

One World in Schools

Toolkit



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Acronyms:

CP – Country Programme

CSA – Civil Society Actor

CSIG – Civil Society and Inclusive Governance

CSO – Civil Society Organization

ELO - Digital archiving and approval system for accounting, project and other business-relevant documents and information used at PIN
ELO - Digital archiving and approval system for accounting, project and other business-relevant documents and information used at PIN

FSTP - Financial Support to Third Parties

HOP – Head of Programmes

HQ – Headquarters

JSNS – Jeden svět na školách

MEAL – Monitoring, Evaluation, Accountability and Learning

MFA – Ministry of Foreign Affairs

MIL – Media and Information Literacy

MSC – Most Significant Change

OH - Outcome Harvesting

OWIS – One World in Schools

PIN – People in Need

PSI - Programme Strategy and Impact Department

RDD – Relief and Development Department

TPM - Third Party Monitoring

ToT – Training of trainers

YCE - Youth Civic Engagement Advisor

YI – Youth initiative

1 Welcome and who is this handbook for?

The OWIS Toolkit, developed by People in Need (PIN), is designed as a practical manual for PIN RDD staff who are preparing or launching development projects with One World in Schools (OWIS) component. It outlines the methodology created by the Czech educational programme *One World in Schools* and explains how this approach and its related activities are adapted for use within the Relief and Development Department (RDD). The toolkit also offers recommendations and concrete examples on project design, managing tasks such as film licensing during the inception phase, and effectively implementing OWIS-based activities.

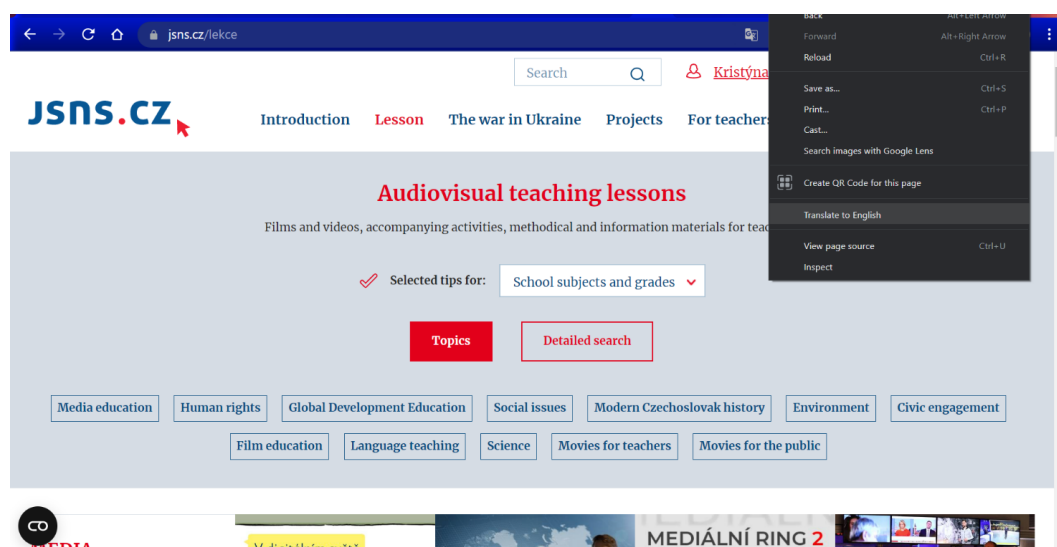
2 Brief introduction to the One World in Schools approach

One World in Schools (OWIS) is an innovative teaching methodology that combines critical thinking skills and civic engagement with the visual power of films.

The methodology was developed by creative educators and documentary film lovers from People in Need Czech Republic in 2001. It grew into one of the PIN's independent departments – [JSNS](#)¹. Through dedicated work of JSNS team, the OWIS methodology is currently used by teachers and educators in more than 4000 elementary, secondary and high schools across Czech Republic.

The JSNS team closely cooperates with the teachers and teachers' platforms to monitor trends in society and to design up-to-date, effective and teachers' friendly educational materials. Importantly, teachers and educators can access tested teaching materials consisting of documentary films, lessons, thematic papers and references free of charge from online platform [JSNS.cz](#). The teaching materials are constantly upgraded to respond to changing needs and to cover emerging themes such as media literacy, migration and climate change, among others.

PIN's OWIS vision is to contribute to the education of responsible young people who are oriented in today's world, open and critical to information, and empowered to become active citizens committed to inclusive societies, democracy and human rights.



Picture 1 You can get an idea of the themes and watch film trailers by browsing the JSNS.cz platform and using the "Translate to English" function. The full version of the platform is only available in Czech. Full-length films can be streamed after registration, mostly in the original language with Czech subtitles. However, the [English-language section](#) contains more than a dozen films with English subtitles.

¹ The abbreviation JSNS (Czech) is actually the same as OWIS (English). In this document, 'JSNS' is used to refer to the department of PIN that works with the OWIS approach in the Czech Republic. 'OWIS' is used to refer to the approach itself.

2.1 How do we use OWIS in RDD?

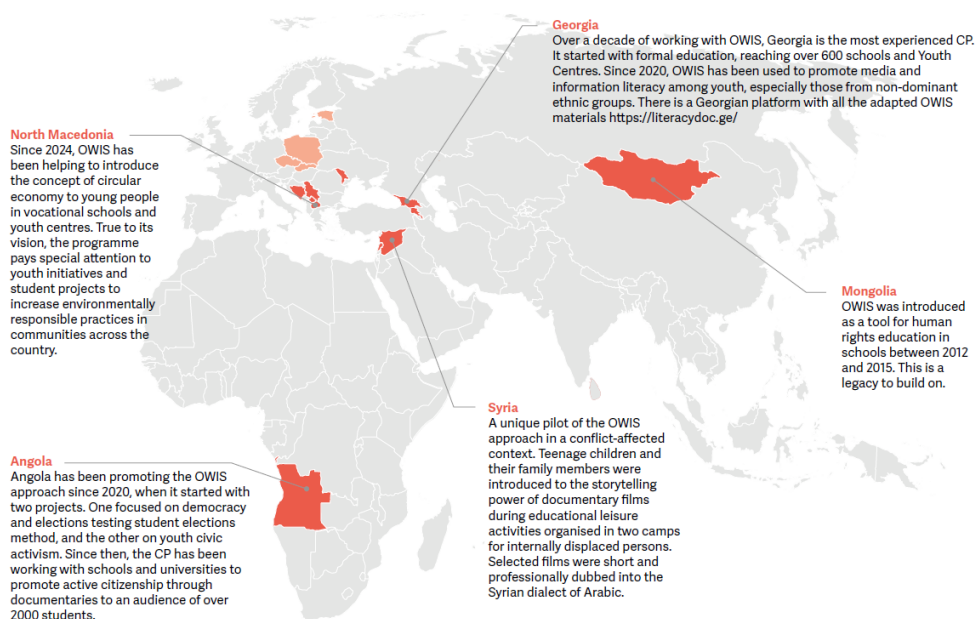
As this manual is intended for the PIN's RDD programme staff, it presents the OWIS methodology in the form applicable to the RDD, mainly development, context. At the same time, it refers to the core principles and quality standards established by the JSNS in Prague.

In RDD we have adopted the methodology as a **key approach to youth civic engagement, promoting active citizenship and democratic principles**. As part of the **Civil Society and Inclusive Governance pillar**, we aim to provide meaningful and impactful learning opportunities through OWIS. So that young people are empowered and have the skills, capacities and attitudes to exercise their rights and engage in democratic processes. We strive to support young people to play a key role in the social, economic and democratic development of their countries.

In the last 15 years, the OWIS methodology has been introduced in variety of PIN development projects in 14 countries worldwide.

Owis worldwide

OWIS has been implemented in 14 countries worldwide since 2001.



2.2 Scope of the OWIS implementation and related activities

As described above, the methodology was primarily developed for schools (formal-education). JSNS department focuses mostly on schools, teachers and pupils. However, it originates from the film festival and emerged along with community film clubs. Thus, with a bit of creativity, experience and sensitivity the methodology can be applied in various settings:

- **Classrooms** – as part of formal education curricula or extra-curricular activities. Usually conditioned by long-term cooperation with Ministry of Education, school representatives and teachers.
- **Youth Centres and Youth Houses** – Quasi-public bodies with the advantage of stable funding from municipal budgets, experienced staff and outreach to diverse young people. Partnerships with local authorities and national education authorities would be required.
- **Civil Society Organisations (CSOs) and local Non-Governmental Organisations (NGOs)** – Non-governmental organisations have relative freedom in terms of target groups and activities. Stable and continuous funding is often an issue, as is the lack of quality standards for youth work. Other groups than youth may be targeted by CSOs.
- **Community screenings and film festivals in cinemas and culture centres** – Inspired by the One World Film Festival, the experience of a powerful story can stay with the audience for a long time. Hence, it is a great way to reach a wider audience, raise awareness and start a discussion. However, we should not overestimate its impact on the actions and behaviour of the audience

Along the way, JSNS has developed [other innovative methods](#)² that can be adapted and combined with regular OWIS teaching. Four examples are briefly presented on the following page.

WHAT DOES 'OWIS' MEANS?

OWIS stands for One World in Schools and is a literal translation of the Czech name Jeden Svět Na Školách. Hence the abbreviation JSNS.

The name refers to the One World International Film Festival organised annually by another PIN department in Prague, dozen cities across the Czech Republic, and now also in Brussels, Slovakia, Romania and elsewhere. Soon after the festival was launched in 1999, people at PIN came up with the idea of using powerful documentaries as an educational tool.

Today during the One World Festival, schools can attend morning screenings in cinemas with guest speakers.

Besides the festival period, registered teachers and educators can use all available materials from the JSNS.cz platform during their lessons.

² English version of the website with limited resources <https://www.jsns.cz/en/projects>

Who Else? project has been organised annually for almost 10 years with the vision to support the civic engagement of young people in the Czech Republic. Experience has repeatedly shown that school is a great place for students to put into practice what they have learned, for example, Education for Citizenship or Civics and Social Studies. At the same time, teachers traditionally play a crucial role in the lives of students. In the "Who else?" project, the teachers take on the role of mentors, helping the student groups to develop important soft skills and to get to know themselves better through the planning and implementation of the project. PIN's JSNS has prepared [a teacher's guide](#) with detailed instructions on how to include the Who else project in their civic education lessons. The toolkit contains examples of different methods and tools to support civic engagement and has also added the legal minimum so that teachers don't have to search for this information. The handbook is complemented by [a student's handbook \(also in English\)](#), which includes the basics of project management and, most importantly, a set of worksheets that students can use to plan, implement and evaluate their project. There is also a version of the [student's handbook for implementation of media initiatives, in Czech language](#).

"Searching for....?" is a project that combines competition with educational and debate activities targeting students in the Czech Republic. From 2016-2018, PIN organized ["Searching for a LEADer"](#) to encourage and support students to become civic leaders and engage in public life. Between 2019-2021, PIN organized ["Searching for a Journalist"](#). Similar to modern reality TV competition shows, there is an open competition to be selected for "Searching for....?" And 10-20 selected applicants then go on to participate in workshops, have specific tasks and compete with each other to create best journalistic content. Students throughout the Czech Republic follow the competition live online and can have peer models to get inspired and engage in civic life. Although the project is fun and a pleasure to implement, the costs are quite high with true impact on a small group of young participants.

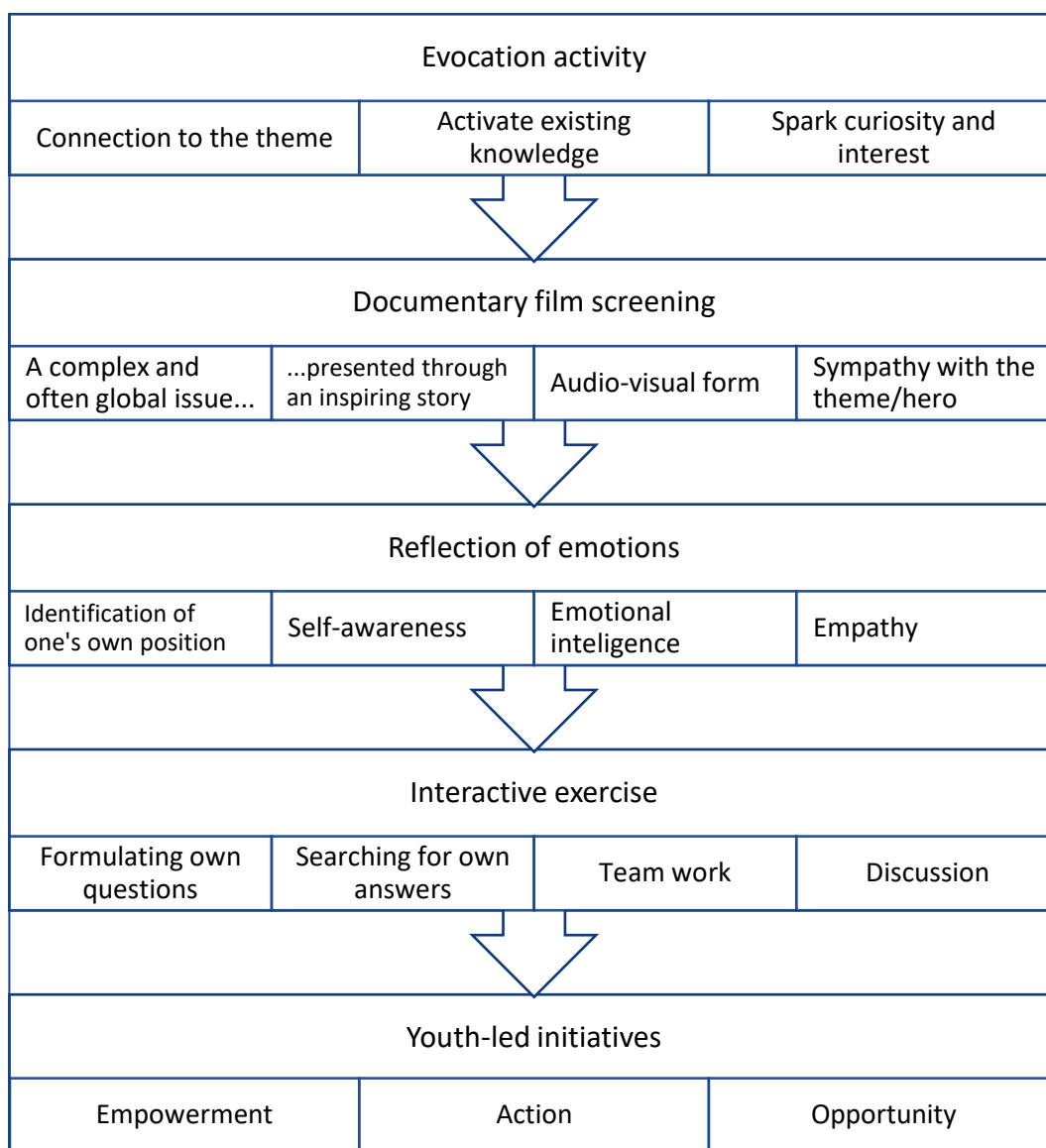
Stories of Injustice programme initiated in 2005 with the vision of teaching students about the modern history of the Czech Republic and Europe through the real stories of people who survived the Holocaust or suffered under totalitarian regimes. Concrete example of an educational activity within the programme is ["From the place we live"](#). The activity starts in the classroom, where students explore testimonies and stories of people whose lives were marked by wars or oppressive regimes. Then the student teams, guided by their teachers, search for, meet with, record and contextualise the stories of survivors or witnesses of war crimes in their communities. At the same time, the project connect past with the stories of people currently fighting for human rights under oppressive regimes in other countries.

