This is, until now, a series of 3 books with collections of gay erotic stories. Most of the stories start with a psychological, social or historic topic and develop in the second part of the story into a highly charged erotic scenes and usually pornographically described sexual events. For example, every book has one story that plays in the past: in the second world war, during the Greek era and an alternative and sexual explanation of the Biblical story of Joseph in Egypt. Other stories focus on the secret sexual phantasies of the main gay characters who may be straightforward in pursuing them or inhibited. Most stories escalate in deceit, forced sex, violence and rape. These more violent sexual events are described in detail, next to a series of sexual descriptions of intimacy and caring, and both forms of sexuality are often conflated. For example, being handle to deal with large penises in (semi or total) rape situations is being resolved in both pain, lust and gratitude of the 'victim'.

LGBT ACM

- ✓ Books, short stories
- ✓ Gay

Target Groups

- ✓ Gay men

Main topics to debate, discuss and analyse

- ✓ **Preference:** all stories are about gay men
- ✓ **Role Behavior (gender roles):** some characters are effeminate, many have an “urge” to be penetrated to feel “full” and complete
- ✓ **Openness:** the author plays with openness and being in the closet. Closeted characters often have a traumatized past because of this, which results in feelings of (sexual) revenge on straight men, an huge urge to finally have sex, to seduced straight men and to be penetrated (preferably by masculine straight men and Arabic immigrants)
- ✓ **Lifestyle:** young and “innocent”, while others are masculine, “straight-acting” and or devious in pursuing sexual phantasies



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Other comments

- ✓ The author states his stories may be unconventional, but they are describing the regular phantasies many (gay) men have, and his writers tell him the sense of relief they feel that these feelings and phantasies are made explicit and therefore acknowledged.
- ✓ The author donated his books to GALE with the request to review them and advise as to their suitability for high school students. He got a message from a high school student that wanted to read “Boy’s Fairy Tales” for his high school exam, but this was not permitted by the teacher.

Lokaal 1.25

ACM - Name/Title	Lokaal G1.25 (Room G1.25) (high schools)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Theater AanZ	Preference	X	X	X	X	
Year	2006	Role Behaviour					
Country	Netherlands	Openness	X	X	X		
Play time	30'	Lifestyle	X	X	X		
Link	http://www.theater-aanz.nl/voorstellingen/lokaal-g-1-25/						
Short description	“Room G 1.25” is an interactive theatre play for students of high schools. The play depicts a scene in Room G 1.25, which is used for detention after school hours. There are 4 students detained today. One is gay but in the closet. He has stuck his best friend with a pair of scissors after a fight. His best friend is also there; he was the cause of the fight by publishing a picture of his best friend with the title “gay” on the internet. There are also two girls: the best friend of the gay student who hit someone for making racist remarks to her Moroccan boyfriend, and a						



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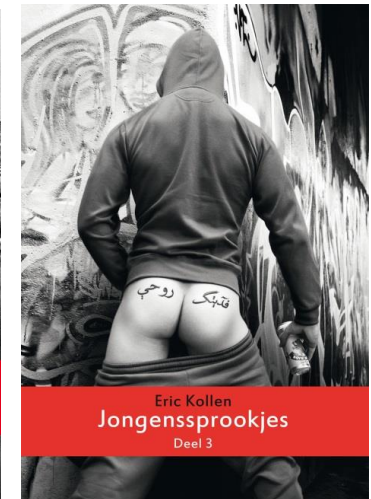
lesbian who is proud and out and who replied to lesbo phobic comments. The public discovers all this during the play. At the end, the four “students” stand before the public and say that the police came to school and asked then how they could have prevented this happening. What could they say?

Plot

“Room G10.2” is an interactive theatre play for students of high schools. The play depicts a scene in Room G10.2, which is used for detention after school hours. There are 4 students detained today. One is gay but in the closet. He has stuck his best friend with a pair of scissors after a fight. His best friend is also

there; he was the cause of the fight by publishing a picture of his best friend with the title “gay” on the internet. There are also two girls: the best friend of the gay student who hit someone for making racist remarks to her Moroccan boyfriend, and a lesbian who is proud and out and who replied to lesbo phobic comments. The public discovers all this during the play. At the end, the four “students” stand before the public and say that the police came to school and asked then how they could have prevented this happening. What could they say?. After playing the scene, the scene is played again. The student public is asked to stop the play and change to behaviour of the actors in order to solve the situation. While playing this out, a better understanding, and range of alternative attitudes and behaviour

options are formulated by the students.





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LGBT ACM

- ✓ Interactive play
- ✓ LG

Target Group

- ✓ Students of high schools

Main topics to debate, discuss and analyse

- ✓ **Preference:** one of the students play is gay but outed by his best friend
- ✓ **Role Behavior (gender roles):** the 'best friend' ridicules gays by mimicking 'gay' behaviour as effeminate
- ✓ **Openness:** the gay student is in the closet and emotionally comes out during the play; the lesbian student is out and strong and does not behave as a victim
- ✓ **Lifestyle:** the play does not focus on sex, relations or lifestyle choices, but is does focus on prejudices by straight students

Other comments

- ✓ This play is sometimes played in conjunction with "Have a nice weekend" for teachers.





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En een prettig weekend (VO)

ACM - Name/Title	En een prettig weekend (Have a nice weekend) (high schools)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Theater AanZ	Preference	X	X	X	X	
Year	2006	Role Behaviour	X	X	X		
Country	Netherlands	Openness	X	X	X	X	
Play time	30'	Lifestyle	X	X	X		
Link	http://www.theater-aanz.nl/voorstellingen/en-een-prettig-weekend/						
Short description	<p>“Prettig weekend” is an interactive theatre play for teachers of high schools. The play depicts a scene in the staff room of a high school on Friday afternoon. A discussion starts between a young lesbian teacher asking how the school deals with sexual diversity. An older colleague says it should not be a problem at this schools. Then a senior male history teacher comes it who advises her not to come out because it will jeopardize her popularity.</p>						

Plot

“Prettig weekend” is an interactive theatre play for teachers of high schools. The play depicts a scene in the staff room of a high school on Friday afternoon. A discussion starts between a young lesbian teacher asking how the school deals with sexual diversity. An older colleague says it should not be a problem at this schools. Then a senior male history teacher comes it who advises her not to come out because it will jeopardize her popularity. In the ensuing discussion, the female fellow teacher is pulled between the arguments of the lesbian teacher to come out and her request for supportive policy, and the counter arguments of the history teacher who thinks it is irrelevant and may create havoc. In the first version of this play, the focus was on coming-out and personal



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relationships. After a cooperation with EduDivers, the play was edited to include a school policy dimension. The senior history teacher is now also the “social safety coordinator” of the school and the second part of the play and discussion focuses on what he should do organizationally to improve the school climate and curriculum. After playing the scene, the scene is played again. The public (a teacher team of a high school) is asked to stop the play and change to behaviour of the female straight teacher in order to make the scene end in a proper good weekend. The public can change the behaviour of the female teacher, who is caught between pro- and contra arguments. While playing this out, a range of alternative attitudes, behaviour options and school policies are formulated by the public.

LGBT ACM

- ✓ Interactive play
- ✓ LG

Target Groups

- ✓ Teachers of high school students

Main topics to debate, discuss and analyse

- ✓ **Preference:** one of the teachers in the play is lesbian, in the play, gay students and attitudes towards LGB students are discussed
- ✓ **Role Behavior (gender roles):** not really featured, although the history teacher says that the lesbian teacher is “popular because she is young and attractive, why spoil it by being open about being lesbian?”
- ✓ **Openness:** the lesbian teacher is not out yet but asks if and how she can be open
- ✓ **Lifestyle:** the play does not focus on sex, relations or lifestyle choices, it mentions that the lesbian teacher is married and that she and her wife have a child

Other comments

- ✓ This play is often played in conjunction with “Room G10.2” for students.





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En een prettig weekend (MBO)

ACM - Name/Title	En een prettig weekend (Have a nice weekend) (vocational schools)	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Theater AanZ	Preference	X	X	X	X	
Year	2010	Role Behaviour	X	X	X		
Country	Netherlands	Openness	X	X	X	X	
Play time	30'	Lifestyle	X	X	X		
Link							
Short description	<p>“Prettig weekend” is an interactive theatre play for teachers of vocational schools. It is used as a part of a one day training on sexual diversity. The play depicts a scene in the staff room of a vocational school (nurse training department) on Friday afternoon. A discussion starts between a young lesbian teacher asking how the school deals with sexual diversity, a male senior technical nursing teacher who thinks technical skills are adequate to deal with any situation and the female course manager who feels insecure how to deal with the evolving debate between the two teachers.</p>						



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Plot

“Prettig weekend” for vocational schools is an interactive theatre play for teachers of vocational schools. It is used as a part of a one day training on sexual diversity. The play depicts a scene in the staff room of a vocational school (nurse training department) on Friday afternoon. A discussion starts between a young lesbian teacher asking how the school deals with sexual diversity, a male senior technical nursing teacher who thinks technical skills are adequate to deal with any situation and the female course manager who feels insecure how to deal with the evolving debate between the two teachers. In the scene last words are: “have a nice weekend”, but it is obvious the manager nor the lesbian teacher are leaving on a good note. After playing the scene, the scene is played again. The public (a teacher team of a vocational school) is asked to stop the play and change to behaviour of the course manager in order to make the scene end in a proper good weekend. The public can only change the behaviour of the manager. While playing this out, a range of alternative attitudes, behaviour options and school policies are formulated by the public.

LGBT ACM

- ✓ Interactive play
- ✓ LG

Target Groups

- ✓ Teachers of students 16-24 year in vocational studies for nursing and social care

Main topics to debate, discuss and analyse

- ✓ **Preference:** one of the teachers in the play is lesbian, in the play, gay students and attitudes towards LGB clients is discussed
- ✓ **Role Behavior (gender roles):** the conservative teacher in the play is of the opinion that when a gay student behaves too effeminate, he is asking for trouble
- ✓ **Openness:** the lesbian teacher was not out yet and is outed by the conservative teacher by sending her (unwilling) students who could interview her about her sexual orientation
- ✓ **Lifestyle:** the play does not focus on sex, relations or lifestyle choices, it is but it does focus on the requirement that care students should care for all patients and respect their lifestyles



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Other comments

The play is a part of a one day teacher training. The “suggestions” of the participants for better behaviour of the course manager are noted in a diagram that represents 4 pillars of an effective school policy. The trainer comments on these after the play and discussion and points out on which effective and less effective areas the suggestions focus and which areas are not featuring at all. These points come back later in the training, which consists of an informational item, an interactive discussion and presentation on heteronormativity, a role play and an exploration of a possible spiral curriculum and supporting policies

Survive the concentration camp

ACM - Name/Title	Survive the Concentration Camp	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Peter Dankmeijer	Preference	x	x	x		
Year	1981	Role Behaviour	x	x	x		
Country	Netherlands	Openness	x	x	x		
Play time	3-4 hours	Lifestyle	x	x	x		
Link	None						
Short description	This is a simulation game in which participants are playing prisoners in a Dutch concentration camp. All players are labelled with triangles in 5 colours and allocated a barrack. They have to choose a barrack elder, who is responsible for communication with the outside, which includes receiving and distributing food rations. The task of the participants is to survive 3 months of imprisonment by maintaining a minimum health standard which is represented by a health thermometer which is calculated each month (game round).						



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Plot

This is a simulation game in which participants are playing prisoners in a Dutch concentration camp. All players are labelled with triangles in 5 colours and allocated a barrack. The majority are green (criminals) and red (political prisoners). There are a very few grey ('asocial'/jobless), purple (Jehovah's Witnesses) and pink (gay) triangles. The participants have to choose a barrack elder, who is responsible for communication with the outside, which includes receiving and distributing food rations. The task of the participants is to survive 3 months of imprisonment by maintaining a minimum health standard which is represented by a health thermometer which is calculated each month (game round).

The food rations are not enough to sustain the participants on this level. Although they are not told this, participants can add to their food rations by asking help from home (by letter) but their letter will not reach home when they criticize the camp regime. The situation is complicated because every round each participant has to draw an event card, which may present maltreatment, illness or punishment, or alternatively, messages and food from home, preferred treatment by the German officials or other positive events, resulting in an unplanned decrease or increase in food rations and/or health standard.

The game is developed in such a way that the "prisoners" can only survive the 3 rounds when they maintain absolute solidarity in distribution of food rations and additional support for prisoners that get allotted a negative event card. The 'normal' evolution of the game is that people start to 'die' after the second round, mainly because the reds or the greens choose a barrack elder and conspire with him/her to benefit their own faction. The grey, purple and pink minorities always suffer the worst situation. This represents what happened in concentration camps and also reflects larger patterns of social exclusion. The game was developed as part of a teacher training combining history and drama courses. The content of the game was informed by Dutch research on the social structure of Dutch concentration camps and advised by a teacher trainer didactic expert who had personal experience with being in an (Indonesian) concentration camp.



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LGBT ACM

- ✓ Play
- ✓ Gay

Target Groups

- ✓ Any

Main topics to debate, discuss and analyse

- ✓ **Preference:** the pink triangle was given to gay men (if lesbian were sent to camps, they often got grey triangles rather than pink), but in the game the labelling is random
- ✓ **Role Behavior (gender roles):** not part of this game
- ✓ **Openness:** getting a pink triangle is forced labelling/stereotyping and the participants experience the effects
- ✓ **Lifestyle:** not part of this game

Other comments

- ✓ The play can be used in addition to “De anderen” (Bent)
- ✓ The play has been tested 3 times with students of a Dutch teacher training institute



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The left hand of darkness

ACM - Name/Title	The left hand of darkness	Topics/ Feedback	Attention	Interest	Appreciation	Characterization	Any other comment
Director/Author	Ursula Le Guin	Preference	X	X	X	X	
Year	1976	Role Behaviour	X	X	X	X	
Country	USA	Openness	X	X	X	X	
Play time	Book, 300 pages	Lifestyle	X	X	X	X	
Link	https://en.wikipedia.org/wiki/The_Left_Hand_of_Darkness						
Short description	This science fiction novel is about an astronaut who lands on a planet where people have no gender and change into a gender during a dating phase called “kemmer”. The dating phase is a process in which both partners explore their relationship, after which one tends to shift to the female and the other to the male spectrum. This development process reinforces itself until both partners are opposite sexes. After impregnation, the male partner return to the original neuter disposition, while the other returns to the neuter disposition after childbirth.						



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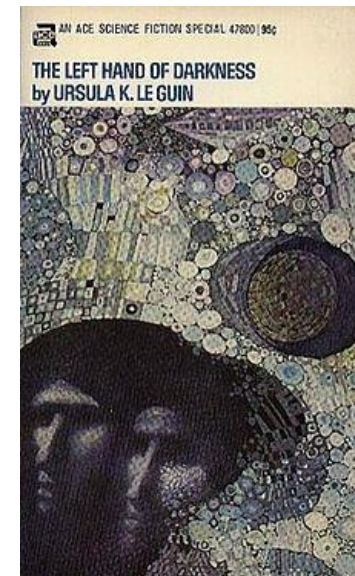
Plot

Genly Ai, a male native from Earth, is sent to represent an intergalactic coalition Ekumen of humanoid worlds to the frozen planet Gethen, also called Winter. He lands at Karhide, one of the kingdoms of Winter and gets an audience with Prime Minister Estraven. He does not really trust Estraven because of his strange effeminate ambiguity. The next day he hears that Estraven has been accused of treason, and fled to a neighboring country, Orgoreyn. He starts to explore the strange culture of Karhide and then moves to Orgoreyn.

The people of Karhide are dictated by *shifgrethor*, an intricate set of unspoken social rules and formal courtesies. In Orgoreyn, people are technically organized and practically logical. They are much more in favor of joining the intergalactic coalition, but Ai senses an unspoken fear. He finds Estraven, but he warns Ai not to trust the leaders of Orgoreyn. Ai ignores all this and is sent to a work camp to meet his death by cold, labor, and sterilizing drugs.

To Ai's surprise, Estraven saves him. After breaking out of the work camp, the two begin a long trek across a glacier back to Karhide, where Estraven believes they will finally be able to arrange for Karhide to enter the intergalactic coalition. However, during the trek Estraven enters *kemmer* and becomes "female". Ai, who thinks of Estraven as more male than female, more or less ignores the *kemmer*.

However, when they reach Karhide, Estraven is killed, and Ai realizes he has lost a beloved friend. The death of Estraven also creates a political shock wave in Karhide. Because of Estraven and Ai's increasingly personal collaboration and the social shock after Estraven's death, the mission to have Winter join the Ekumen coalition is finally accomplished.





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LGBT ACM

- ✓ Book
- ✓ Gender, transgender, intersex

Target Groups

- ✓ Any

Main topics to debate, discuss and analyse

- ✓ **Preference:** sexual orientation does not feature in this society since all people automatically evolve in opposite sex after partnering; this may be taken as a heteronormative premissis, but also invites thought about the role of sexual orientation; in this book partners both start as neuters and sexual orientation becomes irrelevant (this may be taken as ultra queer)
- ✓ **Role Behavior (gender roles):** the central theme of this book is gender, by positing an Earth male on a planet without genders, it becomes explicit how gendered Earthlings are and think
- ✓ **Openness:** on this planet, openness is irrelevant
- ✓ **Lifestyle:** on this planet, lifestyle depend on partnering is compelling biological development of neuters after falling in love

Other comments

- ✓ This novel can be discussed by role-playing scenario's in which roles are changed once or constantly, or the facilitator can ask the students to attempt to play a role as neuter without any reference to either gender (very difficult)



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2.4 The national non-formal learning experiences: POLAND

Event number 1

Title	LGBT in ACM - “80 days” („80 egunean”, directed by Jon Garaño, José Maria Goenaga)
Date	18 th of May 2014
Venue	Szczecińskie Centrum Edukacyjne Sp. z o.o.
Trainer/expert	Tatiana Duklas
Aims and Objectives	To make participants familiar with the LGBT theme that is present not only in terms of young people but might be a case of seniors.
Learners/participants	28 participants: students but also people recruited from out of the partner university SSW Collegium Balticum, connected with LGBT group. Profile of the participants AGE: 14 19-30, 7 over 30, 7 unknown; GENDER: 4 males, 17 females, 7 unknown

Activities and main themes covered

Provided and analyzed movie:

- 80 days („80 egunean”, directed by Jon Garaño, José Maria Goenaga)

The schedule:

1. Welcome and introduction – short presentation of the project (tasks, aims and objectives, target groups)
2. The definition of LGBT – ideas and discussion about it
3. LGBT In Poland – discussion
 - The current situation
 - LGBT and human rights
 - LGBT representatives in Poland and Szczecin



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- LGBT in culture, presentation of the main threads films
- 4. Presentation of the movie – 80 days, („80 egunean”, directed by Jon Garaño, José Maria Goenaga)
- 5. Discussion about the film
- 6. The summary: feedbacks from the participants

At the beginning of the Event No 1 participants were asked what is LGBT. Few participants found out that LGBT means: L - as lesbian, G - as gay, B - as bisexual, T - as transgender and some of the participants expanded the acronym, but the others had no idea what LGBT meant. The second part was about the expectations of the event and the trainer herself.