Mock elections - are an innovative way to get youth engaged in the democratic process. Prior to the election, films and accompanying materials can be selected that tie to democracy, elections and other related subjects to spark the interest among students. The JSNS team then prepares an election toolkit for target schools that include ballot papers, instructions for voters and voting commissions, posters and signs that students use to promote the election event, brochures introducing the specific election, whether it is municipal or national.

2.2.1 How does a typical OWIS lesson looks like?

The methodology is based on a power of real stories presented in an attractive audio-visual form (a film) and combined with reflection of emotions, interactive group exercises and discussions so that the audience expand their critical thinking skills, train discussion skills and empathy. Based on the experience of the JSNS team, the continuous inclusion of OWIS lessons in the classroom contributes to a positive classroom atmosphere, improves group dynamic and relationships between students and with their teacher. In addition, concrete stories of individuals who contributed to change in their society can inspire the audience for their own action.

Learning and empowerment pathway used in OWIS:



2.2.2 From passive learning to action and empowerment

Under the Civic Society and Inclusive Governance pillar, the ultimate goal of the OWIS methodology is to transform passive audience experience into activity and engagement. Building on the momentum created by the inspiring story and the interest generated by follow-up activities, PIN's youth programmes should always aim to go one step further to empower and support young men and women to be the change they want to see in their communities. To achieve this, PIN's youth programmes and projects use some of the following activities. However, the list is not exhaustive and there is room for creativity and tailoring to the target groups and the concrete project:

- **Community-led/youth-led projects** – OWIS workshops/lessons participants can be provided with small grants, skills-oriented trainings and mentoring support to implement a range of community level civic initiatives. Interested participants design, plan and implementing together a small project.³ The initiatives can range from public debates, peer workshops, municipal clean-ups, information campaigns, awareness raising campaigns using media and cultural events. The aim is twofold: empower youth with the skills and means to implement small civic projects and motivate and engage the wider population.
- **Youth-led film clubs** - are a popular group activity not only among youth. OWIS participants take responsibility for starting the film club with technical support from PIN to maintain quality of screenings. Training how to introduce the film and how to facilitate a discussion after the film is good to include. The film club organisers with support from local CSO can apply for a grant to invite guest speakers, journalists, activists and experts for debates. Similarly, students film clubs as after-school activities can ask the school to provide some budget for debates with filmmakers and people who have personal experience with the topics, local activists.
- **Community screenings** – OWIS participants often wants to share their experience with peers, community or family. Organising public screenings of OWIS films or other documentary films followed by public discussion is a simple way how to bring the topics and experience to a community. Community film screenings are also a way how to start discussion on a sensitive or controversial topic. Expectations should not be high, yet, watching a film together creates a space to share opinions and learn new perspectives. OWIS participants work together on organising the screenings, getting on board local authorities, while PIN or local partners help with film rights and technical assistance.

OWIS is not just a documentary screening.

That is just the beginning!

³ The [Who else materials](#) can be easily adopted and serve as a useful tool for youth and their mentors.

2.2.3 Case studies

In order to better demonstrate the application of the OWIS methodology in different scales and contexts, here are three examples: 1) a media literacy project using OWIS as the main methodological approach, and 2) two projects using OWIS among other approaches to work with young people in target regions.

Strengthening Democracy through Media Literacy 2020-2021, funded by Czech MFA Georgia
Key features: • OWIS as the core methodology of the project • OWIS applied in non-formal education • OWIS targets Media and Information Literacy (MIL) • PIN lead, Terjola Youth House as the project partner • Budget ~175,000 EUR
Background In Georgia, OWIS methodology has been approved as a tool for civic education by Ministry of Education and introduced into schools around 2013. In the next years, through cooperation with the Ministry of Education (MoE) two editions of OWIS handbook, and dozens of trainings for teachers followed. In 2020, the Georgian CP received funding from the Czech MFA to work with Youth Houses and youth Civil Society Organisations (CSOs) in two regions on media literacy and awareness rising among young population. One of the reasons to work with non-formal education entities instead of schools was that MIL was not recognised as part of formal education curricula. At the same time, Georgian population, including young people, due to low level of MIL and critical thinking skills, is vulnerable to disinformation, foreign propaganda and political manipulation.
Project design The specific objective of the project was: “To enhance capacity of youth stakeholders in Imereti and Samegrelo regions of Georgia to promote media literacy education among youth.” The objective was tackled through two results: Result 1: Local youth stakeholders are equipped with tools and teaching methods to promote media literacy among young people - PIN team with support from PIN JSNS department and local media expert developed and tested OWIS MIL Toolkit containing 5 documentary films from JSNS.cz database and lessons tailored to their context - 16 representatives of Youth Organizations and Youth Houses were trained to use OWIS methodology - 8 Youth CSOs and Youth Houses received grants to organise 10 media literacy workshops based on the Toolkit - 160 young people participating in two rounds of Media Literacy Workshops Result 2: Youth and local media representatives utilize their newly acquired skills to implement joint Youth Media Initiatives - 30 “youth leaders”, selected from OWIS participants, received training in producing and disseminating media content and organized 15 youth-led media initiatives with mentoring support from CSOs/Youth Houses. Funded through small grants. - 15 local media representatives trained on promotion of media literacy

- At least 1500 members of public were reached through youth media initiatives
Impact The project was targeting youth CSOs working with/coming from non-dominant ethnic population. In line, the OWIS MIL package was translated into 2 non-dominant languages spoken in Georgia.

Youth4Change 2020-2022, funded by European Commission Angola
Key features: • OWIS as one of the approaches of the project • OWIS introduced into formal education • OWIS targets human rights and active citizenship • PIN lead, local CSO AJOMA as the project partner • Budget ~800 000 EUR
Background Demographic trends in Angola indicate that youth are increasingly becoming the main driving force behind social, economic and cultural development in the country. While Angolan government is tackling major problems such as illiteracy and school attendance, it is also working on educational reforms at all levels. Enhanced teachers' capacities and updated relevant curricula are among the priorities in the formal education. In general, teachers are not equipped with innovative and interactive teaching methods that would facilitate learning. Schools struggle to manage extracurricular activities that would help to develop students' competencies and offer a meaningful way to spend free time. The Youth for Change (Y4C) project started in 2020 in two inland provinces of Angola – in Bié and Huíla. The project design brought together two PIN's approaches: 1) capacity development and grand schemes for youth CSOs, and 2) One World in Schools (OWIS) interactive human rights education methodology. Both approaches were for the first time applied in Angolan context, and in case of OWIS, in Africa.
Project design The specific objective of the project was: Increase the capacity of youth and youth CSOs to empower young people to become active citizens, hold their government accountable and contribute to the development of policies that most affect Angolan youth The objective was tackled through three outcomes: Outcome 1: Improved technical, organizational and advocacy capacities of youth CSOs to enable them to play a greater role in development and governance processes 10 youth CSOs from provinces Bié and Huíla selected and capacitated in technical, organizational and advocacy skills and financial management through participation in 24 months Youth Civil Society Incubator Program. Outcome 2: Young people's understanding of democratic processes and involvement in civic activities increased CSOs participating in the Incubator programme implemented outreach, mobilization and civic engagement activities supported by grants

OWIS field supervisor trained remotely in OWIS methodology. YCEA together with OWIS field supervisor prepared OWIS Global education toolkit based on 7 jointly selected documentary films on topics of gender inequality, climate changes, migration and social exclusion. PIN staff trained in the OWIS methodology conducted OWIS pilot lessons in 2 private schools, 3 public high schools and 2 universities in Huíla and Bié provinces. During the two implementation years, 51 teachers were trained in OWIS methodology and more than 1000 students participated in the OWIS lessons. Further, students proposed small community initiatives and the selected ones were implemented.

Outcome 3: Empowered youth CSOs to engage policymakers and effectively influence the formulation and implementation of the strategies and policies that affect them most.

Networking events, working groups and platforms supported to discuss youth needs and priorities at provincial and municipal level.

Impact

Teachers were not used to work with interactive methods and audio-visual tools and thereby OWIS methods inspire them and enrich their teaching practice. Although the majority of the students participated only in one OWIS lesson, they shared how much the lessons inspired them to search for ways to do something positive in their surroundings. Students were able to name different human rights violations presented in the films and associate them with similar situations in their neighbourhoods. In addition, they demonstrated understanding of the means they, students and young people, can use to demand duty bearers to promote and respect human rights. Based on good results and interest from schools and teachers, PIN continues working with OWIS in the frame of internally funded “Let’s build a school in Africa” project. Next to Huíla and Bié province, the project targets newly Huambo province.

AMPLIFYING LOCAL VOICES FOR EQUITABLE DEVELOPMENT (ALVED)

2020-2022, CSSF

Serbia, Kosovo

- OWIS as one of several methodologies in the project
- OWIS applied both in formal- and non-formal education
- OWIS targets active citizenship
- Consortium of two INGOs and two local CSOs
- Budget ~4,964,000 EUR

Background

In Kosovo and Serbia, public trust in elected officials and the institutions they lead is low. One of the consequences is low level of civic and political engagement, particularly for women. Gender inequality is prominent both in Kosovo and Serbia with patriarchal gender norms dominating social and political structures. Other contributing issue is the poor quality, scope, and accessibility of social services. Divisive and conflict generating narratives further undermine community trust and cohesion. Ethnic minorities co-exist in isolation from one another and lack of channels for Kosovo-Serbia co-operation.

Project design

The project aimed to promote, explore, develop and implement innovative practices that enable participative decision making that is successful in transcending barriers between different groups, including elimination of conflict-generating narratives in Serbia and Kosovo. The project engaged the project’s stakeholders in analysing the context with a view to taking collaborative and strategic action in order to contribute

to a more conducive environment for inclusive democracy to flourish and to have a positive impact on the lives of ordinary people. The project outlined four outcomes to achieve the vision. Primarily, to work with duty bearers and right holders, including ethnic minorities, women and youth through participatory approaches to enhance population engagement and participation in decision-making and public issues. Through regular meetings of a newly established Advisory group, promote cross-border dialogue and transformation of lessons learned. Finally, OWIS methodology shared with two project partners (PEN in Kosovo and CI in Serbia) and implemented in formal and non-formal education to inspire and empower youth to become active in their communities.

Impact

PEN and CI were trained remotely in the OWIS methodology. Experienced facilitators from both organisations together with PIN CP staff and YCEA participated in selection of 10 documentary films and development of OWIS toolkit. Both PEN and CI adopted OWIS methodology well. They included it into their ongoing youth and community activities as well as conducted separated OWIS workshops both in formal and non-formal sphere. CI has found that OWIS sessions help in identifying topics which are generally taboo subjects. Once identified, CI is able to take some of those topics further. In general, CI views the films as a good starting point for discussion and the OWIS methodology is a great tool for initiating some initiatives that can introduce change among young people in communities.

3 Is OWIS THE approach to use and what do you need for it?

Before you enthusiastically incorporate OWIS into your new youth engagement project, you need to check that the basic requirements for using the methodology are met and that it is indeed the right approach to take.

3.1 Pre-conditions for OWIS

- Are potential target stakeholders (schools, youth centres, community spaces) equipped with necessarily technical capacities?
 - Electricity
 - Laptops/personal computers
 - Rooms with possibility to shade windows and seats for everyone
 - Speakers
 - Projectors
 - If not, can the missing one be provided from the project budget?
- Do potential target stakeholders have any experience with interactive and participatory learning methods?
 - If not, is there enough time and budget to capacitate them before even starting with OWIS?
- At this point, there are no global documentary film rights for PIN. And every OWIS film needs to be licenced for each country. Do you have 3-5 months to process film licences before even starting using them?
- Is your final target audience literate and able to enjoy documentaries with subtitles?
 - If not (including children under 13-15 years old), do you have enough budget to get dubbing/voice-over? Rough estimation 1000-3000 EUR per dubbing for one film.
- Is your audience all speaking or comfortable in one language?
 - If not, do you have enough budget to work and translate OWIS materials into several languages? Simultaneous translation to few people during an OWIS workshop is not recommended as it would lead to exclusion of these people in otherwise very participatory methods.
- Do you have in your team one person who has experience with education in either formal or non-formal sphere and speaks perfect English? To ensure knowledge transfer to the CP level.
 - If not, can you hire one/find one external educator?
 - If not, are potential partners/target CSOs experienced facilitators and can they participate in OWIS training in English?
- Does local law permit CSOs to engage teachers in non-formal education or NGO activities, and are CSOs allowed to enter schools to work with pupils? Is this legally permitted, or does it pose a risk?

3.2 Context Analyses:

OWIS has the potential to be implemented both in the formal and non-formal education. As an entry point to designing the program, it is critical to do a proper assessment of the local context, which helps to identify the most effective approach, major needs and constraints, target groups and beneficiaries. As OWIS is universal methodology for achieving number of different objectives (human rights education, media literacy, active

citizenship, confidence building, etc.), problem analyses is crucial to select relevant activities, scope, geography and timing of the project.

3.2.1 How to do the Context Analysis?

- Desk review/secondary data analyses including government policies, analysis of the youth civic education sphere, media literacy reports, etc
- Key informants' interviews with government, education and civil society actors
- Focus group discussions with youth, teachers, school administrators
- Inquires among PIN staff with experience in the sphere

Analyse Local Stakeholders - Analysing local stakeholders will help you to identify potential partners, other stakeholders whose involvement can contribute to the success of the program and finally support its sustainability in future. The key stakeholders can range from country to country but usually include CSOs and NGOs working in youth field and non-formal education⁴, Youth Centres, Ministries and government agencies dealing with education, youth, culture as well as regional and local authorities. It is particularly important to review the potential role of government if the context is appropriate as they can potentially play a significant role in institutionalization of OWIS.