Some participants said that they were interested in free food and gossip about gay sex.



They expected some news in the most popular topic recently which was LGBT issues. They highlighted that the meeting gave the occasion for discussion about LGBT community, their own friends and colleagues.

One of the most popular problem they noticed was that gay and lesbian sexual preferences were not fully accepted by the whole society. They noticed as well the difference between people bad reaction when they see gays holding their hands while it is pretty normal for the heterosexual couples.

The other problem discussed was the lack of acceptance of the gay sex and gay behavior in people minds or even harass gay minority, meaning *“I don't mind gay, they are nice people and they have good taste, I've seen it on TV, but I prefer them to stay there, not near my house”*. Participants highlighted that very often people accept gays, but only if they behave not as a gay, *“I feel provoked, I want to punch their faces once they kiss each other on a street. I find it disgusting”*.



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When it comes to the current situation in Szczecin, nongovernmental organization “The wave of equality” (*Równość na Fali*) is active in this field. Participants of the workshop mentioned the Association “Lambda” which had been present in Szczecin after year 2000 and antyhomophobs campanile, which had been working at the same time.

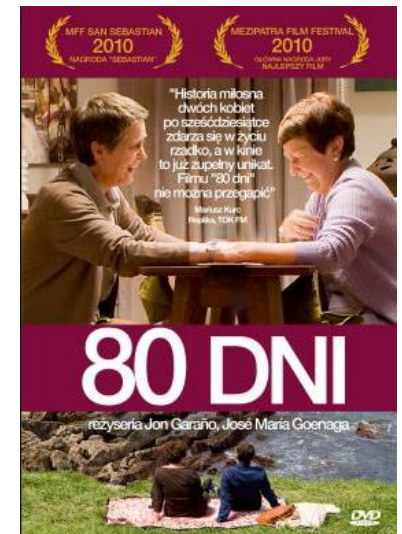
There are no legal rights regarding LGBT community in Poland. The government has no idea how to deal with them and the same happens with local authorities. The gay and lesbian society gets no support from the social service workers (it was available in the past in Szczecin e.g. street/ outreach workers but not anymore). They only organize night clubs and coffees to share the ideas of life and support each other.

After the introductory discussion participants watched the film “80 days” („80 egunean”, directed by Jon Garaño, José Maria Goenaga)

There were many humoristic scenes making people laugh loudly. Even if the time of the workshop was over and we nearly (75%) finished the film, all participants decided rather to watch the film till the end, than leave in the middle of the movie action. So we stayed 15 minutes longer than previewed.

The trainer asked about the emotions of participants concerning what they just had seen.

The whole plot was about two women around 70 years old, who had met after not seeing each other for many years. They spent childhood together, they had fillings toward each other, but they spent life completely separated. One was aware of the fact that she was lesbian (Maite), the second spent her life in a traditional way (Axun), being a wife and the mother. Accidentally, they met and recognized each other in the hospital and old feeling came back. They started to spend time together. Suddenly, Axun – housewife woman - discovered how different her life could have looked like, if she had followed different path. Film was about the quality of life when you get older and how hard it is to make decision despite of your whole life experience. Axun liked the new life together with Maite but even after so many years she was not (mentally) ready for it. The viewers were really surprised that topic could be presented in such an unusually gentle, but touching way.





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“That was an extraordinary peace of European art showing us not just minority group but how difficult it is to change our existence” – Tatiana Duklas, said at the and.

Learning and findings

The participants appreciated the LGBT problem showing the relationship of two elderly woman rather than two fashionable gays on a city street. The movie was gentle and touching.

Event number 2

Title	Shamim Sharif LGBT movies „I can’t think straight” and „The world unseen”
Date	25th of June 2014
Venue	Szczecińskie Centrum Edukacyjne Sp. z o.o.
Trainer/expert	Tatiana Duklas
Aims and Objectives	To make participants familiar with “coming out” process consequences: acceptance in family and religion community
Learners/participants	12 participants: students and adults. Profile of the participants AGE: 7 19-30, 4 over 30, 1 unknown; GENDER: 2 males, 9 females, 1 unknown

Activities and main themes covered

Provided and analyzed movies:

- „I can’t think straight” directed by Shamim Sharif
- „The world unseen” directed by Shamim Sharif

The schedule:

1. Welcome and introduction – short presentation of the project (tasks, aims and objectives, target groups)
2. The definition of LGBT – ideas and discussion about it



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3. LGBT In Poland – discussion

- the current situation
- LGBT and human rights
- LGBT representatives in Poland and Szczecin
- LGBT in culture, presentation of the main threads films

4. Presentation of the movies

5. Discussion about the film

6. The summary: feedbacks from the participants

12 people attended second event which made it more interactive than the first event where 28 people were present. As the public was a new one, trainer started the event with brief introduction like during event number 1: what is LGBT? What is the situation of LGBT people in Poland and Szczecin? etc. It is worth saying that in Poland abbreviation LGBT is not very common and people are not always familiar with LGBT real conditions of life in Poland and region unless they have some LGBT acquaintances. That is why, every time, it is better to start with basic information to make all public conscious about the theme of the meeting. This group had more knowledge and experience in this field, discussion was deep. Trainer provoked participants asking if they thought that different sexual orientation (other than heterosexual) could be considered as an illness. The public was appalled by this question and gave negative answer.

The aim of the event was to present two different movies directed by the same person and with main characters played by the same actress in both movies (Lisa Ray, Sheetal Sheth). The fragments chosen to be presented during this event referred to three main themes:

Szczecińskie Centrum Edukacyjne Sp. z o.o. w Szczecinie serdecznie zaprasza na bezpłatne warsztaty realizowane w ramach europejskiego projektu edukacyjnego Artistic Educational System for the Social Inclusion of young Lesbian, Gay, Bisexual and Transgender adults (A.R.E.S.), numer umowy: 2013-1-IT2-GRU06-52307 6.

Tematyka:
LGBT w Polsce oraz LGBT w filmach

Grupa docelowa:
warsztaty otwarte, zapraszamy zarówno przedstawicieli LGBT oraz osoby spoza LGBT

Termin:
sobota, 14.06.2014
godz. 11.00 – 13.00

Miejsce:
Szczecińskie Centrum Edukacyjne Sp. z o.o.,
ul. Meszka 1 61 C, 71-011 SZCZECIN

Język spotkania:
Polski

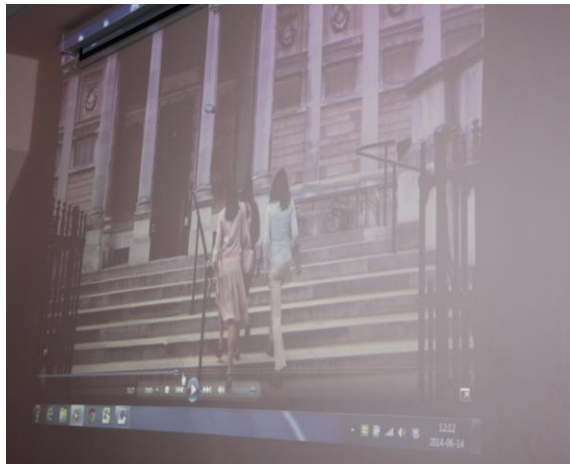
Zgłoszenia:
e-mail: b.kusiak@cb.szczecin.pl



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1. The process of coming out
2. The relations with parents within mother that is more conservative, father more open-minded and siblings
3. Social relations, within acceptance, or not, of our religion.



Presented movies were rather trivial and predictable but the elements pointed out by the trainer provoked interesting discussion.

The participants came up with those conclusions:

- physical contacts (for example kissing) showed in public by LGBT people are not pleasant to see, as well as in case of heterosexual people showing off their feelings,
- in participant's opinion, homosexual men are more often showing their physical contacts than women,
- physical contact between women is more acceptable than between man, because man, in stereotypical way of thinking, shouldn't show feelings, he should be strong,
- delicate man is effeminate.

The group continued to talk about stereotypes, our individual limits in terms of talking about sexuality, within heterosexuality. There was one participant that shared her experience concerning discussions between mother and son in this field. She had a talk with her young son (youth) which was unpleasant for her even though she works as addiction therapist. This testimony provoked discussion about sexual education in Poland in general which is very poor or none. Another participant, therapist as well, gave example of her colleague that is a gay. In this profession people should be tolerant but once this man is not present, his colleagues start to gossip about his sexual orientation.

During this event we discussed as well LGBT culture, way of living. One participant mentioned Nollendorf Platz in Berlin which is prominent gay village. This is a place full of LGBT activity: houses with rainbow flags, shops with clothes for transsexual people, LGBT night clubs, pubs and



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such organizations as SUBWAY that provides social support for men providing sexual services to men. Participants of the event had nothing against building communities like in Nollendorf Platz as long as it doesn't take the form of the ghetto.

Event number 3

Title	Coming out – examples in movies and literature
Date	21 st of November 2014
Venue	Szczecińskie Centrum Edukacyjne Sp. z o.o.
Trainer/expert	Paweł Roszkowski
Aims and Objectives	<p><u>The main goal</u> was to acquaint participants with the concept of COMING OUT</p> <p><u>Specific objectives:</u></p> <ul style="list-style-type: none"> ▪ participants can define a phenomenon of coming out ▪ participants can show causes and results of coming out, in perspective of LGBT people, as well as members of their families and friends ▪ participants can give examples of difficulties and emotions accompanying coming out ▪ participants make themselves aware of LGBT people life/problems in heteronormative society ▪ participants can think/decide, how to react to someone's coming out ▪ participants can think/decide, what they can do to make LGBT people life just better
Learners/participants	<p>Pedagogy students. 10 participants were: 7 participants at the age 19-30; 2 over 30; 1 age unknown. 3 males, 6 females, 1 gender unknown.</p> <p>In trainer's opinion, this workshop can be dedicated to different target groups (young as well as adults).</p>



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Activities and main themes covered

Provided and analyzed movies and literature texts:

- Six feet under, e. 5: An Open Book, directed by Kathy Bates (David comes out to Nate and Brenda)
- Six feet under, e. 12: A Private Life, directed by Rodrigo Garcia/Kate Robin (David comes out to Rico; David comes out to Ruth)
- Chcę żyć (I want to live) (Michał Piróg, Iza Bartosz)
- Wyjście z cienia (Coming out of the shadow) (Jacek Poniedziałek, Renata Kim)
- Berek (Marcin Szczygielski) – foreword written by Tomasz Raczek

After introduction of trainer and workshop's contract with some rules for cooperation, participants were asked about their associations with term of "coming out". Most of women (only women attended this event) didn't have any. One of them wrote something like "exposure of something". Trainer defined coming out, as a phenomenon concerning especially LGBT people. The interesting paradox is that heterosexual people come out almost every moment, talking about wives and husbands, children, spending time together. Usual questions, like "do you have a boyfriend" – to girls and women or "do you have a girlfriend" – to boys and men, assume that everybody around has to be heterosexual. That way we started a short discussion about heteronormativity and homophobia. Something like heterophobia does not exist.

The next question to participants: do you know personally gay, lesbian or bi person. Result was surprising because only one woman denied. All the rest knew somebody LGBT – for example best friend, somebody from family or workmate. Results are surprising when we compare them with opinion poll from 2013, realized among Poles (by CBOS - Centre of the research on the public opinion). According to the research only 25% people admitted knowing personally gay, lesbian or bi person. Actually everybody knows someone homo/bisexual, but most of people don't know about it. We considered, why it's so hard for LGBT people to come out. One of participants told others a story about young man, who





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wasn't accepted by his mother after he came out. We discussed about mothers' unconditional love – sometimes it excludes child's sexual orientation. By the way we defined LGBT – LGB as psychosexual (not only sexual) and T as gender identity.

After this kind of introduction trainer proposed to participants to watch few parts of *Six feet under*. Some of them heard about this series, but nobody watched all of it. Trainer proposed three scenes to watch – each of them concerned homosexual David Fischer, one of main characters, and his coming out to his older brother, his employee and his mother. Participants received sheet of paper to take some notes. They were asked, how did David/his brother Nate/his employee Rico and his mother Ruth behave. Answers for those questions supported our discussion about coming out circumstances. The main conclusion was that there were a lot of feelings and emotions. Everybody reacted in different way. In trainer's opinion the most interesting scene for participants was between David and his mother. Earlier he decided to come out, although he had doubts, how she can react. There were few points of our discussion: the very early moments of homosexuality's awareness; hypocrisy of hidden homosexual contacts, while somebody live in heterosexual relationship; different attitude to LGBT people between men and women; family relationships and their influence for openness and trust. Participants were interested in subject and discussion. They had a lot of reflections and thoughts.

In the next part of the event trainer asked the group about well-known LGBT people in Poland. They showed some of them and after that trainer read short parts of three books: biographies of Michał Piróg (a dancer, choreographer) and Jacek Poniedziałek (an actor) and foreword to novel *Berek* by Marcin Szczygielski, written by his partner Tomasz Raczek. All of them showed different sides of coming out – their feelings and people's reactions. Trainer wanted participants to consider, why LGBT people come out; what kind of feelings and emotions are present before, during and after coming out; what kind of reaction they can expect and why. Statistics show, that Polish society continues not to be tolerant and open for LGBT people. In 2013 only 12% of people were saying: "Homosexuality is something normal". By the way, we distinguish tolerance and acceptance. Most of Poles think, that talking about homosexuality means "promotion of homosexuality". The group concluded that there can't exist something like sexual orientation's promotion – all of people have just right to live their way and be happy. The last question to participants was: what can everybody of us do to let LGBT people live well? Obvious conclusion was – treat them as well, as other people; support, when they need it.



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Used methods during event: analysis of literature texts (short fragments); discussion; presentation; exercises in smaller groups; mini lecture; presentation of movie fragment

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.

Students attending this event were really interested in the subject. They were open-minded and actively shared their experience and observation. It influenced positively dynamic of the meeting. It is recommended to the trainer to present few visible examples of heteronormativity. It is good to explain, why coming out is so important for LGBT people and why something like coming out of heterosexual people or heterophobia doesn't exist.

It is recommended to engage participants emotionally and personally to the subject. The question: do you know personally gay, lesbian or bi person turned out to be accurate and helpful. After that students presented good examples from their own experience.

ACM contents used on workshop was effective. Trainer showed three scenes of coming out of the same character, presenting his reactions, as well reactions of his family members and employee. They were short, but enough to realize discussion about all important issues of coming out.

In the next part of the event trainer asked the group about well-known LGBT people in Poland. It is recommended to use national or local or just popular examples of coming out – people acquire and can analyze better those examples, which they just know/heard about. For this reason trainer chose coming out of few people, who are well-known from media.





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The trainer hopes, that after event, every participant knows the concept and circumstances of coming out and knows how to react to someone's coming out.

Event number 4

Title	Debate on LGBT short films
Date	22 nd of November 2014
Venue	Szczecińskie Centrum Edukacyjne Sp. z o.o.
Trainer/expert	Tatiana Duklas
Aims and Objectives	To go deeper in LGBT ACM and discussion with target group that knows already topic and ARES project
Learners/participants	6 participants, all participated already in ARES even: students and adults. Profile of the participants AGE: 3 19-30, 1 over 30, 2 unknown; GENDER: 2 males, 2 females, 2 unknown

Activities and main themes covered

Provided and analyzed movies and literature texts:

- Still Landscape
- Sin decir nada
- Cuba y la noche

Participants of the fourth event had already attended previous ARES event and were familiar with main and general LGBT issues. That is why trainer could prepare something more complex and go deeper in the discussion. ACM chosen were the short movies used by Italian partner. The form of the event was debate. Trainer prepared some provocative statements and ask participants to choose one of the answers: *yes, no, I have no opinion*, and if there was a will, to give some arguments or to explain somebody's opinion.



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Before movie presentation, the first statement was presented by the trainer:

1. *Heterosexual majority can give opinion about LGBT.*

Participants agreed that heterosexual people can have and give opinion about LGBT. They underlined as well that this opinion can change once the knowledge about LGBT community is better or experience with this group is more personal. This process is normal and present not only in terms of sexual orientation but generally in developing individual opinion.

Secondly, trainer presented first movie – *Still Landscape*. It is a very emotional short movie. Just after presentation, trainer proposed second statement:

2. *Parents should accept children's choices in terms of psychosexual orientation.*

Participants agreed that parents should accept children's psychosexual orientation, otherwise they can become enemies of their own children. Group continued to discuss and faced other subjects like adoption by homosexual couples, influence of education and upbringing (if somebody is raised up in heterosexual reality, his/her homosexuality can be "covered" by norms presented by majority for some time) as well as homosexuality as fashionable habit (one participant heard about students 13-16 year old that start their sexual experiences with same sex person).

Trainer presented second short movie – *Sin decir nada* and next statements:

3. *Lesbian couples are happier than heterosexual.*

4. *In same sex couples, partners assume social roles: male and female.*

Participants had different opinions. Some said that in lesbian couples there is more jealousy than in heterosexual, other agreed that it doesn't depend on homo or heterosexuality but the character of people itself. According to the social roles majority shared the opinion that partners assume typically male and female roles which influences also clothing. One person denied this opinion sharing his experience in contact with lesbian couple that didn't assume male and female roles and both were very feminine according to their clothing.