Recent Developments in the Sphere - Learning about the recent developments in the sector will help you avoid overlapping and duplication and reinforcing the impact of your intervention by building on existing resources/achievements. It is particularly important to have solid understanding of the policy development in the field of your intervention to be able to align your project to them. This includes national educational curriculums in civic education, national youth policies, regional and local policies targeting young people, laws regulating formal and non-formal education systems, international commitments of your government promoting youth participation and non-formal education.

Formal or Non-Formal Education – Based on a review of the stakeholders, developments in the sphere and the overall aim of your intervention, it is important to analyse if OWIS is more appropriate in the formal or non-formal education (or both!). While the OWIS methodology does not necessarily change, the way you approach the programme and its sustainability will need to be adapted. Here are key questions to ask:

- Is the Ministry responsible for school curricula open to new, innovative practices in the sphere of civic education, human rights or media literacy?
- If yes, is there potential also for official adoption of OWIS as part of the government approved curricula. This will support overall institutionalization of the methodology and ability to reach a large number of students.
- Are there active youth centres/youth houses/youth CSOs that have the potential to 'host' OWIS programs and reach youth in the non-formal education sphere?

⁴ Are you interested in how PIN's RDD and the Centre for Human Rights (HRD) understand civil society? You can get the answer in this excellent brief [PIN Common understanding – Civil Society Support and Engagement](#).

- If yes, is there potential to work with a group of non-formal education actors to reach students outside of the classroom and engage more directly with civil society actors? Such an approach enables PIN to foster strategic relationships with local partners to handover the methodology to them.
- Where are the most funding opportunities in your country? Are there larger investments in the formal or non-formal education sphere?

Adoption of the methodology or one-time event – It is important to assess whether stakeholders would be interested and capable to continue using OWIS methodology in long-term perspective (3 and more years). Due to rather high initial investment into film licenses, learning materials and capacity building, the approach suits for long-term perspective. For short-term or one-time event, other approaches might be more suitable, e.g. a film festival, workshops not based on documentary films.

Although PIN's work should not be solely guided by future funding opportunities, strategic priorities of the government and international donors should be considered when determining the type of OWIS programming.



3.3 What is OWIS and what is not

Although OWIS is a flexible and adaptable methodology, it is important to set a clear line what should be labelled as OWIS and what not.

The purpose is to educate, enhance critical thinking skills and activate target audience The purpose is to educate, enhance critical thinking skills and activate target audience.

Documentary films are not use merely to entertain but to open a topic and to inform the audience about an issue.

A documentary film screening is accompanied by other educational activities as described on page 9.

Only film screenings without follow up activities should not be labelled "OWIS".

A film festival or a film club can be an extension or a follow up activity after OWIS lessons. If you do only a film festival with human rights theme, it can be labeled "inspired by One World Film Festival" and if it has a community activation element "inspired by OWIS".

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OWIS lessons can be based on documentary films and lessons that are not in JSNS database. For example, when no suitable film is available in the database.

Advantage of using the materials and films from JSNS database is that they were designed by experienced educators and tested by several teachers.

Disadvantage of using JSNS materials is that they were selected for Czech context.

New lesson plans can be created together with project team and local education expert following structure presented on the page 10.

Often when introducing OWIS, the first understanding is that students/youth themselves will make videos which will be edited together and used as a base for a lesson. Even for the practical reason of avoiding the hassle of obtaining film licences.

To create a video/short film that has high quality of storytelling and production is rather difficult and expensive. Preferably experienced documentary director and editors should be involved. As the watching part of an OWIS lesson is important, the quality of the audio-visual work should be high.

Own video-making and community journalism is a great follow-up activity, it can be supported by a training in technical and storytelling skills, mentoring by local journalists and provision of assets (cameras, microphones, smartphones)

4 Project Design

Once you have taken the steps described in the previous chapter and agreed that OWIS is an appropriate and feasible approach for your youth programme, you can start designing your intervention.

To get started with designing the project proposal, check [the Institutional Fundraising Unit guidepost](#) for basic steps and useful resources that will help you through the process.

There you will find, for example, a [link to a template for a proposal development work plan](#) that will help you to stay organised and on schedule.

4.1 Stakeholders' analyses

General information on stakeholder analysis is available in e-learning courses and guidelines produced by the IFU. See their guidelines at the link above. In the case of OWIS, it is crucial to decide whether to work with formal or non-formal education stakeholders. Below are 1) key stakeholders and 2) characteristics and important points to consider for each.

Key Stakeholders

- Youth from target regions
- Their parents
- Ministry of Education and Youth agency, other governmental agencies
- Schools, universities
- Academia and research institutions
- Teachers, educators
- Youth CSOs and NGOs
- Youth workers, facilitators
- Municipalities and regional authorities
- Platforms and forums for teachers, educators, youth workers
- Youth forums

4.1.1 Schools – formal education system

Introducing the OWIS methodology into schools may face some initial barriers, but once OWIS has been introduced, implementation in the formal education system will bring many benefits. Initial barriers include national curriculum, school board and other official structures that are not in favour of an innovative methodology within the curriculum. Teachers may also find it difficult to integrate OWIS into a dense annual plan for their subjects. These initial barriers need to be carefully considered and understood in order to better plan budget, timeframe, activities and technical support.

Advantages:

- Already established relationship between teacher and pupils and within the class
- Teachers may know students' history, family background, personal issues and therefore be more aware when dealing with a sensitive topic.

[Type here]

- Once students are used to OWIS methods, they will be more open to sharing their feelings in a reflection, progress in discussions on controversial issues and become respectful of different opinions.
- Greater sustainability - if part of the official curriculum, its use is guaranteed for a number of years,
- Regularity - teachers use documentaries in their civic education classes
- Accessibility to the most remote and disadvantaged areas - schools have the widest coverage of any institution;
- Enjoys greater credibility with teachers as part of the curriculum;
- Greater number of target groups and beneficiaries,
- Networking opportunities between teachers.

Disadvantages:

- In some countries, the education system is highly centralised and inflexible in decision-making, which can delay film selection, teacher training, school lessons and youth initiatives (if all activities have to be officially approved).
- Changes in government and new people in decision making positions can affect project implementation;
- Motivation and relevant capacity of school teachers is not always guaranteed; if there are no incentives from the Ministry (e.g. since 2018 any non-formal activities for teachers will bring them additional credits for their qualification in Georgia), teachers may perceive OWIS as extra work;
- Activities such as youth-led community projects, journalism projects, having a guest speaker for a discussion need to be given extra time or time outside of class (project days).
- If not part of the official curriculum, it is difficult to secure commitment from both teachers and pupils;

Non-formal education methods are not always welcomed in schools. Sometimes teachers don't have the right skills and competences.

4.1.2 Non-formal education

Youth clubs, youth houses or other non-formal education settings provide an excellent setting for OWIS. However, their possibilities and forms vary, making it difficult to come up with points that would apply to all non-formal education settings. In general, workshops are not limited by the length of a school lesson and films can be shown in full

The JSNS does not cooperate directly and regularly with the Czech ministry of education. The Czech formal education system is decentralised and flexible, allowing school management to develop their own curricula while following the official teaching framework. Therefore, the JSNS cooperates directly with teachers and school representatives, not with the ministry.

length if participants stay focused. There may be fewer barriers to ongoing engagement such as youth-led community projects, advocacy campaigns or activist happenings. In addition, youth groups can be smaller than school classes, allowing more space for exchange per participant. Facilitators have a different role than teachers and can develop

a more personal connection with participants if they work together over a period of time. The structure of the group can also be more diverse than in schools. In addition, we need to consider other specifications for two main types of room:

Youth-focused Civil Society Organisations

Advantages:

- Stronger capacity in non-formal education, active citizenship and human rights education.
- Potential to integrate the OWIS methodology into other programmes - as a universal tool, documentary films can be used to promote a number of different issues: social inclusion, environment, gender equality, confidence building, etc., which are the areas of work of CSOs;
- Opportunity to select the best candidates - by applying for the methodology, CSOs demonstrate their commitment and demonstrate relevant experience from the outset;
- Targeting of specific groups - if you are targeting specific vulnerable and/or disadvantaged groups, you can always select CSOs that focus on such beneficiaries;
- Greater commitment to follow-up after project completion - as they are not constrained by the official system, they have more flexibility to continue working with the OWIS methodology after project completion, but it requires that they work with well-established local CSOs, have a clear fundraising strategy and plan to establish cooperation with local filmmakers or film festivals.

Disadvantages:

- The number of beneficiaries is usually smaller than in schools, 10-20 youth per group. But not always, if there is a lot of interest they can often easily accommodate more people.
- CSOs are limited to after-school hours and weekends for screenings, so young people's attendance can be a problem;
- There are additional costs for the implementation of activities (transport, facilitation costs, etc.) which have to be covered by small grants from People in Need.
- From the donor's point of view, working with CSOs may not ensure sufficient value for money (the same budget can reach twice as many beneficiaries in schools than through CSO outreach).

Youth Centres

Some youth centres are established and are fully run by NGOs, with no connection to municipal budgets, past or present. Others, however, have been established by municipalities, fall under the municipal fiscal budget, and can also access donor funding either by applying for projects directly or through partnerships with NGOs.

In most cases they are attractive space for some groups of young people for their out of school activities and demonstrate certain level of stability in terms of funding.

Advantages:

- Stable funding through municipal budget or public funding (depends on the country context) that enables them to continue their activities;

- Institutionalized setting – Youth Centres have their annual or biannual programs of activities as a guideline of their work;
- Availability of free space and technical equipment to organize the screenings and follow up activities. No additional costs are needed for rent and transportation;
- Coverage of the wide range of target groups – usually Youth Centres are attended by young people from different backgrounds and of various interests.

Disadvantages:

Disadvantages vary from country to country. The performance and perception of municipal youth centres may differ significantly depending on the local context.

- Lack of human resources – staff of Youth Centres are already assigned to number of other tasks, so OWIS is usually additional work for them;
- Low qualification of the staff in terms of non-formal education and thematic issues of the project – in former soviet area, Youth Centres are following quite old-fashioned methodology of working with young people;
- Challenging compliance rules for small grants management. As public entities (funded by public budget) they have to follow special rules and procedures according to national budgetary laws, which quite bureaucratic and time demanding.

4.2 Needs Assessment

Needs assessments can be part of the context analysis described in the previous chapter and/or its logical continuation. It is again a familiarisation with the local context, but with a particular focus on the needs of the target groups. The first step in conducting a needs assessment is to analyse existing data (external evaluations of similar programmes; government and NGO reports, policy papers, research, reviews, etc.) and then fill in the gaps with personal interviews and observations. It is important to include field visits in the process in order to meet the target groups personally and to have a clear understanding of the problems on the ground.

You can use [the template for stakeholder analyses](#)

A well-structured and targeted needs assessment can be used as a basic tool not only in the design phase of a project, but also during its implementation. As a result, you will have a clear picture of the pre-project situation and your project intervention will be evidence-based. It is better to invest more time and resources in a proper needs assessment at the design stage than to face challenges in the implementation process. It is essential that the programme team coordinates with the CP MEAL team in a timely and appropriate manner. More information can be found in the MEAL chapter of this handbook and in the comprehensive [PIN's MEAL Manual](#).

Core Questions to Ask (list is not exhaustive and should be adapted to the local context):

- What are the current challenges with the education system that hinder the development of young people's critical thinking skills?
- Are youth aware of critical issues in their society?
- Do young people feel they can influence decisions made in their school? In their community? In their country? If no, what prevents them?

- What is the main source of information for youth?
- Are youth motivated to engage in civic life? If yes, why? If no, why not?
- What are the key factors impacting youth civic engagement?
- What are the main motivating factors for young people to become engaged in civic life?
- What are the challenges youth workers, youth CSOs leaders and teachers face when addressing apathy among youth?
- What are the main opportunities to engage youth in their community?

Needs Assessment Tools:

- Desk review/secondary data analyses including government policies, analysis of the youth civic education sphere, media literacy reports, etc
- Key informant interviews with government, education and civil society actors
- Focus group discussions with young men and women from different backgrounds, male and female teachers, male and female school administration, etc

The questions are not related to knowledge and particular technical skills as would be for TVET or educational program. Here we are focused on attitude, motivation, barriers, opportunities.

- Direct field observations
- Quantitative surveys of target groups

Please check on ELO PIN's Quality Standards Checklists for [Assessments](#) and [Focus Group Discussions](#).

4.3 Developing an Intervention Logic

Once you have a solid understanding of the situation from the contextual analysis, it is time to develop the theory of change and design the intervention logic of the project: objectives, expected results, activities and indicators of success.

Here is [an example from Angola](#) of how to conduct a focus group discussion with young people in the context of civic engagement.

Example of Theory of Change

Intervention Logic and Activities: The overall objective is based on the theory of change that IF youth CSOs increase their capacity to further empower youth to hold their government accountable and raise awareness of youth issues, and IF youth CSOs improve their capacity to contribute to the development of policies that address issues that impact youth the most THEN they will enhance the capacity and engagement of youth and civil society organisations in the democratic process to support development and poverty reduction in Angola. The specific objective stems from the assumption that IF youth CSOs improve their technical, organisational and advocacy capacities and IF youth increase their understanding of democratic processes and engagement in civic activities

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and IF youth CSOs are empowered to engage policy makers and to effectively influence the formulation and implementation of strategies and policies affecting them the most THEN youth and youth CSOs will play a greater role in development and governance processes in Angola.

Before starting, you can get some useful tools that can help you to develop intervention logic in [Confluence here](#) or in [PIN's e-learning course](#). Especially courses on Project design: LogFrame and Project Cycle Management: Project Planning & Formulation are a good base. To find them, search in your country e-learning course catalogue and enrol into the course. Each should take 30-60 minutes.

Moreover, PIN's PSI [Civil Society and Inclusive Governance team](#) can support you with the Theory of Change workshop (both in person and online) and Indicators to measure the impact and results.

4.4 Partner Selection

Working with local partners is a key element of the sustainability of OWIS and works towards PIN's overall aim of local empowerment. Partners can work hand in hand with you during implementation with the potential to 'take over' the methodology and continue to fundraise upon completion of the project. Identification of partners largely depends on the problem you address and approach you take: working with schools, youth centres or CSOs. Partners can support PIN with different element of OWIS, in particular, if the country program has limited experience in the youth civic engagement sphere. If you don't consider there are any 'gaps' in PIN's ability to directly implement the project, working with a local partner is nonetheless key from a sustainability and local empowerment angle. Partners can have an education or community engagement background and can be individual youth-oriented CSOs or youth houses/youth centres. In past projects, PIN has worked with local partners that focus on work directly in schools, focus on media or are themselves a youth house/centre.