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Thirdly, participants saw the movie *Cuba y la noche* and were asked to share their opinion according to the statement:

5. *Transsexuality is marginal problem in Poland.*

Participant's find difficult to give their opinion so trainer tried to explain what exactly means transsexual, transgender. She also tended to inform what transvestism is, which is very often confused with transsexuality. At the end, trainer explained as well what is "drag queens". For some participants it was useful as they weren't sure about the differences between those terms.

Event number 4 was different from previous events as trainer could work more intensively with self-reflection of the participants due to their knowledge gained in the past. That is why there was more debate elements than in events 1-3.

Learning and findings

- it is very good to continue work with the same training group – trainer doesn't have to explain basics and communication is easier, faster and deeper,
- short movies are very good to provoke quick reaction and to moderate debate,
- provocative statements are useful to motivate people to share their opinions.



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Event number 5

Title	LGBT – actual stereotypes, moderated discussion with the examples of interviews with Michał Witkowski
Date	17 th of April 2015
Venue	Szczecińskie Centrum Edukacyjne Sp. z o.o.
Trainer/expert	Tatiana Duklas
Aims and Objectives	To define, discuss and reflect on LGBT stereotypes.
Learners/participants	17 participants: students and adults. Profile of the participants AGE: 6 19-30, 6 over 30, 5 unknown; GENDER: 3 males, 9 females, 5 unknown

Activities and main themes covered

Provided and analyzed movies and literature texts:

- <https://www.youtube.com/watch?v=DNxp1XvUo4E> - Marcysiak\Raczek; 24,07 min
- <https://www.youtube.com/watch?v=43FGQXVThFY> - Witkowski\Oborski; 3,55 min.
- <https://www.youtube.com/watch?v=CQWloCVDYmY> - Ogień Pytań; 4,13 min.

Michał Witkowski is a Polish homosexual novelist that published LGBT novels translated into different languages, for example *Lovetown*, 2004. He published as well “queer crime novels”: *The woodcutter*, 2011 and *The Criminal and the Girl*, 2014. Michał Witkowski might be provocative in his clothing and behavior and was chosen for this workshop as a main theme.

In the first part of the event, as participants were new, trainer asked to develop LGBT abbreviation and to give all associations that participants had with this group in the form of brainstorming. Secondly, trainer gave some examples of the LGBT stereotypes and asked participants to work in groups (4-5 people) on the other examples.

Szczecińskie Centrum Edukacyjne Sp. z o.o. w Szczecinie serdecznie zaprasza na bezpłatne warsztaty realizowane w ramach europejskiego projektu edukacyjnego Artistic Educational System for the Social Inclusion of young Lesbian, Gay, Bisexual and Transgender adults (A.R.E.S), numer umowy: 2013-1-IT2-GRU06-52307 6.

Tematyka:
LGBT w Polsce oraz LGBT w filmach

Grupa docelowa:
warsztaty otwarte, zapraszamy zarówno przedstawicieli LGBT oraz osoby spoza LGBT

Termin:
sobota, 17.04.2015
godz. 16:45 - 18:25

Miejsce:
Szczecińskie Centrum Edukacyjne Sp. z o.o.,
ul. Meszka 101 C, 71-001 SZCZECIN

Język spotkania:
Polski

Zgłoszenia:
e-mail: b.kusniak@cb.szczecin.pl



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Some listed stereotypes were:

- gays behave as women, they imitate a woman,
- after this kind of behavior, it is possible to recognize a LGBT person,
- in lesbian and gay couples, partners share male and female roles,
- gay is the best friend of the women,
- LGBT community is more tolerant, open-minded, nonconformity in real life,
- lesbian relations are more durable than heterosexual,
- majority of gays are HIV carriers,
- gay community has contributed to the development of HIV/AIDS in the 80s of the twentieth century,
- all LGBT people tend to legalize same-sex marriage,
- majority of LGBT people support children adoption by same-sex couples;



Then, participants watched interviews with Michał Witkowski one by one. After each projection there was a discussion on themes evoked in the interview. To summarize the event, at the end, participants came back to the definition given at the beginning of the workshop and verified it according to the knowledge gained and self-reflection.

Learning and findings

- collecting group opinion at the beginning of the meeting and coming back to the same matter at the end shows perfectly to the participants how their perspective might have changed - they learn more independently cause they are capable to see their learning process,
- provocative and very stereotypical person presented as an example may make the stereotype comical and absurd.



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Event number 6

Title	The phenomenon of heteronormativity and heterosexism
Date	16 th of May 2015
Venue	Szczecińskie Centrum Edukacyjne Sp. z o.o.
Trainer/expert	Paweł Roszkowski
Aims and Objectives	<p><u>The main goal</u> was to acquaint participants with the concept of HETERONORMATIVITY</p> <p><u>Specific objectives:</u></p> <ul style="list-style-type: none"> ▪ participants can define a phenomenon of heteronormativity ▪ participants can show causes and results of heteronormativity ▪ participants can give examples of heteronormative perspective ▪ participants make themselves aware of LGBT people life/problems in heteronormative society
Learners/participants	<p>Students of pedagogy. 10 participants: 7 participants at the age 19-30; 2 over 30; 1 age unknown. 3 males, 6 females, 1 gender unknown.</p> <p>Event can be dedicated to different target groups (young as well as adults), except LGBT people, who are sensitized with this kind of perspective like heteronormativity.</p>



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Activities and main themes covered

In order to show to all participants the phenomenon of heteronormativity, students were not informed about workshop's subject. Main goal, presented by trainer, was to analyse texts of some polish songs. After introduction of the trainer and workshop's contract with some rules of cooperation, participants were asked to work separately on few lyrics. There were five, identical questions to each song and students were asked to answer shortly to each question:

1. What is this song about?
2. Who could be a sender/author of this text?
3. What tells us/ suggests us about it?
4. Who could be a receiver of this text?
5. What tells us/ suggests us about it?

Students made notes and afterwards they were divided into small groups (3-4 people). Their task was to analyse all answers, searching similarities and differences between them. Later, they were supposed to present their results in front of the whole group.

Provided and analyzed literature texts come from more or less well known Polish songs:

- Byłam różą (Kayah)
- Ostatni (Edyta Bartosiewicz)
- Chodź przytul wybacz (Andrzej Piaseczny)
- Lawa (Małgorzata Ostrowska) – this song was not analyzed (because of short time of workshop)





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- Ile jeszcze (Maria Niklińska) – this song was not analyzed (because of short time of workshop)
- Kochana (Renata Przemyk i Kasia Nosowska)
- Provided and analyzed fragment of a series: Desperate housewives, directed by Larry Shaw.

One of presented lyrics (“Byłam różą”) was clearly written by a woman to a man. Everybody judged it correctly. Next one (“Ostatni”) was addressed to a man, but the author was unknown. Students presupposed, the author has to be a woman as the receiver is a man. Similar result was with a next song (“Chodź, przytul, przebacz”), where they knew the author (male), but the receiver was unknown. Everybody wrote, it has to be a woman. Trainer expected this kind of results, based on heteronormative point of view and perspective of thinking. However, in the last song (“Kochana”), where both of sides (an author and a receiver) were clearly women, most of students (6 from 8 people) suggested that the author has to be a man. The reason was “easy” – if a woman is a receiver, a man has to be an author. Although Polish language has clearly different forms in verbs, depending on sex, only two people came up with the idea and wrote, that both, the author and the receiver, are women in the last lyrics.

After the part of lyrics analysis, trainer proposed the group to watch short part of Desperate housewives (s.4 e. 4: If There's Anything I Can't Stand) – one scene representing homosexual couple moving from the city to Wisteria Lane (in the suburbs) and Susan (one of main characters in the series) who is their neighbour and wants to know them. She committed few *faux pas*, related to stereotypes about gays. In that scene heteronormativity was shown in the distorting mirror, but very clearly.

Used methods: analysis of texts; discussion; presentation; exercises in smaller groups; mini lecture; presentation of movie fragment

Results of students' work surpassed all expectations. All participants represented heteronormative perspective. After all presentations, students were asked reasons of their point of view, and their decisions. They could look again at all texts and some of them were completely surprised with their own conclusions. It was clearly noticeable, they didn't suppose, that man could write a song to a man, or woman to a



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woman. Something obvious was, that love songs are written by people with opposite sex. Some students reacted consciously, some, unfortunately, didn't want to understand and adapt those conclusions, that heteronormativity is definitely point of view, is a stereotype in social relationships and influences strongly our judgements, opinions, attitudes.

Then, trainer informed students, that they analysed all of the texts in context of heteronormativity and the ARES project connects ACM (art and cultural media) subjects with LGBT situation. By the way, trainer defined LGBT – LGB as psychosexual (not only sexual) and T as gender identity. Afterwards, trainer defined the phenomenon of heteronormativity and showed some examples of it. He connected it also with homophobia and heterosexism.

It was visible, that for some students analysed subject was uncomfortable – there appeared sentences like “We are not gender or something” (in Poland many people connect word “gender” with liberal attitudes), “We don't want to analyse gays' feelings”. Some comments written later confirmed that attitude: “workshop wasn't concrete, interesting; objectives weren't clear”. For others it was really surprising with process of our perception and thinking.

In trainer's opinion analysed lyrics were well selected. They let effectively use a potential of polish language (differences of verbs dependent on sex). They let realize the main goal of the workshop. One of disadvantage was that the time was too limited (90 minutes) – trainer didn't have enough time to give all examples and to discuss all problems, he planned to. Proposed time: 180 minutes. The level of the workshop was a little bit too high for this group; it would be better to organise this workshop, with this content, with the group more experimented in LGBT, but then the heteronormative stereotypical approach wouldn't be as visible as it was.

The trainer hopes, that after this workshop, every participant knows the concept of heteronormativity and hopefully can react more reflectively in the future: in their professional life (for example at work) as well as in their social relationships.



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Learning and findings

- Agreement on a contract with some rules like: everybody try to stay active during workshops; we support an atmosphere of learning = there are no stupid questions or answers; we can give feedback, but we can't judge others and their opinions; to quiet mobile phones. The contract builds a feeling of cooperation and gives background for good communication.
- It is good to place tables and chairs in circle or "U" form. It's good to avoid rows of tables, where participants can't see each other well
- Active methods of workshop definitely increase engagement of participants. The group should count between 10 and 18/20 people.
- To work with this subject it was necessary not to inform participants about the title of the workshop in the beginning. In other case their associations would be directed.

LGBT film festivals in Poland

Szczecińskie Centrum Edukacyjne followed the programme of activities of the most important LGBT Festival in Poland: LGBT Film Festival. 5th and 6th edition. Organisator of the festival and distributor of the movies, Imago Film, helped SCE with organisation of the first ARES events by transferring 6 LGBT movies that were used during first and second event. On the other hand, SCE tried to promote and disseminate LGBT Film Festival via ARES facebook page. A full listing of showings throughout the festival can be found here: <http://www.lgbtfestival.pl/>





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2.5 The national non-formal learning experiences: ESTONIA

Event number 1

Title	No 1, ARES Movie night at the OMA Centre
Date	10 th of May 2014
Venue	The OMA Centre, Tallinn
Trainer/expert	Reimo Mets
Aims and Objectives of the event	Introduce the ARES project, its aims and goals, first trial workshop
Learners/participants	Young adults (20 – 30 years old). The participants were 4 women, all students.

Activities and main themes covered

During the evening, scenes from 4 LGBT themed full length movies were watched. Between the movies the trainer asked the participants questions and presented the opportunity for a discussion on the different topics of the movies. The chosen ACM contained movies with the same central theme: The “forbidden” love between two men. The different scenes depicted the different stages of same-sex relationships from meeting, falling in love and being happy to coming to terms with oneself and choosing between love or approval of the society.

The movies were:

- Brokeback Mountain, directed by Ang Lee (USA, 2015)
- Shelter, directed by Jonah Markowitz (Germany, 2007)
- Bridegroom, directed by Linda Bloodworth-Thomason (USA, 2013)
- Latter Days, directed by C. Jay Cox (USA, 2003)



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As this was SEKŸ’s first ARES workshop, did not have a specific work plan made up and had to think of different activities during the event. But what we found was that giving people the chance to express their opinions and feelings can be enough. The participants were not embarrassed to speak up and speak their minds. Even if some of them did not find the topic of one or the other movie completely acceptable to them. The trainer’s task was at times just ask directing questions to give people ideas and points to talk about. We believe it worked very well.

The content of the ACM used was very helpful, as none of the movies were too difficult and the topic of same-sex love was shown in a rather soft manner. We opted not to show any sex scenes as we were not aware what the reaction would be. It could have been too much for some viewers. But as we found out later, no one would have had any problem watching the sex scenes either.

Learning and findings

The main thing we found was that it is rather easy to approach women about the topic of same sex love, at least young women. They were already familiar with the topic and very open to discussion, having no prejudice towards the event or the topic. Also we found that movies that depict love and falling in love, no matter if it is between two men or two women, are easier to approach than movies about just LGBT characters. This was confirmed by the feedback we received, where 3 out of 4 women stated that they came to the event because of the nature of the movies and if they had been more “hardcore” they would not have participated.

Event number 2

Title	No 2, ARES Movie Night at the OMA Centre
Date	26 th of August 2014
Venue	The OMA Centre, Tallinn
Trainer/expert	Reimo Mets
Aims and Objectives	Show the issues and problems of LGBT people in a heteronormative society
Learners/participants	Young adults, no matter the sexual orientation. There were 7 participants (5 women; 2 men) all in the range from 25-35. Again we saw that getting younger people to participate is rather difficult, especially if they know that the event will be filmed. This applies



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	for the older audience as well, as they just find this kind of a workshop boring or have no interest in the matters of LGBT community.
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Activities and main themes covered

During the event 6 short movies covering different subjects were shown. The movies were:

- Triple Standard, directed by Branden Blinn (USA, 2010)
- Until We Could, directed by Richard Blanco (USA, 2014)
- Love Is All You Need?, directed by Kim Rocco Shields (USA, 2012)
- The Commitment, directed by Albert Chan (USA, 2012)
- The Binding of Ishmael, directed by (Singapore, 2010)
- The Queen, directed by Christino Choe (USA, 2010)

The movies were chosen specifically to cover different problems of LGBT people and to give an idea of how hard a person's life can be just because of their one difference from other people.

In this workshop the trainer at first gave a small introductory speech to introduce the movies of the night and provide a small overview of the LGBT rights and the situation of the LGBT community in Estonia at the moment. This was followed by the movies. All participants received pads to make notes and there were short pauses between the movies. After the movies finished the trainer went through all the movies with the participants. The purpose of the discussion and debate was to find out how each person understood each movie and their topic. The second idea was to translate those movie themes in to the real world and wind parallels.



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For us using short movies as ACM worked very well. The only issue was the length of the workshop and the number of the movies. It would have been more sensible and productive to concentrate on 3-4 movies. Still, we got great results. Giving each person a chance to speak their mind and voice their opinion before a group discussion brought out the variety of opinions and understanding of the movies. As we worked with a small group of 6 it was possible to maintain an orderly environment and every participant had a chance to talk. Once again we used softer ACM in terms of content and it proved to work.

Learning and findings

Short movies as ACM work very well. Movies that have a softer content are more useful. Women are more open and ready to discuss the matter of sexuality, it takes a while for men to feel secure and open, the amount of movies per workshop should be low so that the workshop would not become too long, a small group is easy to work with and to control, giving participants a chance to translate the point of the movie can be very useful instead of just telling it to them.

Event number 3

Title	No 3, ARES learning night at Nordea
Date	15 th of February 2015
Venue	Nordea Concert Hall, Tallinn
Trainer/expert	Reimo Mets
Aims and Objectives	Introducing LGBT themed short movies to film students
Learners/participants	Film students from the Baltic Film and Media School, altogether there were 9 participants (6 women, 3 men) all in their early 20s.



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Activities and main themes covered

The movies watched:

- James, directed by Connor Clements (Ireland, 2008)
- Thirteen or so Minutes, directed by William Branden Blinn (USA, 2008)
- It Gets Better. Directed by David Tjen (USA, 2014)
- Spooners, directed by Bryan Horch (USA, 2013)

During this event we approached students of the Baltic Film and Media School in order to show them how it is possible to cover the LGBT theme in movies and short films and encourage them to do the same in Estonia. As LGBT characters and story lines in Estonian media have been rather few it would be good to improve that and including more gay and lesbian characters could raise the awareness and tolerance of the Estonian viewers. The trainer in this workshop gave a short speech before the movies and afterwards engaged with the participants in a discussion to find out their thoughts, opinions and ideas. Because these were film students, they also had the professional point of view as to how to portray characters and create story lines that would appeal to more people and could affect their opinions of LGBT people.

What worked well was the target group. Using professional film students made the discussion very deep and constructive. Also it was a win-win situation where the participants received ideas as to what to do, or not to do, and the trainer and SEKY received information on what kind of movies to show in future events. What didn't work was that because these were film students, they were more focused on the technical perspective of the movies, rather than the plot and theme.

Learning and findings

- Involving professional film specialists is a good idea as they can sort out the best quality movies
- They can also be used to give them ideas for their own work in the field – creating LGBT characters for films, TV etc
- They were very open and willing to discuss the topic of LGBT rights and heteronormativity.



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Event number 4

Title	No 4, LGBT theme in popular songs
Date	25 th of April 2015
Venue	The OMA Centre, Tallinn
Trainer/expert	Reimo Mets
Aims and Objectives	To show the hidden LGBT influence on popular music
Learners/participants	Young adults, 8 total participants (7 women, 1 man) with different background and no specific common characteristic

Activities and main themes covered

For this event 10 songs and their lyrics were chosen. The songs were:

- “I’m Coming Out” by Diana Ross
- “Born This Way” by Lady Gaga
- “Beautiful” by Christina Aguilera
- “Firework” by Katy Perry
- “True Colors” by Cindy Lauper
- “Hideaway” by Erasure
- “The Killing of Georgie” by Rod Stewart
- “All the Girls Love Alice” by Elton John
- “Billy Brown” by Mika
- “Lola” by The Kinks

First the trainer told the group that they would be listening to popular songs and some of them have an LGBT theme hidden in them. The participants were asked to listen carefully and see if they noticed them. After the songs ended the trainer discussed each song with the group



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to find out if they caught the theme. After this the song lyrics were handed out to everyone and the group had a chance to once again see if they had guessed right.