When selecting a partner, there are a number of important issues to consider:

- What is the scope of partnership? Are the roles among partners split geographically or according to activities?
- What is the role of partners in ensuring sustainability? Do you envisage to hand over (fully or partially) the OWIS methodology to partners?
- Do they have a solid youth outreach and presence in the field?
- Do you have previous experience with the partner and are they well-positioned to implement OWIS?
- Do they have experience/potential to contribute to the project sustainability including through close cooperation with government institutions?

Example - Activities description from Media literacy project in Georgia

Output: CSOs are equipped with interactive tools and teaching methods to promote media literacy, strengthen public resilience to disinformation and promote civic engagement in dominant and non-dominant ethnic groups

A.1.2.1 Selection and training of CSOs in OWIS media literacy methodology

Six CSOs will implement the OWIS media literacy program in their communities. The programme consists of three parts: 1) media literacy and OWIS methodological trainings for facilitators, 2) seven workshops delivered by CSOs for youth and 3) community-based media literacy initiatives. All six CSOs will receive financial support to conduct the OWIS media literacy programme.

Selection of target organisations: Target organisations will be selected through an open call. The call and application materials will be disseminated in multiple languages via different channels. CSOs will be selected based on their track record, references, target audience, experience with youth engagement, and media literacy.

Capacity building of target CSOs in media literacy and OWIS methodology: 2-3 representatives from six target CSOs will participate in the training programme that will be divided into three parts:

Training on Media Literacy: The training will have in person and online parts: 1) three-day training building a general understanding of the concept of media literacy with guest speakers. 2) self-paced learning on updated Moodle platform course. The trainings will be coordinated by PIN and facilitated by two experienced trainers.

Training on the OWIS Media Literacy methodology: The three-day training will combine an introduction to the OWIS methodology with practical sessions. The last day of the training will be dedicated to the learning-by-doing approach; participants will facilitate methods from the OWIS MIL toolkit and plan actual workshops in their communities.

Reflections and consolidation of the practice: The two-day reflection workshop will allow facilitators to share their experience, network and prepare for organisation and mentoring of youth groups during media literacy initiatives.

Indicators: # of CSOs applying new interactive tools and teaching methods for the promotion of the media literacy in the targeted regions by the end of the project (target 6); # of trainings organised for selected CSOs (target 3)

A.1.2.2 OWIS media literacy workshops conducted by trained CSOs

After completion of the trainings (A.1.2.1), CSOs will conduct media literacy workshops in their communities creating unique learning opportunities for 135 youth from dominant and non-dominant ethnic groups. Workshops will be based on the second updated edition of the OWIS MIL Toolkit introducing topics of democracy and elections, online advertisement, social media and privacy, Russian propaganda, and investigative journalism. The same group of 20-25 participants will participate in all 7 workshops organised by each CSO.

Sub-grants: 15% of the total cost of the action will be dedicated to sub-grants for local CSOs. Grants will be disbursed in two instalments, with a ratio of 70/30%, respectively.

Successful delivery of outputs will be a prerequisite for the receipt of the second grant instalment.

Indicators: # of grants distributed to selected CSOs (target 6); # of youth participating in OWIS workshops (disaggregated by sex, age, ethnic group, and location - urban/peri-urban/rural) (target 135)

A.1.2.3 Trained CSOs implement community-based media literacy initiatives

Participants of workshops under A.1.2.2 and targeted CSOs will develop community-based media literacy projects to transfer new knowledge on media literacy to a wider target population.

Three trainings for youth and community leaders on organising media literacy initiatives: OWIS workshop participants (at least five), trained CSO representatives and community leaders will be invited to one of the three media literacy initiatives leaders training lasting 2 days. The training agenda will cover: theoretical knowledge and practical skills to lead media literacy initiatives, basic steps to develop high-quality project plans, and inspire small projects from Georgia presented by a local journalist or activist.

Community-based media literacy initiatives: trained youth leaders will develop a project idea with their teams and with mentoring support from CSOs. The initiatives will be evaluated by a committee comprising PIN and RM representatives and a local journalist. CSOs will receive 15 000 - 25 000 CZK grants to cover the media initiative costs and bear responsibility for implementation and reporting. Six short-term initiatives will be conducted ranging from local TV reportages, radio programs, workshops, documentary film screenings, film clubs, or social media campaigns reaching at least 500 members of the target regions.

Indicator: # of trainings for media literacy initiatives leaders (target 3)

A.1.2.4. OWIS MIL workshops for high-school teachers and representatives of educational institutions

To support Georgian high-school teachers and educators with interactive teaching methods and materials and to transfer Czech knowledge of bringing media literacy to Czech schools, PIN project staff will organise six workshops in different regions of Georgia. Each workshop will last 2-3 hours and will present importance of media literacy and digital skills in Georgian context. Alongside high-school teachers, other stakeholders will be invited to participate and contribute, particularly representatives of Teachers Professional Development Centre, Regional Education Resource Centres of the Ministry of Education and the Ministry of Education.

Indicator: # of workshops organised by PIN (target 6)

A.1.2.5 Media Literacy Festival

Project final event will be inspired by One World Film Festival. The purpose of the project closing event will be to disseminate results of the project and bring together multiple stakeholders to enable effective discussion about the media landscape and media literacy in Georgia. The event will be attended by project beneficiaries, project team, CSOs and activists, and institutional stakeholders. One-day event will feature interactive workshops, panel discussion, present the project outcomes and lessons learned, stories of youth initiatives as well as documentary film screenings.

Indicator: # of festival attendees (target 150)

Example – Description of Methodology used for youth civic engagement proposal in Western Balkans

PIN's One World in Schools (OWIS) methodology is an innovative teaching/learning methodology developed in 2001 in the Czech Republic. Since then, the methodology has been adopted by more than 4000 schools (primary, secondary, universities) across the country. It has been introduced through PIN's programming in formal and non-formal learning spaces in 14 countries worldwide, including Serbia, Kosovo, Moldova, Georgia and Armenia. At the core of the methodology are documentary films that use storytelling to introduce complex human rights issues. The combination of story and audio-visual experience helps children and young people to connect with the main character and the issue presented on a more empathetic level. The screening serves as a basis for follow-up discussions, exercises and emotional reflection, which promote empathy, critical thinking and self-compassion. OWIS is more than films – it's an integrated methodology that uses documentary films as a starting point to engage children and youth and develop the next generation of informed, active citizens. There is a range of innovative activities that can be used outside the classrooms:

Youth Initiatives: To translate the students' inspiration from the documentaries into civic action, OWIS participants can have the opportunity to implement student-led initiatives. Children and adolescents can be provided with small grants to implement a range of school/peer initiatives. The initiatives can range from peer-to-peer workshops, public debates, school improvement initiatives to public information campaigns and cultural events. The aim is twofold: empower children and adolescents with the skills and means to implement small civic projects and promote children/youth voices in wider population.

Adolescents' teams in non-formal education work together with a mentor in planning and implementing a small project. The mentor has to be trained, certified and experienced in working with age groups of children/adolescents without any crime record or unclear reference. During recruitment, assessments of the experiences, personality traits and psychological health of applicants are carried out to the extent possible. Mentors are trained in and must be familiar with child protection minimal standards. In addition, independent monitoring and accessible feedback mechanisms are put in place.

The Who Else? project has been working for several years to increase the civic engagement of students in the Czech Republic. Experience has repeatedly shown that school can be a safe place for students to put into practice what they have learned. At the same time, teachers traditionally play a crucial role in the lives of students. In the "Who else?" project, the teachers take on the role of mentors, helping the student groups to develop important soft skills and to get to know themselves better through the planning and implementation of small projects. PIN's JSNS has prepared a teacher's guide with detailed instructions on how to include the Who else? project in civic education lessons. The toolkit contains examples of different methods and tools to support civic engagement and information for teachers. The handbook is complemented by a student's handbook, which includes the basics of project management and, most importantly, a set of worksheets that students can use to plan, implement and evaluate their project.

"Searching for....?" is an online initiative that combines competition with educational and debate activities targeting students in the Czech Republic. From 2016-2018, PIN organized "Searching for a LEADr" to encourage and support students to become civic leaders and engage in public life and in 2019, PIN organized "Searching for a

Journalist”. Similar to modern reality TV competition shows, there is an open competition to be selected for “Searching for....?” and selected applicants then go on to participate in workshops, have specific tasks and compete with other youth to win. Students throughout the Czech Republic follow the competition live online and can have peer models to get inspired and engage in civic life.

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Facilitation and peer learning: The Consortium uses a facilitation approach that aims to empower, rather than simply teach, young people aged 14-17. Through facilitated trainings and workshops, young people are encouraged to explore and find answers to questions that are meaningful to them. Youth-led initiatives and peer-to-peer learning experiences are central to this approach, fostering the development of competencies and skills that empower them to become responsible and confident members of society. By fostering friendships across diverse groups, it promotes a strong and supportive safety net and an openness to diversity. This approach paves the way for individuals to become more resilient and self-compassionate, preparing young people to effectively navigate the complex challenges of today's world.

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Human Rights-Based Approach (HRBA): The project is deeply rooted in a human rights-based approach, engaging rights-holders, duty-bearers and civil society organisations as catalysts for policy reform and the protection of human rights. Specifically, it aims to strengthen the capacity of rights-holders (children and young people) to participate in decision-making processes and to advocate for their rights. Through this approach, children and young people use their understanding of their rights and existing mechanisms to amplify their voices. At the same time, it empowers children and young people to claim their rights and hold their governments accountable, while ensuring their safety and protection from harm. At the same time, it sensitises and empowers duty bearers (local authorities and schools) to effectively involve children and young people in local policies and development. Throughout the project, the consortium facilitates dialogue between children, duty bearers and civil society to promote collaboration and prevent harmful power imbalances. PIN's HRBA approach is articulated in the PIN HRBA Handbook, launched in 2022 and informed by the EU HRBA Toolkit. Led by PIN's Human Rights Adviser, PIN will ensure that HRBA is contextualised and translated into different approaches to working with children and young people in specific contexts.

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Gender equality, diversity and social inclusion: The activity is underpinned by the core principles of equality and inclusion, aiming to empower girls and children who do not identify in traditional binary ways. The integration of Gender Equality, Diversity and Social Inclusion (GESI) will be considered throughout the activities by all consortium members, taking into account the local context. The consortium has adopted a GESI and protection mainstreaming approach to ensure equal opportunities, gender-sensitive approaches and risk prevention and mitigation, including risks related to sexual and gender-based violence and child abuse. Led by PIN's GESI and Protection Advisor, the GESI approach is enshrined in PIN's Gender Equality and Social Inclusion Policy, which outlines commitments to standards and serves as a practical framework for the consortium.

4.5 Budget

PIN's Youth Civic Engagement Advisor can assist with budget development to ensure that all core and ancillary activities are adequately budgeted for, including the increasing costs of film licences, translations, dubbing services, etc. The scale of the intervention will largely depend on the availability of donor funding and the timeframe of the project. A stand-alone OWIS project requires a minimum of around 20 months and 200,000 EUR, with a higher budget depending on the scope of associated activities.

When developing budget, you have to follow PIN budgeting and country specific budgeting rules. Budget should be always designed by CP Finance team with inputs from Program team and approved in ELO before submission to the donor.
Example – Budget lines and average costs

	Unit	Number of units	Unit rate EUR	Cost total EUR
Local education expert	Day	10	175	1750
OWIS/PSI Advisor (5% - 10%)	Month	12	2500	30000
Film license	Film	6	500	3000
Translation	Film	6	300	1800
Subtitling	Film	6	100	600
Adaptation of the teaching manual	Day	10	175	1750
Translation of the manual	Page	100	15	1500
Graphic design	Manual	1	1200	1200
Printing	Manual	30	100	3000
Training on the topic for 20 teachers, 2,5 day	Training	1	2500	2500
Training on OWIS for 20 teachers, 2,5 day	Training	1	2500	2500
Grants for CSOs for OWIS workshops	Grant	5	4000	20000
Training for 15 youth initiatives leaders, 2 days	Training	1	1200	1200
Small grants for student initiatives	Grant	5	500	2500

4.5.2 Budget - Human Resources

There is no OWIS 'standard' project team structure as the type and number of staff you need depends on project size and type of activities, as well as partner's profile and volume of their involvement. As a minimum, PIN should have a Project Manager or Coordinator with youth and civil society development experience. Moreover, PSI OWIS/Youth Civic Engagement Advisor will provide extensive support with films selection, film licenses, prepare resources for Toolkit and conduct training of trainers for the project team and partner organisation on OWIS methodology. Optionally, JSNS Department can provide an experienced trainer of teachers when OWIS is planned for schools. Among service providers should be also a local educational expert and thematic expert who will be responsible to adapt and finalize the OWIS toolkit. As usual, funds should be allocated

to the country program team including significant resources for a MEAL Officer to conduct baseline/endline surveys as well as regular project monitoring.

Project Manager - Ideal candidates for Project Manager should have prior experience of working with youth, a good knowledge of youth sector, including policies and recent developments; have solid background in non-formal education, interactive learning, working with formal and non-formal institutions. Experience of working with government institutions and local authorities and strong communication skills are desirable.

Project Coordinator - Ideal candidates for Project Coordinator should also have prior experience of working with young people and good knowledge of non-formal education system. A solid field work experience and communication skills are crucial. (Project coordinator should be able to closely interact with large of teachers and young people, as well as other stakeholders of the project).

OWIS / Youth Civic Engagement Advisor – This Prague-based support is part of PIN's Programme Strategy and Impact Department and is the main liaison between the in-country project teams and the JSNS. The OWIS Advisor is responsible for providing both the technical and operational support to OWIS programming. Their role includes technical trainings for the project team, partners, local education experts (ToT); operational support with film selection, copyrights, etc, all technical support with educational materials, associated activities as well as internal evaluations, etc. At minimum, this person should be budgeted approximately 5 - 10% of a full-time position for the duration of the project but this amount should be increased if the scope of their involvement will be greater in the case of countries with no experience with OWIS, mid-term/final evaluations planned, etc.

Required Trainings - It is important to introduce the OWIS methodology to project staff and partners in a Training of Trainers (ToT) workshop. This ensures common understand of the project and harmonization of approaches in the implementation process. Depending on the budget and in-country expertise available, this can be organized in-country by PIN's OWIS/Youth Civic Engagement Advisor or by other PIN staff with experience implementing OWIS.