- What worked:

- 1) The introductory speech by Reimo Mets on the position of LGBT music in pop culture gave the group an idea of how many popular songs actually have an LGBT implication
- 2) The group was rather small and participants young
- 3) Using songs and lyrics to discuss the LGBT topic made it easy to grasp and wasn't so visual. Hearing the songs, many participants weren't even aware that they had homosexual contents. It wasn't until they read the lyrics, that they understood the gay theme.
- 4) The discussion was interesting and people were open and ready to express their opinions
- 5) The group leader allowed the participants do discuss the matters amongst themselves and only asked some instructive questions to direct the dialog

- What didn't work:

- 1) Some of the songs and lyrics used were a little too complicated for the participants to work with.

The LGBT themed songs and lyrics were very effective, as working with a group, who are not very conscious of the topic and a little fearful, it is an easy way to ease into it.

Learning and findings

Most people do not listen to the lyrics of a song or try to understand the subject matter, participants were rather surprised to find out how many famous singers and songwriters have talked about same-sex love in their songs and not just in modern times but also already several decades ago.



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Event number 5

Title	No 5, The LGBT Movement in Russia – A Visual Experienc
Date	13 th of May 2015
Venue	The OMA Centre, Tallinn
Trainer/expert	Sten Tamar
Aims and Objectives	Showing and discussing the current situation of LGBT rights movement in Russian homophobic environment
Learners/participants	4 women in their 20s that are actively engaged in the LGBT rights movement in Estonia

Activities and main themes covered

During the event we decided to show 1 ACM – a documentary about the LGBT activists in Russia, what they do and what they have to deal with. The purpose was to discuss the situation, its effect on the Estonian LGBT society and the possible future changes. The documentary was: Reggie Yates’ Extreme Russia: Gay and Under attack (UK, 2015).

The documentary shows the current daily lives of LGBT people, what they have to deal with, their struggles. It also gives an insight into the minds of homophobic activists, why they think and act the way they do. At the beginning of the workshop the trainer gave a short introductory speech to explain the project, the movie and what would follow. After the movie was watched it was followed by a discussion/debate. A thorough conversation took place among the participants led by the trainer using different guiding questions and remarks. The trainer also used the statement workshop where all participants were given a chance to take a for or against position.

The use of a documentary worked very well for us as we are very closely connected to Russia and there is a very large Russian population in Estonia who are also affected by the Russian propaganda. In addition seeing real life events not fiction really emphasized the theme of the ACM



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shown and all participants were rather shocked to see how the LGBT community in Russia really live. Also the use of statements and for/against workshop made the debate more active and thorough. The quality of the discussion was really high.

Learning and findings

- Documentaries work well for learning
- Using a for/against type of workshop was good with a group of this size
- Using a small group of participants works very well for SEKY's lessons

Event number 6

Title	No 6, LGBT movie night at Sushimon
Date	9 th of June 2015
Venue	Sushimon restaurant, Tallinn
Trainer/expert	Reimo Mets
Aims and Objectives	Determin and improve Sushimon's service employees' opinion of LGBT people
Learners/participants	Employees of Sushimon and the participants were women in their 20s that work at Sushimon as customers servers.

Activities and main themes covered

During the evening we showed 3 different LGBT themed short movies:

- Boy, directed by Lucas Helth Postma (Denmark, 2014)
- Lost Angel, directed by Derek Villanueva (USA, 2013)
- Skin and Soul, directed by Marc Nadal (Spain, 2013)



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We chose just 3 short films to save time and as in this workshop we decided to try for the first time the lesson type, which meant that the trainer would basically lead the entire workshop with minimal input from the participants. Before the movies were shown the participants wrote down their general opinion of LGBT people and after the lesson finished each participant had the chance to say if their opinion changed in any way. Between the movies the trainer talked about the movie, its theme, characters, translation into the real life and asked the participants' opinions.

- What worked:

- 1) The event coordinator was very knowledgeable and managed to talk about the topic of LGBT very easily. This was also necessary as the participants were not very open and ready to discuss the topics themselves.
- 2) The aim of the lesson was to recognize the participants' views and their level of tolerance towards LGBT people and as a result try and improve them.
- 3) A lesson event is also a great way to get feedback for the coordinator on his skills of conducting the lesson and getting through to people. Instead of letting the participants discuss among themselves, the lecturer carries the central role. This works as a constructive method. The feedback and comments from the participants after the lesson show what works, what should be improved.

- What didn't work so well:

- 1) The participants got bored at times, so at some points they should be involved more via questions, discussion.
- 2) One of the movie was conflicting to the viewers and the topic too conflicting, so they shut down a bit.
- 3) The coordinator was at times a bit too complicated for the participants and the level of discussion too profound. This event showed that it is possible to have a lesson without a more interactive discussion or workshop, but it can only be done with a small group of people and the lesson cannot be too long, as people tend to lose the ability to pay attention. The lesson is an approach that could be used with students (young or university level).



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Learning and findings

The activity of lesson can work well but only for a very specific type of group. It is possible to improve people's opinions as we found out 1 of the participants was not very tolerant of gays, but at the end of the evening did admit that she understood their situation and problems better.

National/Local LGBT Events (2-years)

In June 2014 (2nd—8th) OMA Festival, also known as Baltic Pride took place in Tallinn and it was a week full of stories, theatre, film, music and discussions. Baltic Pride is an LGBT (lesbian, gay, bisexual, transgender) solidarity week that stands for a free and caring society where everyone can lead a good and safe life regardless of their sexual orientation or gender identity. The main organizer of Baltic Pride 2014 was the Estonian LGBT Association. The week long festivities consisted of different movie screenings and workshop every day in several venues. There were also several art exhibitions and the entire week culminated with an open air concert on the 7th of June with different famous performers and musicians from Estonia and abroad.





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3. Key findings and recommendations for an effective educational model through LGBT artistic and cultural media

In this part we would like to summarize and share our experience from the global point of view as a partnership of ARES project. The content is divided into four paragraphs:

3.1 Specifics of LGBT theme as a subject of the events

- Themes about transsexuality provoked curiosity and interest. Not only among straight people but also LGBT community people. Transsexuality themes still need more explanation than gay or lesbian themes.
- Part of our young straight adult learners were still embarrassed in watching love LGBT relationship, particularly between two men and if they were kissing each other or making love. Lesbian relationship have been affecting them much less.
- Trainer has to be aware that nudity or sex scenes can create insecurity among some young (and not only) people.
- It is rather difficult to get people to participate in the event or workshop that is LGBT themed (concerns Estonia). For example, it is not really possible in Estonia to include schools or other educational institutions in this project as they are afraid of public condemnation.
- The level of emancipation in countries and regions influences choices of the movies. Especially the need to present LGBT people as 'normal' versus the need to create tolerance for LGBT people are perceived not to conform to the 'norm of heterosexuality' (thus being



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not 'normal') can create stressful discussions both on personal, pedagogical, strategic and institutional levels. Trainers and project coordinators need to be aware of this, and be able to deal with the ensuing discussions.

- Film and other ACM can have a tremendous impact on young adults, but the type of impacts are heavily dependent on the quality of the film, the film choice in relation to specific audiences and the debriefing. Debriefing a film, or any other follow-up discussion requires considerable competences on different levels. It is recommended to describe such competences and to develop framework to test and train them.
- It is very useful and educative to compare through the literature different ages and different ways to be homosexual or to demonstrate how homosexuality (LGBT themes) has been treated during the centuries. Indeed straight and LGBT people have realised/have reinforced the idea that homosexuality is not only an issue of nowadays: homosexuality is part of the human beings' history!
- Non-formal learning approaches have been demonstrated as very adapted to work around these themes. It allowed the young and adult learners to improve their knowledge in flexible and spontaneous ways.
- Further learning activities and education projects on teenagers (mainly with an high-school age) and those entering early adulthood — a time which is now popularly considered as a peak coming-out age—would also be able to determine if the evolving LGBT character and issue portrayals on ACM is affecting one's self-discovery, coming-out process, acceptance of their sexuality and confidence.
- Through further activities, It would also be interesting to keep further examining on how the evolving LGBT visibility and depictions influence the perception and attitude of heterosexual audiences. This would be beneficial at a time when LGBT equality is becoming a leading topic in popular culture and policy reform and positive views towards homosexuality are slowly becoming more accepting throughout the general population.