Example – Budget lines and average costs

	% of salary	Unit	Number of units	Unit rate EUR	Cost total EUR
Local education expert	100	Day	10	175	1750
OWIS/PSI Advisor (5%)	100	Month	12	2500	30000
Project manager (1, 50 %)	100	Month	6	2500	15000
Project officer (1, 50 %)	100	Month	6	720	4320

4.5.3 Budget - Required IT Equipment and Materials

Depending on the specific country context, the amount of IT equipment required for OWIS programming varies as some schools have the IT infrastructure already in place while others may need to consider other options to provide IT equipment as part of the program. This is critical to consider when designing the budget and considering the sustainability of your OWIS program. At present, there is not the possibility to have all OWIS films on an online platform available for streaming. As a result, films are available usually on flash drives and need to have the corresponding equipment available in target schools.

Laptop Computers – Laptops are required by the in-country project team for coordination and training purposes.

Film Projection Equipment – If the country program does not already have these materials available for use and the budget is sufficient, it is recommended to include a data projector, loud speakers and a screen to be used during presentations, trainings and other project purposes.

Printed Materials - OWIS requires a significant budget for printing educational materials for distribution in schools and youth centres. Each teacher/youth leader should have a full package of the methodological materials available in print and electronic form. The preparation of films as well as the methodological handbook for teachers/youth workers is done through private companies and the country team's logistics/operations colleagues should be involved in the process. As it is subject to procurement procedures and tendering, the process can be time consuming so it is critical to factor this into your work plan. Even after selection of the companies to print/prepare materials, the supervision of the process requires significant oversight to ensure accurate, quality production.

Budget - Other Resources: Travel costs and accommodation for project staff, partners and OWIS/Youth Civic Engagement Advisor; mid-term/final evaluations; OWIS mobilization in schools, external visibility and office running costs for project implementation.

Timeline

Implementing a project with an OWIS component requires sufficient time, particularly for activities such as selecting films and managing film licences, which can be affected by delays.

Example – Timeline

	1	2	3	4	5	6	7	8	9	10	11	12
Hire local education expert	X											
Workshop on OWIS for project staff/partners	X											
Information meetings with stakeholder	X	X										
Selection of schools/CSOs	X	X										
Baseline assessment			X	X								
Selection of films		X	X									
Film licenses		X	X	X	X	X	X					
Translation, subtitling				X	X	X	X					
Model lessons at schools/youth centers					X							
Development of methodological handbook				X	X	X	X	X				
Training on the topic for teachers/youth workers				X								
Training on OWIS for teachers/youth workers						X						
OWIS lessons/workshops									X	X	X	X
Monitoring									X	X	X	X

5 Inception

5.1 Project Team and Partner Preparatory Workshop

Once the OWIS project team is in place, a comprehensive OWIS methodology workshop should be organized to ensure all staff and partners know details both about the methodology but also key active citizenship and human rights education methodology. You can combine project inception workshop with the OWIS methodology training or do it separately in two different trainings, depending on the resources and time available. Key project and partner team members should participate in this 1–2-day training session. See a [training module example](#).

Key Points:

- The preparatory workshop should be facilitated by the OWIS / Youth Civic Engagement Advisor or a PIN colleague with practical experience of project experience from the field.
- The workshop should cover core topics including, but not limited to: brief introduction to OWIS program, including Theory of Change; films selection and copy rights, manual development; workshops/lessons, monitoring and evaluation etc.
- It is recommended to organize the screening of the documentary film during the workshop and use the manual same way it is used during the lessons/screenings to allow the project team to have practical experience with the methodology.
- As new, project-specific manuals and films are developed as part of the project inception, you can use the manuals and films from the previous OWIS projects.
- Relevant time should be dedicated to the lessons learnt and challenges, as well as a question and answers session.

5.2 Introductory Stakeholder Meetings

A critical component of the inception phase is the introductory meetings with key stakeholders including government representatives (Ministry of Education or Youth, local youth/resource centres, local governments), schools, local CSOs and media. Such meetings are an important part of project external communication as well as sustainability and institutionalization. Local stakeholders are key to ensuring that OWIS can be institutionalized either in the formal education system by being adopted as part of official school curricula or in the non-formal education sphere via local CSOs and/or youth centres.

Key Points for Stakeholder Meetings:

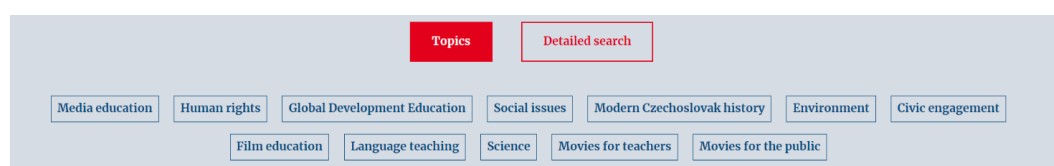
- Informational materials (promotional brochures/leaflets as well as an example of the teaching handbook) should be prepared in advance of the meetings in order to share visual materials
- Clearly communicate the potential role of stakeholders and the scope of their involvement – this can range from working in coordination with the Ministry of Education to adopt the curricula to working with local authorities on joint community initiatives as part of OWIS follow up activities.
- Communication with stakeholders in ongoing process and is not limited to the introductory meetings in the inception phase. Like all projects, it is important to keep

stakeholders informed and involved in decision making throughout the project to bring greater local ownership.

5.3 Film Selection

[JSNS database](#) has over 400 educational materials with films, short videos, animated films addressing range of topics that can be tailored to meet the aim of your project and the local context. If the film topics were not pre-selected in the project design phase, it is recommended to do the selection in a participatory way with the involvement of target groups and stakeholders. This can be simply done via focus groups and/or brief online questionnaires on social media networks. The films and educational materials available at the JSNS database have been designed and tested by the JSNS and can easily be adapted to local contexts.

Topics covered in the JSNS database further divide into subcategories, ask Youth Civic Engagement Advisor to help you guide through the database or use the “translate to English” function in your browser.



It is recommended to search for local films whenever possible. Local films always resonate best with people and also contribute to greater ownership in the topics and associated activities. You and partners can work in cooperation with local film festivals and filmmakers to gain contacts in the sphere that will help in future projects. While in the beginning of OWIS programming in your country, you and partners will primarily rely on the JSNS’s film library. However, with the eventual handover of the methodology to local partners being the ultimate aim, it will be important to gain local contacts to include new local films in future projects.

When selecting films, it is important to consider some general criteria. Ideally, educators/teachers and youth representatives should be included in the selection process:

- Films should consider the **specific country context** (historical, political, social, cultural)
- **The length of the film** needs to be appropriate for setting and age group – for lessons and workshops shorter than 45 minutes, for film clubs and festival longer than 30 minutes
- **Which themes and depictions** would resonate the most with your target audience
- Is the film’s plot **understandable for your target audience**?
- Is the film suitable for **age of your target audience**? JSNS database specify age group of pupils for each film.
- Do pre-selected films open new perspectives and bring new knowledge?
- Quality of the film production and how engaging the story is, is there a story?
- Relevance of the story/character to the target audience.

5.4 How to obtain copy rights and film licenses in line with legal and procurement rules?

Once you have selected your set of OWIS documentary films, you can proceed to acquire the film licenses for a particular territory.

The film licence has a specific procurement, which is described below. All other procurement - translation, subtitling, projectors, expert services, etc. - is done according to [PIN RDD procurement guidelines](#). The project programme team and procurement staff need to work closely together to establish a complete project procurement plan and set the right criteria for each purchase. Procurement can hardly be done well without contribution from both sides in line with the responsibilities described in the Procurement guide. Technical guidelines for some of these tasks are described lower down.

5.4.1 Get contacts of a film distribution studio or a director

How? Presumably, the films were selected from the existing JSNS database with support from the Youth Civic Engagement Advisor (YCE Advisor). Then, send the Czech or English films' names in a table via email to YCE Advisor. Advisor will provide email addresses to the distribution studios or directors (Licensor). In the meantime, schedule a call with the YCE Advisor to go through the licensing process. It is rather complicated and a bit intimidating at the beginning. So, get prepared for a lot of reminders, corrections and calls to film studios if they happen not to reply. The YCE Advisor will support you throughout the process. It is more efficient to ask beforehand if you are not sure about something rather than correcting things later.

In case that you selected a film that is not in the JSNS database (e.g. local production) then you will have to search for licensor's contact on internet, social media etc. The rest of the licencing process will be the same.

5.4.2 Contact the Licensor

In the introductory email to the licensor provide name of the film, purpose of the license (e.g. educational, non-exclusive, non-commercial), specify limitation (e.g. for 1 year, 5 screenings or unlimited) and propose the license fee (e.g. 300 EUR). Some Licensors have their fees fixed; some will ask you to propose the number. The YCE Advisor knows approximate fees for some films from previous enquiries, ask her about yours.

Example of the email:

Subject: License for the film XX for educational purposes

From: People In Need

Dear Sir/Madam,

I am writing on behalf of People in Need and its country program in Armenia regarding the license for the film XX, directed by XX, year.

Apart from the annual One World International Human Rights Documentary Film Festival, based in Czech Republic, People in Need has developed One World in Schools

[Type here]

methodology that uses documentary films in combination with interactive activities, exercises and discussions in schools as well as non-formal learning spaces. Until now, the methodology has been used at more than 4500 schools in Czechia and introduced in 14 countries worldwide. There, we are developing a new educational package for our local civil society partner working with youth and women in area of human rights.

A new educational package is one of the activities of the project that aims to empower independent media and youth to promote civic engagement, democratic discourse, and European values through high-quality media productions and community events.

We have identified the XX film as very relevant for our programme and thus we would like to receive a non-exclusive licence for the territory of Armenia for educational, non-commercial purposes.

The project aims to empower Armenian citizens and civil society organisations to effectively counter disinformation campaigns and propaganda. This will contribute to a more resilient and democratic civil society.

Given the nature of our work and limited budget, our proposed license fee is XX EUR. Attached you can see our contract template which we kindly ask you to review and come back with potential changes. May you have any questions, do not hesitate to contact me.

Sincerely,

xxxx

You can attach the contract template for the Licensor for their review already in the first email. General [RDD contract guidelines](#) can be helpful to get oriented. However, for the film licences use only Licence Agreement type of contract provided by Youth Civic Engagement Advisor.

5.4.3 Prepare the Purchase Request Form

The Project Manager or Project Assistant should prepare the Purchase Request Form and have it approved in ELO. The PRF template and process is described in the [Procurement Guidelines](#).

5.4.4 Prepare the contract

The good news is that there is a [license contract template](#) in English and bilingual in Czech and English. Before sending the contract to the licensor, adjust the text to your specific situation together with YCE Advisor or for more complicated situations with PIN legal department.

To avoid mistakes with additional taxes, the license type of contract can be concluded and billed at the PIN HQ instead of the CP. This has four main implications:

1. PIN HQ named and Tax ID No. in the contract as the licensee:

People in Need (Člověk v tísni, o.p.s.)

Local office address:

With its registered office at: Šafaříkova 24, 120 00 Praha 2, Czech Republic

Tax ID No.: CZ25755277

Represented by

2. On behalf of PIN, the contract can be signed by RDD Regional Director, RDD Director, PIN Director or another person with PoA. So, in this case not by the CD/HoM.
3. The ELO contract approval process goes through the relevant colleagues.
4. The invoice is issued for PIN HQ, not CP. And it is paid by PIN HQ but of course from the specific project budget, not from HQ budget.

5.4.5 Negotiate the price and the contract

Once you receive positive answer from the Licensor, agree on

- Price = license fee in EUR/CZK/USD
- Period of the license
- Contract text – if the Licensor proposes changes to the contract, contact the PIN legal department legal.department@pinf.cz and ask them to review changes and approve

Although your project might be only for 1 year, the idea with OWIS films is that the schools/CSOs can continue with OWIS lessons even after the end of the project. Therefore, we try to push for longer license period (e.g. 5 years). Initially, you can ask for unlimited time (and for reasonable price) but most of the time, licensor will not agree to this. In case that you plan to do community screenings or a film festival, it will be more suitable to get license for an exact number of screenings.

Ask the contractor to fill in or send you their details:

- Legal name of the company
- Registered address
- Identification number
- Represented by – Name of the person who can sign the contract on behalf of the company

In addition, inform the Licensor ahead about the steps in the process so that they understand PIN's requirements and request their tax residency certificate from a tax authority well ahead. The process is as follows:

Contracting conditions agreed between PIN and the Licensor → the Licensor provide contact information required for a contract → the contract in word uploaded into ELO and approved → the contract signed by both sides → the licensor delivers all requested film files → the licensor issues correct invoice and provide tax residency/domicile → PIN pays the invoice.

5.4.6 Withholding tax

In addition to license fee, PIN has to pay so called withholding tax. The amount of the tax differs according to the country where the Licensor is officially registered. Some countries

[Type here]

have a mutual agreement that the tax is 0%. In such cases the tax is not paid and does not need to be mentioned in a contract, nor in an invoice. In other cases, the tax mostly varies between 5-10% and has to be included in a contract as well as in an invoice. The tax is not paid to the Licensor but by the PIN HQ accounting unit to the relevant state agency. And this is one of the reasons why these contracts are concluded at the HQ level and not CP level.

For the updated list of the withholding tax between Czechia and other countries, approach the YCE Advisor. For calculation use [this link](#) (in CZ).

Case 1: Licensor is from Netherlands, the withholding tax between Czechia (Licensee) and Netherlands (Licensor) is 5% and the fee was agreed as 500 EUR, then:

The license fee exclusive of VAT (if applicable), for granting this license with respect to the non-profit enterprise amounts:

<i>The remuneration for providing the film license</i>	<i>526,32 Euro</i>
<i>The withholding tax (5%)</i>	<i>26,32 Euro</i>
<i>The amount to be paid</i>	<i>500,00 Euro</i>

Case 2: Licensor is from the United Kingdom; the withholding tax is 0% and the license fee was agreed to 330 EUR.

*The license fee exclusive of VAT (if applicable), for granting this license with respect to the non-profit enterprise **amounts 330 EUR.***

5.4.7 Internal contract approval process

Once the contract is finalised and you receive licensor contact details, insert the license contract to ELO (how to do this, read in the Contract Manual in chapter 4.3 Contract Approval Procedures in ELO here: [https://elo.pinf.cz/web-CZE/#/archive/\(FFF32AA1-861A-6E4C-86CB-AAD2EA22C4D1\)/](https://elo.pinf.cz/web-CZE/#/archive/(FFF32AA1-861A-6E4C-86CB-AAD2EA22C4D1)/)). Following the manual, fill in the keywording and send the license for the PIN internal approval process.

ELO Keywording example. Common mistake is to write name of a person from a studio you communicate with into Contractor Name box. Correct is to write a full name of the company as it written on the top of the contract so that it can be correctly linked with the vendor's card in NAVI.

back via post. This process is very time demanding and in majority of license cases too difficult.

- b. Second way is to use digitally certified signatures. PIN employees do have such certificate but most of the studios do not and thus the following form of the certified signature is commonly used.
- c. **The most convenient way is to obtain digital certified signature through Adobe sign function.** How to do it is described here: [https://elo.pinf.cz/web-CZE/#/archive/\(8A3D7128-582F-3A1D-BE25-0A9078AA3D4D\)/](https://elo.pinf.cz/web-CZE/#/archive/(8A3D7128-582F-3A1D-BE25-0A9078AA3D4D)/). Nevertheless, to use this tool in Adobe Acrobat Reader, a prepaid PIN account needs to be used. The YCE Advisor will assist with this step. Send her the contract in pdf along with email address of the person signing on behalf of the studio (in the top of the contract "Represented by...").

For example, for the company Een van de jongens I communicated with Noa Defesche but the representative of the company as stated in the contract is Renko Douze (example below). Thus, for the Adobe sign signature Renko's email was needed.

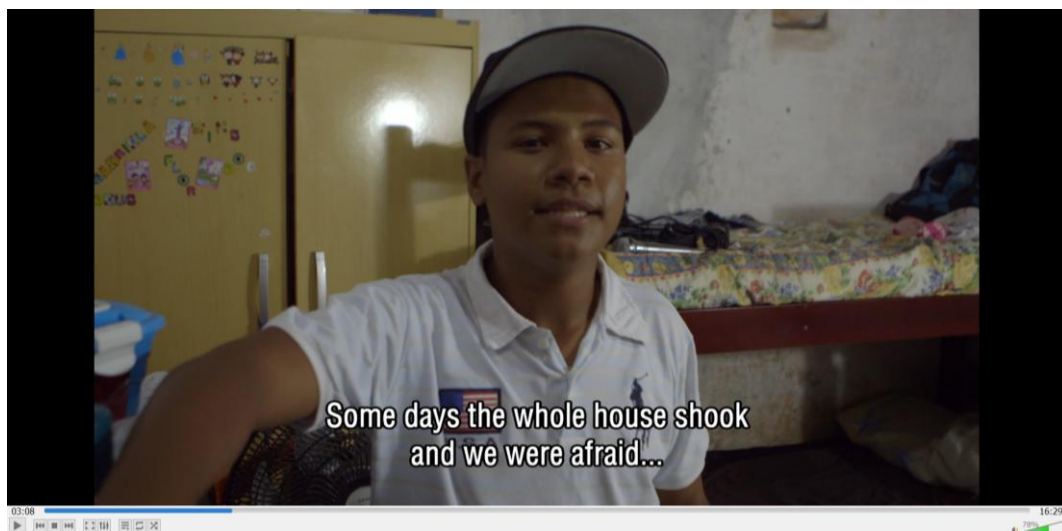
Name of the company: Een van de jongens Vof
Address: De Kempenaerstraat 11B, 1051 CJ Amsterdam, The Netherlands
Represented by Renko Douze
(hereinafter referred to as the „Licensor“)

5.4.9 Film files transfer

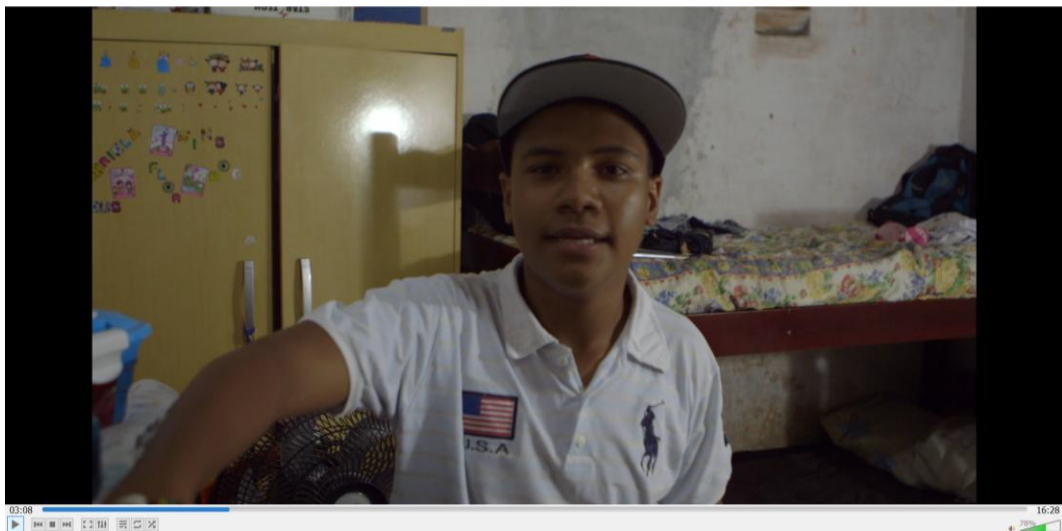
After signing a contract, ask a film studio for film files. Exceptionally, when under time pressure, you can request film files before signatures to proceed to subtitling. Studios PIN and JSNS cooperates with often are usually fine with it. Request following files:

1. **Clean master film file** (without embedded subtitles) in .mp4/.mov format; preferred screening format H264, size up to 20 GB to be handle the file by a regular laptop and internet transmission
2. **English* subtitles in .srt/.stl** or similar format
3. **Subtitles in a language of final audience**, if available
4. **Dialogue transcript in original language**⁵ for translations, if available
5. **Stills / press kit/ high resolution images** for promotion and toolkit

⁵ The best option to maintain quality is to ask for dialogue transcript in original language of the film and translate it into the final language. If this is not feasible, the translation may be done from English.



Picture 2 Film with embedded subtitles that cannot be removed.



Picture 3 "Clear" film file with no inserted subtitles. Thus, subtitles in desired language can be added without the need to cover the original one.

The film file size up to 20GB is a rough estimation based on experienced difficulties due to unstable internet connection and low power of regular notebooks. When you receive link to download files, do it asap as some cloud storage expires in a couple of days. Once you successfully download files, **check quality and functionality of each of them**. For a film file, it is recommended to watch a whole film or few second at different parts of a film. Check that subtitles are well timed. A dialogue transcription is needed for dubbing and subtitles. A press kit can be useful either for design of an OWIS toolkit or for promotion of film screenings.

5.4.10 Invoice

Once a Licensor provided all requested files, ask them to issue an invoice. The PIN details in an invoice has to be precisely this:

*Člověk v tísní o. p. s.
Šafaříkova 635/24 120 00, Praha 2
ID No.: 25 75 52 77
Tax ID No.: CZ 25 75 52 77*

[Type here]

If a Licensor does not write details correctly, ask them to correct it, otherwise the HQ Invoice unit (Fakturace) might refuse to pay the invoice.

If the license includes withholding tax (explained above under point 5) then the invoice should include break down or the license fee with the tax. Example of a correct invoice is:

Invoice		EEN VAN DE JONGENS	
Člověk v tísni o. p. s. Šafaříkova 635/24 120 00, Praha 2 ID No.: 25 75 52 77 Tax ID No.: CZ 25 75 52 77			
number	21-800-011		
date	April 29th 2021		
<u>DESCRIPTION</u>		<u>AMOUNT</u>	
License fee A GOAT FOR A VOTE			
<i>non-exclusive, educational, 5 years from May 1st 2021, Angola</i>	€	526,32	
		€ 526,32	
Withholding tax (5%)		€ 26,32	
VAT shifted			
Total amount due		€ 500,00	
Total payment due in 28 days.			
Via bank transfer:			
Bank:	ABN Amro, Amsterdam		
Account:	NL55 ABNA 0569 0318 34		
BIC:	ABNANL2		
Or through PayPal:			
	to renko@eenvandejongens.nl		
Please mention the invoice number with your transaction.			
STICHTING EEN VAN DE JONGENS	INFO@	IBAN	NL55 ABNA 0569 0318 34
DE KEMPENAEERSTRAAT 11B	EENVANDEJONGENS.NL	BIC	ABNANL2A
1051 CJ AMSTERDAM	+31 20 894 36 28	KVK	52539695
		BTW	NL850490650B01

Together with the invoice, ask a Licensor to provide Tax Residency or so-called domicile. The document needs to be issued by official national authority, no **older than 1 year** and issued for Licensor's address as stated in a contract. The invoice will not be paid before the tax residency certificate is provided. Both, an invoice and a tax residency certificate, should be send and processed by HQ Invoice department: fakturace@clovekvtsni.cz with relevant FDO and DO in cc to speed up approval process in NAVISION.

! Key points to pay attention to !

- The currency of a contract and an invoice is the same – especially with Czech and UK licensors clarify in which currency they prefer to invoice
- The licensor's address in a contract and in a tax residency certificate are the same (more below)
- Better to communicate ahead what are the steps including request to provide tax residency certificate so that the licensor, especially in case of a director, are aware and can get them on time.
- Invoice contains all PIN billing information

5.5 Film preparation for screenings

Once film copy rights are ensured, preparation can start. This process can be also time consuming so it is recommended to search for local suppliers while negotiating with studios. And in case of several films (more than 3) make such a contract that a supplier delivers translations and subtitles film by film rather than all films at once. And OWIS toolkit preparation can start simultaneously. As outlined in more detail below, the preparation of films includes: obtaining the correct film files, subtitling/dubbing, production on flash drives/cloud storage. These steps are done by the project team through hiring local service providers in the country. It will save some time and it should ensure best value for money. It is normally possible to find a film company in country that provides all of these services within one contract. But it may be cheaper to get translations done by PIN CP contracted translator and hire a studio only for final technicalities. In case that no providers are known/found (e.g. dubbing studio), JSNS and JS departments can help with Czech suppliers or international companies. It will be important for the OWIS project team to enlist the support of the in-country logistics team early in the project to support this process.

5.5.1 Translations and subtitling

Even if they are contractors of dubbing studios, translators should be tested before recruitment, as they may lack sufficient knowledge of the target language or the skills needed to translate films effectively. This can cause significant problems. Even professional studios sometimes produce poor translations of less widely spoken or non-mainstream languages. Ideally, candidates should be tested by assigning them a short task, such as translating five minutes of film, and having the translation validated by a native speaker. This could be a civic education teacher or a CSO representative who speaks the language in question and can provide feedback on languages spoken by the non-dominant population. This would greatly help to ensure translation quality.

If a film is in a foreign language, it is necessary to add subtitles or have it dubbed in the required language. Original sound combined with subtitles is preferred to maintain authenticity of the work. Other advantages of subtitles are much lower price and shorter production time. **However, for audience that would find reading subtitles challenging (young children or illiterate people), dubbing is a must.**

Translation: A “Dialogue List” is used for translation and it has to be requested from a film studio. Unfortunately, I often encountered that small studios do not have transcript in English or it is incomplete – then ask a translator to complete subtitles from original sound. Experienced translators and subtitling studios will manage to do translation from English from either dialogue list that is in word or txt format or from a subtitles in .srt, .sub, .stl format. If a dialogue list and subtitles are not available, a translation can be done from tapping too, but it will be more expensive. ELO Example of a service contract

Subtitling: Translations from English and subtitling can be serviced to a single professional company. Or divided into two service contracts, one for a translator (especially when a CP has cooperation with a qualified service provider) and second for a subtitling studio. Firstly, original/English dialogue is translated with a time code, then it is transformed into a subtitle file that can be buried into a film file or as an external file. Follow standard procurement as described in the [Procurement Guidelines](#).

It is necessary to carefully check the resulting work immediately upon receiving a subtitled/dubbed version. Primarily, check that subtitles are synchronised with a video, and that no mistakes occurred in a sound, a picture etc. as a result of added transcription). Then, ask a native speaker/PIN staff/partner CSOs to watch a full version of a film with new subtitles and comment on inappropriate translations. It is a common practice to return subtitles and translations for correction thus it should be included in a service contract as well as in your project timeline. Preferably, have translations and subtitles corrected before paying a service provider.

There are two major types of changing film “voice” language: voice-over and dubbing. In **voice-over (VO)**, the original voice of an actor is retained and a speaker speaks over a dialogue. Unlike dubbing, there is no direct overlay of the original voice. A term voice-over can also be used to describe a recording of automatic audio instructions without being fixed to a specific video. With VO, the original audio track of a video is preserved and therefore a cost of a final audio mix is reduced - only a voice track is put into a master file. **Dubbing** is more difficult. In dubbing (and especially in synchronous dubbing) it is necessary to time speaker's speech correctly and match it with actor's speech and face gestures.

Steps for successful film dubbing:

1. Find a good company that actually does sound recording - dubbing/voice-over. Just because someone has a recording studio doesn't mean a result will be good. JSNS cooperates with a studio in Czech Republic <https://www.soundsquare.cz/> that provides a production (studio, sound engineer, director and actors), offers fair price. However, they cannot cover all languages and are often overloaded. You can approach big international studios such as VSI (Jose Alonso jose.alonso@vsi.tv), SPG studios (Maxime Bienvenu max.bienvenu@spgstudios.com) or search within your country.
2. Ensure you get a quality master of the film with the original soundtrack.
3. Prepare/get a dialogue list in final language or language that the studio can translate. Alternatively, translators can translate from a film voice (listening). Check a translation with a native speaker and even with a local partner to ensure there are no grammatical mistakes or words with a double meaning.
4. Ask a translator to maintain a structure of a dialog: a character, timecode (TC), text. If there is no TC in a dialog document, it is necessary to list it and also make marks in front of each character. It is more effective if there is only one actor in a studio and record only his/her sentences while the rest of scenes is skipped.
5. In the meantime, list your characters, at least the main ones, and start planning casting – number of adult female voices, number of male young voices. One actor can provide voices for different side characters or for several characters across all films for dubbing.
6. Look for voice actors through an agency, or in the pool of the sound and recording studio. Both can provide voice samples to pick from.
7. Find an experienced dubbing director in the studio especially for films with people with disabilities, children, crisis situations requiring good voice acting. Professional dubbing studio will offer this service.
8. Ask a studio to send you a part of a dubbing before final mixing so that you can do changes if need be.