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- LGBT learners hope that someday LGBT characters will be treated like heterosexual characters, this means that there will be no need to always have a storyline that relates to their sexuality. Like heterosexual characters in mainstream television, stories associated with that character do not always relate to sexuality. These characters are featured in an unlimited variety of stories, which homosexual characters have not yet truly found that luxury. “I have this fantasy that one day they will make an action movie, and it will feature a typical male character and, at the end of the movie, instead of getting the girl, he gets the guy, or a female lead who winds up with a girl instead of a guy. As important as it is to have a representation of the diversity of the LGBT community, I think it is also important for there to be a real presence that does not conform to the stereotype”. (*Opinion of ARES learner from Italy*)

3.2 Methodology of the events

- It is helpful to establish an agreement on a contract with some rules like: everybody tries to stay active during workshops; we support an atmosphere of learning = there are no stupid questions or answers; we can give feedback, but we cannot judge others and their opinions; to quiet mobile phones. The contract builds a feeling of cooperation and gives background for good communication.
- It is good to place tables and chairs in circle or “U” form. It is good to avoid rows of tables, where participants can’t see each other well.
- Active methods of workshop definitely increase engagement of participants. The group should count between 10 and 18/20 people.
- Adopting and promoting LGBT themes through “short movies” has demonstrated to be a very useful and correct way to talk and learn about homosexuality because they directly and effectively focused on the main themes.



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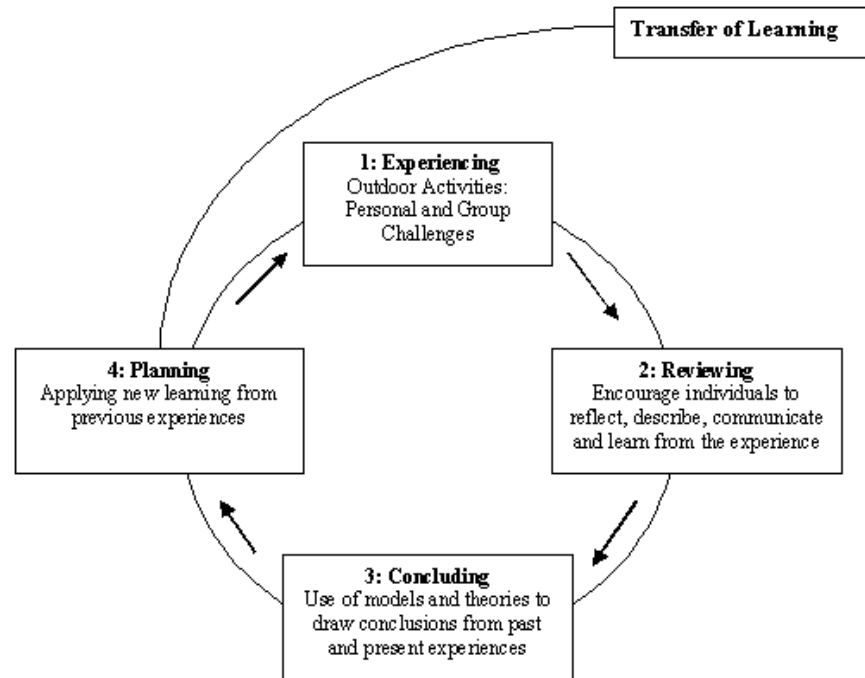
- A general assumption is that differently from the media, particularly entertainment media on TV, which has been known to influence attitudes, behaviours, and trends, as audiences often look to entertainment to introduce different people and situations, recognize common perspectives and understand certain experiences, ACM used didn't fail in representing and depicting certain minority groups, and in this case, members of the LGBT community. In this sense, the ACM analysed not only can shape learners' opinion and popular culture but can mirror real life as well. Through ACM we discovered, despite of the gradual increase of LGBT visibility in mainstream television in the past decade, that representations are not stereotyped as it is throughout LGBT television and many mainstream television shows.
- Sometimes it is good to start the workshop with movie presentation and use it as the basis for the discussion that will follow. It depends on workshop's schedule. The cycle of learning of David Kolb can be useful. Watching the movie is part of experiencing. Then discussion is a part of reviewing and reflection. Then participants can draw conclusions and the trainer facilitates it with some theory. At the end of the cycle there is a planning phase to use new knowledge at work, in life or relationships.
- Sometimes it is better to show all / more of one film than try to cover too much in a short time. The LGBT is a huge and diverse subject and it is simply not possible to cover it in one session. It is necessary to schedule a time for discussion and discuss conclusions.



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3.3 Technical criteria of ACM

- Movies should be short and leave time for debriefing.
- Movies must be a qualitative, technical (sound and vision) good movie
- A movie with a straight main character makes the film more relevant to straight viewers (*conclusion from Netherlands*).
- A celebrity or character within pop culture becomes a role model when they reveal their lives in the most normal way possible. These figures can be effective at advocating for equal rights, but a bigger success is when they are portrayed and represented like everyone else. “Presenting [LGBT issues] to not always being a gay pride parade” (*ARES learner in Pistoia*) and is not always the most effective way of representing a community. This information can now become a foundation for further learning activities.
- The storyline, actors and setting of the film must be current (not outdated).
- A overly strong focus on esthetics is often nonfunctional for an educational film.

3.4 Criteria for the content or message

- The message should be clear but not presented as a mission.
- The messages should lead to a good dialogue.



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- It is recommended to show different perspectives and how to deal with it.
- It is helpful to be aware of the side effects of breaking or avoiding stereotypes.
- Young adults in their 20s and especially women are more open to discussion, men are more conserved and harder to reach (*conclusion from Estonia*).
- Some of the participants felt the ACMs did not directly influence their attitudes and behaviours as they have aged into their mid-20s. Even though, the 20s is a period when one is starting to form their own identities, these participants felt they now have a better sense of their identities and life purpose (*conclusion from Italy*).
- Choose a clear focus for the film story so the debriefing does not get blurred.
- Used ACM, especially movies, should encourage young people to open up and not shock them (too much).
- Find a balance between being explicit or implicit depending on your target group.
- It is recommended to engage participants emotionally and personally to the subject. It means, trainer could prepare few questions, which engage participants to present examples from their own surroundings (like: do you know personally gay, lesbian or bi person?).
- It is recommended to present open questions, to let people share with others with their reflections. Examples: why LGBT people come out; what kind of feelings and emotions attend them before, during and after coming out; what kind of reaction they can expect and why.



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- Humor helps to touch on sensitive topics.
- Screening “normal and natural” LGBT stories has created surprising reaction among straight people, as they were not so used to watch and learn about such as characterizations, and it empowered LGBT people increasing their self-confidence and esteem. Since current fictional characters are still depicted in a stereotypical manner, despite more exposure, LGBT audiences would still like to see “a fair portrayal, maybe less of the exaggerated stereotypes and just more of a level playing field, [and] have them portrayed as anyone else would.” (*Opinion of ARES learner from Italy*).



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Annex I

ARES Operational Matrix

Operational Matrix is a form to use during the presentation of LGBT ACM (non-formal learning activities) to register the reactions and feedbacks from target groups attending the activities. It can be considered as an instrument to facilitate the analysis of ACM in terms of the most relevant contents and learning outcomes extracted by LGBT ACM. Each partner shall use it during all of the non-formal learning activities, reporting the data to share with the other partners during the partnership meetings. The final results will help the partnership to organize the contents of the Final Educational Guideline and ARES Portfolio.

ACM - Name/Title	
Director/Author	
Year	
Country	
Short description	



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Topics/Feedback	Receiving	Responding	Valuing	Organization	Characterization
Preference					
Role Behaviour					
Openness					
Lifestyle					

Other comments	
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Note

- **LGBT ACM**

- ✓ Movies: full and short movies; TV or Web series. (20 totally per Country)
- ✓ Plays: theatre plays, poems, poetries; novels; short stories; tales. (10 totally per Country)

- **Target Groups**

- ✓ People over 16/18 year old (*Heterosexual and LGBT*)

- **On which phase of value orientation does the film focus?**

A. Receiving: in a hierarchy of effective objectives a first step is to get attention of the viewers. How does this film get attention?

B. Responding: a second step in value orientation education is to elicit active interest from students/viewers. How does the film do this?

C. Valuing: a third step in value orientation education is to let students develop own opinions and values. How does the film contribute to this?

D. Organisation: a fourth step to value orientation education is to let student re-evaluate their whole value system and integrate new acquired values in it. How does the film elicit this integration process?

E. Characterization: a fifth step to value orientation education is to learn to act according to newly integrated values; values have become a personal character trait. Does the film deal with learning to act on your new values?

- **On which aspect of heteronormativity does the film focus?**

I. Preference: everybody is heterosexual. A different orientation is bad or needs some explanation. Homophobic and LGBT culture.

II. Role Behavior (gender roles): everybody is a man OR a woman and behaves like that. Public responses and cultural appropriations.

III. Openness: everybody is used to conform to his/her peer group. Non-conformist behaviour is private. Is it a LGBT or Universal story?

IV. Lifestyle: everybody wants an everlasting monogamous relationship. Sex is for procreation. Heterosexual and LGBT lifestyle



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Questions and remarks in these 4 domains may give an impression of where the highest resistance is in the particular group. Therefore, when using a film or a play as a starter for an education session, it may be useful if the film/play contains elements of each domain. The comments then offer the trainer an opportunity to make a rough needs assessment a set specific objectives for that session.



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Project Agreement: 2013-1-IT2-GRU06-52307-1

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.