9. As for a final recording, a sound engineer does a final mix and send you a resulting complete track. It's possible to get a studio to export a film with a sound included and ready for screening.
 10. Be sure to check the final output afterwards to see if it's been missed somewhere, if the sound and picture have been messed up.
- ELO example of a dubbing process

5.6 Distribution of Films

How and by what means the films will be distributed to a project's target audience (schools, civil society organisations, grassroots groups) should be identified in the needs assessment and the costs properly budgeted. In addition, licensing agreements need to be in line with how PIN would distribute and duplicate copies of the film. Some film studios will ask about this in order to determine a licence fee. Options include flash discs, DVDs, external drivers and cloud storage/streaming website/online database. Each method has advantages and disadvantages.

USB Flash driver can be a cost-effective and fast option. But if you plan to distribute dozens of USB drivers, either you hire external service provider and follow steps as in DVDs case. Or some your colleagues will dedicate time to prepare required number of USB drivers. Importantly, there were issues with the drivers getting wear off and unfunctional.

External hard disk would be an option when you have large set of films and few copies to distribute. Otherwise, they are costly per piece.

Own streaming platform can be the most elegant solution in a context where internet connection is stable and strong. It does not require downloading and storing big files, plus it eliminates multiplication and copy of film files beyond PIN's control. If e.g. film licenses are for 5 years, it is easy after 5 years to delete films from a streaming platform. As you already know, JSNS in the Czech Republic makes all films available to registered schools and institutions on the online platform www.jsns.cz. To create and run such platform, initial funding and long-term vision, maintenance and funding are required. It is more likely, that local partners do have some kind of an online platform/database to store films for their own use. Or finally, fee for a streaming platform such as vimeo may be included in a budget and a project account creating on the platform.

Commercial streaming platform films can be uploaded there and then share access secured with a password for streaming only, or for downloading. The advantage in comparison to a DVD and downloadable link is that we maintain control over the file, can delete/lock the file after the termination of license and we can collect basic statistics. The main disadvantages are costs associated with advanced package on a streaming platform and maintenance work.

DVDs – are well-known to majority of people and can have representative design. However, current laptops do not have any longer DVD players and the technology is becoming outdated. Still, it can be a good option for example for schools. Purchase of DVDs should follow [Procurement Guidelines](#). Some technical aspects you will have to decide are: number of DVDs; a multipack (a plastic case for several DVDs); a DVD disk (one-layer vs. two-layer); a printing of a disk (colour scheme); a data storing process – burning vs. pressing (burning is less costly, but also results in poorer quality) and a DVD

cover – colour scheme, quality of a paper. Even if a chosen company offers the turnkey production of a DVD set, it is still necessary to keep a close eye on the entire process and follow each step.

DVD authoring or the design and production of the DVD function menu (introductory display screen, various links, film trailers, etc.) may be handled by the graphic designer that prepares the appearance of the entire project. However, not all studios, are technically capable of arranging DVD authoring and in such cases, it is necessary to contact a firm that offers this service.

Cloud storage in this case means that you upload final subtitled films to an online space (<https://wetransfer.com/>, <https://www.myairbridge.com/en/#!/>, <https://www.dropbox.com/>, Google Drive, SharePoint). Partner organisation then download files to their own storage place such as their own laptop. This option is cheap and preferred when internet connection may limit quality of a film streaming. Main disadvantage is low control over the film files once downloaded.

Because of the copyrights, PIN should conclude sub-licencing agreement with institutions/schools/CSOs that will receive film files on for example DVD, downloadable link. The template is available [here](#).

5.7 OWIS Handbook Development

The OWIS handbook, or toolkit, is a main guide for final users of OWIS methodology - teachers/facilitators/youth workers/our colleagues who work with documentary films directly with final beneficiaries – pupils, students, youth groups, ... A guide provides easy to use navigation how to go deeper in the topics introduced by documentary films, which questions to ask, how to reflect on emotions, which exercise to use. Therefore, OWIS package consists of documentary films with subtitles and a toolkit adapted to a **country specific context, educational space and the final intended audience**.

5.7.1 Who should develop the OWIS toolkit?

When OWIS films from JSNS database are used, there are available and tested lessons and other materials ready in the Czech language. After selection of the documentary films jointly by PIN project team, local partners and OWIS advisor, the advisor can prepare lessons in English. However, it is crucial to get on board a local educational expert (from partners, organisation, school or PIN staff with teaching experience) and PIN project team to adjust the materials to the local context and to tailor them to age of the final audience, their experience and educational space. Before translating the toolkit into the final language. In case that we use a new documentary film, e.g. local film on a specific topic, the accompanying materials have to be developed with help of the OWIS advisor and local educator. This process should be started in parallel to the finalisation of film licenses and subtitling because it requires considerable time.

5.7.2 What is in the handbook?

Commonly the handbook has several core sections listed below. However, these can vary depending on specific projects.

- Introduction into OWIS methodology (and the specific project)
- Basic teaching and facilitation tips

- Technical tips for film screenings
- Films including synopsis, basic information on director, length, theme and lesson objectives
- Activities and worksheets

Optional parts are:

- Q&A with background information about the film, the theme and the theme in the target country
- Teacher recommendations
- Additional discussion methods and tools
- Project days and youth initiatives tips

To get better overview of each part you can check handbooks from previous projects:

- OWIS Global education toolkit developed in 2021 as part of Youth 4 Change project in Angola ([English](#), Portuguese)
- OWIS Global education through films developed in 2021 as a part of ALVED for Serbia ([Albanian](#), [Serbian](#))
- Tips for facilitators of community screenings for social cohesion project in Syria, 2021 ([English](#))
- OWIS Global education through films developed in 2021 as a part of ALVED for Kosovo ([Albanian](#))
- OWIS Media literacy through documentary films developed in 2020 as part of Strengthening democratic resilience in Georgia (in ELO in following languages [Georgian](#), [Armenian](#), [Azerbaijani](#))
- OWIS Human rights through documentary films in Georgia from 2018 (in ELO in [Georgian](#))

5.7.3 Testing of the Handbook

Based on the good practice from previous OWIS projects, it is important to include into the project design, budget and timeline a testing of the new OWIS package. The event should be organised when films and the toolkit are translated but before the final graphic design of the toolkit so that feedback and potential changes can still be incorporated. In addition, the event is a great opportunity to invite teachers, schools' directors, representatives of Ministry of Education, representatives of educators' institutions and other platforms, thematic NGOs, journalists and other relevant stakeholders. During 1-day or half-day testing workshops, 2-3 selected films and complementary exercises may be presented to participants in an interactive and hands-on approach along with basic information about the project and networking. At the end of the workshop, it is essential to collect first impressions about the methodology from the participants and further consolidated the feedback via a follow up online questionnaire. The results of the feedback session should be jointly analysed by the project team, local educational expert and OWIS advisor and relevant points incorporated into the final version of the toolkit. by media education expert.

6 Implementation

6.1 Start with methodological capacity building of partners, teachers and facilitators

One of the main preconditions of the methodology to achieve intended goals is to develop capacities of target teachers and facilitators through trainings, monitoring and feedback sessions and ongoing support. The learning objectives of this capacity building will differ according to the theme and objectives of a project as well as educators experience with interactive teaching methods and the theme. Considering that our target educators have fairly good experience with teaching/youth work/group dynamics/facilitation (that is why we cooperate with them, right?) but not much experience with the theme (human rights, media literacy, active citizenship, climate change), the capacity building may consist of the following parts:

1. 3-day training on the project theme building a general understanding of the thematic concept; increase overview of global, regional and national trends and developments; strengthen awareness of the theme's implications and importance; organise discussions with experts on given topic, activists, journalists, researchers and create space for sharing existing resources, materials and tools. The training will require external facilitator, unless someone from PIN staff or project partners are very experienced both with the theme and facilitation.
2. 3-day training on OWIS methodology consisting of theoretical introduction into teaching with documentary films, selected film screenings and discussions as well as practical sessions of facilitations and interactive methods from the toolkit. On the third day of the training, participants can prepare sessions from the toolkit and practice facilitation with the group. The training should be conducted by people experienced in OWIS methodology. Thereby, project team can approach JSNS department in Prague who can contact trainers specialised on teaching OWIS. Alternatively, trainers experienced with OWIS methodology from previous projects or OWIS advisor can be contracted for such training. During COVID years, the training was successfully conducted event online during 4 afternoon sessions. Either way, OWIS advisor will support the project team to design and conduct the training.
3. the two-day reflection workshop organised after first round of lessons/workshops (before project ends) provides space for teachers/facilitators to share their experience with OWIS so far, improve potential downsides, discuss challenges and with peers search for solutions. This space will help to enhance quality of delivered OWIS methodology and support educators to continue using it beyond the project. Local experts can be invited to talk about new trends, resources and local developments in particular area.

6.2 Technical aspects of film screenings

The basic technical equipment for audio-visual lessons are:

- Laptop or desktop PC
- Projector
- Speakers
- Suitable space where we can project the film (a free white wall or a screen).

It is important to darken the classroom with roller blinds, opaque curtains or at least blinds.

6.2.1 Step-by-step wiring techniques

Although the number of devices we will need to connect may seem overwhelming at first, there's nothing to worry about.

Step 1

Connect the laptop to the projector using a VGA cable or HDMI cable, which is usually automatically supplied. The cable is identical on both ends input/output in a trapezoid shape. Plug one end into the notebook (the output is usually on the left side of the laptop), the other to the projector (the input is usually on the back). The HDMI cable is newer and can also carry audio.



Step 2

Then plug speakers into the laptop via the headphone output (usually marked with a headphone icon).

If you use an HDMI cable, there may be a problem that the sound is not played by the speakers, but by the projector. In this case, we have to right-click on the speaker icon, which is on the bottom bar on the right of the laptop screen, and then click on "playback device" and select "Speakers".

If the speakers are not playing, we check to see if we have turned off the sound directly on the computer.



Step 3

Then switch the laptop to communication with the projector: on the top line of the keyboard, where the keys "F1", "F2" etc. are, we can usually find illustrative icons. After pressing the "Fn" + "4" key and the pictogram of a multiple screens, a menu will pop up asking if we want to duplicate the screen, expand it or switch to the projector only. "Duplicate screen" is the most suitable for projection. It means that we see the same thing on the laptop screen as on the wall.



Step 4

Position the projector so that it is directed towards the wall/screen, where we want to project. Check that the image is large enough (the further you move the projector away from the wall, the larger the image will be), undistorted and generally good, i.e. not out of focus, too dark, overexposed, etc. If these flaws appear, we simply correct them directly on the projector using the dedicated buttons.

If we do not have a dark enough classroom, it is better to put the projector closer to the wall so that it shines better. It is also a good idea to check that the projector is not in ECO mode. If it is, switch it to full power.

If the projector, when connected, does not project an image that is on the computer, we need to set the correct input on the projector depending on the cable we're using.

If the image is distorted, not forming a regular rectangle, we have to physically adjust the instrument so that the image is symmetrical, e.g. to put a book under it, to tilt it, etc.

On newer types of projectors, the image can be adjusted via the MENU.

6.2.2 Starting the film

Films can be played directly from the computer from a file or from the Internet, or a DVD disc. If everything is properly connected, there should be no problem. Suitable programs for playing video from a computer are VLC player, KM player, Media Player Classic or BS player. We can either run the video directly, i.e., by double-clicking on the video icon, or by to the program by simply dragging it with the mouse and, if necessary, double-click on it to launch.

6.2.3 Why the video does not play?

If the video fails to start or the player reports an error, we check to see if, for example, when renaming the file, we accidentally did not delete part of it. Every video must be named with a period after the title and the video format extension, i.e. for example.mp4.mpg.mov.avi etc. It is also possible that the file was not downloaded in its entirety (e.g. the internet connection dropped out during the download) or we copied the video to the computer prematurely. In this case the player does not have full information to be able to play the file, and will report that the video cannot be opened, failed to load, is corrupted, or that the action simply failed.

Another possible reason is that the chosen player does not play video in a particular format. In this case the best solution is to try a different player¹. If you are unsuccessful but sure that the video is fine, look up what format the video is in (i.e., what file extension), and search on internet which player supports the format².

6.2.4 Side ratio

If the running video appears to be distorted in any way, it is probably due to a wrong setting of the so-called aspect ratio, which needs to be changed. When the projected

image is "flattened", video with 16:9 aspect ratio is probably running at 4:3. If, on the other hand the video is unnaturally "stretched", the reverse is true and the film, which is supposed to be in 4:3 aspect ratio, run in aspect ratio 16:9. When one of these situations occurs, we select the Video tab or by simply right-clicking on the image, select Aspect Ratio and choose the appropriate one.

6.2.5 The player

Having a good player is essential for a successful screening. VLC is the most suitable, it plays most programs and stay reliable. If we have multiple players on the computer, we don't play the video directly, we click right-click on the video, select "open in program" and select the player.

6.2.6 Model/demonstration lessons

Especially when introducing OWIS in schools, model lessons organised by experienced facilitators can help the teachers/institution get confidence in the methodology and better imagine how to structure and conduct an OWIS lesson. The model lessons can be done by project team member experienced with OWIS, invited trainer of teachers from Prague through JSNS department or by the OWIS Advisor.

Remember

- Always include debriefing part after model lesson between the facilitator, teachers and monitoring PIN project staff. This can be individual or group session, depending on the scope of activity.
- Clearly communicate the objectives of the model lessons to teachers/facilitators to avoid misunderstanding and demotivation.
- Present this activity as a continuation of the capacity building process, some sort of practical exercise.
- While planning the visits, consider the intensity and timing not to overburden the teachers/facilitators.
- No need to organize such visit to all the participants of the trainings, but only the ones with limited capacities in interactive learning methods, those who express concerns or low trust in the method, those who ask for support.
- Properly reflect this activity in the project budget. Including some small incentives for teachers/facilitators can be also a good idea.
- According to the availability of resources visit can be organized in the same location (cheaper option with less logistics) and between different target areas of the project.

7 “Outside the classroom” activities

7.1 Youth initiatives

Youth initiatives (YIs) are small community projects which are planned, designed and implemented by young people themselves as the follow up of the film screenings, or as part of broader civic engagement education. OWIS aims to empower (young) people to become agents of change in their communities. Thereby, follow up initiatives create a good opportunity to enhance skills of young active people and to multiply effect of OWIS screenings into wider community. In OWIS methodology, a film screening is starting point through which young people get inspired by role models and power of stories. YIs thus recognize the potential of youth to take initiative and contribute to positive change. When planning, implementing and evaluating YIs, three levels of impact are desired:

1. Gain and practice range of skills for communication, team work, leadership, organization, project cycle, presentation, advocacy, facilitation, participatory decision-making
2. Strengthen self-confidence, self-esteem, aspiration, empowerment of youth to engage with decision-making processes, voice their needs and thus prepare them for being citizens in democratic society
3. Disseminate knowledge and awareness gained during OWIS workshops

Although YIs follow some general pattern and share main goals, concrete realization depends entirely on the overall project, experience in youth work and context. Thus, before even drafting the logical framework, do some needs and barriers assessment and establish partnership with local CSAs experienced and recognized in youth work. In the implementation phase, they will be the key to approach, motivate and engage target youth while creating an opportunity that directly responds to youth needs and wishes. Generally, impactful YIs need to fine-tune a balance between following aspects:

- Which educational space do we enter? **Formal school setting, non-formal youth centers or grass-root youth groups?** Do we have established functional partnership with the Ministry of Education? Do Youth Clubs and Youth Centers exist and do they have resources? Who are our local partners and who are their target groups?
- How much time can we dedicate in our project timeframe? **1 month, 6 months?** Do we have recourses to several months? Do we have capacities?
- What scope can we afford? **1 community film screening or long-term advocacy campaign for subsidies internships in local companies?**
- Which sector(s) do fit the best into our project design and are these sectors cared by target youth? What needs do they have and what do they want to change? **E.g. leisure activities, language courses, animal welfare, waste management, gender equality, awareness about life with disabilities, ...**
- How much money we can spend on grants? **500 EUR or 10 000 EUR.** Is the amount adequate to financial capacities of the grantees? Which mechanisms

do we need to apply to ensure accountability? Besides the grants, we have enough money for capacity building, coordination and mentoring?

These initiatives do not need to be limited to young people only. For example, in Georgia, OWIS workshops were conducted by a local CSO for a diverse age group of local women from a non-dominant ethnic group. Similarly, same women of different ages participated in media literacy awareness initiatives in their community.

7.1.1 How to announce youth initiatives?

The tone of the call and its details depend on whom do we address and how it will be published. When the document is intended for representatives of schools, youth organizations and other stakeholders, it can be more formative and with more details. Expecting that teachers and youth workers themselves will communicate content with target students and youth. While a document that will be directed to young people and students should use understandable language, attractive style and no more than one page in length (e.g. use bullet points and examples to demonstrate what is expected). The call can be restricted to the participants of the OWIS screenings only, or can be open for the wider public as well. In this case, it is published through social media, local media, partner youth organizations and announcements in the youth spaces.

Tips from ALVED on how to get community engaged and motivate individuals to participate:

- *Use diverse channels to disseminate the call: social media, local newspapers; talk to teachers and schools, youth houses, youth councils, local partner organizations and groups, go to places where young people gather.*
- *Different youth will get interested from different reasons. Some want to improve their skills; others want to socialize and make new friends and others will like the idea of going for 3 days to a nice seminar house in attractive location.*
- *Involve youth right from the beginning to enhance their ownership. Ask about their needs and wished through targeted FGD, via questionnaires or a survey conducted at the beginning of the project. And share responsibilities so that they maintain engaged and have their role in it.*

7.1.2 Which information should be in the call for youth initiatives?

The key information to include are:

1. Introduction – context description, brief information about the project, its objectives and anticipated results of the grant scheme
2. Description of the grant scheme
 - Grant scheme objectives

- Type of initiatives and activities supported
- Who can apply and what are eligibility criteria
- Maximal and minimal amount of grants
- Timeframe for application, implementation and reporting

3. Application process

- Application deadline, selection period, results
- Which criteria will be considered to select initiatives and scoring matrix
- How to apply, which documents are required for submission and where to find them

7.1.3 Mentoring and proposal shaping support for youth groups

The time between the film screenings and applications submission should be short to capture the momentum when youth are inspired by films characters. E.g. within the series of 5 film screenings, the grant scheme can be announced before the last screening so that the youth group/class can talk about it with their facilitators and teachers during the workshop and see continuation beyond the last screening. However, between workshops and start of initiatives should be enough time for initial pitching of ideas, groups formation, capacity building of interested groups, finalization of ideas and grant selection. In the project proposal, this might require 1-2 months and include budget for dissemination events, trainings and workshops, mentoring and grants.

To help interested groups to elaborate on their initial ideas, in ALVED project, implementing partners organized a 3-day workshop in a nice seminar house. There, 4-5 groups consisting of 5-6 youth developed their idea into a full project proposal including timeframe, budget, impact and action plan. Each group was supervised by an experienced mentor. By the end of the workshop, all groups presented their ideas in a creative way and independent committee selected projects supported by grants. Additional trainings and mentoring were organized for the winning groups.

Participation in a 3-day residential workshops also test dedication and motivation of groups and individuals. At the same time, creative atmosphere and flexibility are important during such workshop to allow participants to change their group, reformulate their ideas and surprise the committee with original presentation. Playfulness can help to balance the rigidity of budget and project description templates. Importantly, include sessions on different team roles, effective and non-violent communication. Inviting a local activist, artist or a journalist can be a highlight of the workshop.

In addition, each (youth/student) group should receive mentoring support to ensure quality of the project design, implementation and reflection of their learning process. Mentoring can be provided by 1) teachers from the target school, 2) youth workers and

staff of partner youth organisations, 3) selected youth leader from the target community, 4) regional activists or media actors in case of media initiatives, or 5) PIN staff. Mentors should be either experienced or undergo a training tailored to YI. Being a teacher for a decade does not necessarily mean to know how to support a student group in creative process, inclusion, empathy and activism. Thus, mentors' training should contain both practical information about the grant scheme and youth initiatives framework as well as mentoring methods and skills.

7.1.4 Selection process

Once the applications are received, the project team should check eligibility and completeness. In case of public open call, PIN project team can consider site visits or phone calls with organizations to establish a contact and assess their suitability.

Applications are then evaluated by independent Selection Committee, which consists of PIN project team (max. 2), representatives of partner organizations, local authorities and other NGOs/CSAs. Potentially, of an expert on the topic (PSI Advisor, local advisor...). Each committee member should independently score proposed initiatives in scoring sheet (Selection scoring sheet). The final decision can be taken solely based on the scoring or after a committee discussion. Depending on the donor's requirements, the selection process and results may be recorded in a report (Report on selection of YI).

Following criteria can be used for evaluation (or alternative criteria relevant to the call objective):

- Need in the community (project should be important for the community, not only the applying initiative group)
- Contribution to the solution of specific problem(s) or/and raising awareness about this/these problem(s)
- Feasibility (practical aspects of the initiative and possibility of implementation)
- Sustainability (should have a sustainability plan to continue project activities after PIN financing)
- Cost-effectiveness (the budget includes only direct costs related to the realization of youth initiative).

7.1.5 Contract

YIs grant contract depends on many aspects such as the donor's requirements for reporting and procurement, size of grants and type of youth initiatives. Most probably, the youth grants will be treated as Financial Support to Third Parties (FSTP) and thus have to follow particular donor's rules on FSTPs including accounting, reporting, monitoring and communication. Therefore, even before opening the YIs call, organize a workshop with procurement colleagues and HOP to check these requirements.

The contract shall be signed by PIN or a partner organization with sufficient financial capacities. It is possible to split roles between PIN and partner organization so that for example PIN monitor reporting and financial spending while the partner organization monitor impact and quality of YIs. In the case of YI lasting 5 months with the grants up to 5 000 EUR, the following contract and annexes were used:

Contribution contract: signed by PIN representative and representative of the youth group who is over 18 years old (or according to the national law).

- *Annex A – PIN General Conditions*
- *Annex B – Project Proposal*: equals application form and the narrative part
- *Annex C – Project Budget*: part of the application form, unless simplified costs table within Annex B
- *Annex D – Interim Narrative Report*: in case of projects lasting over 3 months
- *Annex E – Final Self-evaluation Report*: a useful tool for the general results evaluation that can be elaborated together with the mentors
- *Annex F – Financial Report*
- *Annex G – Financial Guidelines individual*
- *Annex H – Agreement between Youth Group Members*: a contract signed by all group members to understand their rights and duties

7.1.6 Implementation

During the implementation period it is important to find a balance between supporting the youth group and leaving enough freedom and space for learning including doing mistakes and learning from the mistakes. Besides the mentoring support, PIN or the partner organisation can help for example to organise a round table with mayor, inform about planned community events on their platforms etc. Ongoing capacity building and support may include online session on reporting and consultation on mid-term report in case of longer initiatives.

Examples of different youth initiatives in the ALVED project, Strengthening Positive Peace in Kosovo and Serbia (2019-2022).

Awareness raising campaign about stray dogs, animal welfare and protection in one municipality. Public fundraising campaign for feed and vaccination for stray dogs and advocacy campaign at town hall to construct dog shelter. Trainings on animal welfare and protection in public schools.	Total budget 4 983 EUR • Personal costs 1 250 EUR • Travel costs 275 EUR • Direct activity costs 2 460 EUR • Other 998 EUR 5 months
Awareness raising campaign among youth people about importance of social networks and benefits of community volunteering activities as a response to COVID 19 isolation. Various trainings and workshops provided for youth using OWIS methodology and experts.	Total budget 4 875 EUR • Personal costs 1 625 EUR • Travel costs 900 EUR • Direct activity costs 2 350 EUR 5 months
Awareness campaign among primary and secondary school pupils about peer bullying. Round table discussions with teachers and parents, OWIS workshops for students and support groups creation at all schools.	Total budget 4 835 EUR • Personal costs 1 625 EUR • Travel costs 900 EUR • Direct activity costs 1 910 EUR • Other 400 EUR 5 months
Inclusion of young people with Dawn syndrome into society and labour market through awareness raising campaign, trainings of youth with the DS and creating suitable part/time positions in social enterprises.	Total budget 5 000 EUR • Personal costs 2 350 EUR • Travel costs 300 EUR • Direct activity costs 2 050 EUR • Other 300 EUR 6 months

Promote youth artists from the municipality and create a space for exchange among public and artists through exhibitions, literature evenings, artistic workshops, discussions or film screenings.	Total budget 5 000 EUR • Personal costs 1 000 EUR • Direct activity costs 2 320 EUR • Other 1 680 EUR 5 months
Create friendship, communication and connections among youth from different ethnical and cultural background through sport activities such as marathon race, tournaments and workshops.	Total budget 5 000 EUR • Personal costs 1 500 EUR • Travel costs 900 EUR • Direct activity costs 2 600 EUR 5 months

7.1.7 Monitoring

Besides the regular quality monitoring for project purposes, implementing groups deserve to receive feedback and appreciation. After the monitoring visit, MEAL officer together with mentor and the youth group can evaluate what works well and what does not go as planned and come up with changes. Similarly, when (mid-term) activity and financial reports are submitted by implementing groups, project team may communicate feedback with the group.

7.1.8 “Who Else?” JSNS guidance for student Initiatives at schools

Intro

Who else? This is a project for student teams and their teachers. During the school year, students are going to implement their own project with their teacher as the mentor of the project. Organizers of Who else? are helping the teams with realizing of their projects on meetings and workshops of project management.

Aim

The aim of the project is to show students that the good idea and desire may change the world for the better. After all who else than them shouldn't be afraid of changing the world? The project supports civic engagement of young people. Students get knowledge and experiences with leading of their own project and subsequently, they can apply it in their life and job.

Description

The project copies the school year. One cycle can involve five student teams from elementary school or high school. Teams can be as huge as you want but our recommendation is to include just five repress. of each project on the meetings. One team should have one teacher mentor. Under the mentorship of the teacher, each student team come up with the idea of their own project.

On the first meeting of the teams, there will be the presentation of individual ideas and after that, there will be discussion with the experts during the workshop in order to particularize the ideas. After this meeting, the teams are going to work on their projects. At the final meeting in the end of the shool year, students will present the success rate of their projects to each other. During the school year, students are consulting their projects with the experts.

Sample/success story

Examples of projects given by students under Who else? organized

- 1) High school students enthusiastically embarked on a project focused on helping children in children's homes. They visited children home every Thursday and make a programme for them. They just tried to make their lives more diverse. The output of the project was a video showing the activities of students and interviews with children who are very enthusiastic about high school students. They are still practicing it and they want to continue with this in the future too.
- 2) Third years pupils of high school invited students of elementary school for a walk together on important, memorable or otherwise interesting trees. They also created a website for the project called Celebrities Among the Trees.

Third years of high school prepared color maps for teachers with marked route. They handed out worksheets with tasks and interesting quiz questions to children from five elementary school classes. Then groups of people could set off on an approximately 4.6 km long trail. Ten trees included stands, where they learned all sorts of attractions and performed competition tasks. The trees helped students of the third year of high school to identify bio-biologists from the grammar school. All routes, comments on the trees and tasks they created themselves. The Celebrities among Trees project had a double benefit. First, it was educational for the participants of the walk, but it was also practically educational for the students themselves, who first tried to organize such a large event. An unforgettable benefit was also the increase interest of young people in the trees and nature around them.

Advantages/Disadvantages

The advantage of this project is that the students will try to implement the project on their own. They will go through all steps from the start, implementation and evaluation. They get valuable experience which they can use in personal life.

The disadvantage is the length of the project because it takes the whole school year. It is necessary to motivate the student teams. This is the primary role of the mentor (teacher). At the same time, it is necessary to communicate with students regularly and support them.

Step by Step how to design and implement the activity

- 1) Prepare the time schedule. Make a plan for the term and the place of the first and second meeting. The term and the location of the first two meetings should be already mentioned in the application so that the participating teams can count on them. The first and second meetings will take place since Friday till Sunday evenings. The first meeting takes place in the second month of the school year. The last meeting takes place in the penultimate month of the school year so that it will not to interfere with the exams.

- 2) Publish the application for Who else? Reach either teachers or students. Appeal to them for the formulation of the project idea which must be mentioned in the application already the idea of project, which they want to realize.
- 3) Choose five teams. You can choose more but from our experience, we know that some of the teams are not able to finish the project and they will quit during the school year. On the other hand, more than 30 students it's too much for one meeting. Connect with individual teams and consult their ideas in order to find out their needs for the first meeting (experts, workshops).
- 4) Prepare a programme of the first meeting. Planning of specific programme should be based on the needs and experience of teams. If you have inexperienced teams, you begin with the basics of project planning and management. In case you have more advanced teams, focus on their needs, such as PR, fundraising. Choose the form of workshops, not frontal lectures. We have been successful in starting the programme with breakfast for example, as a guest there will be invited a representative of a project that has already been started, so they can ask how the project start, what are difficulties and how to deal with them, etc. Alternatively, it is good to take students for excursions to already existing projects.

An important part of the first meeting is a sufficiently long introduction of participants. If you create a community, students and teams can motivate each other during the whole year. It has been proven to allow teams to have individual consultations (one team, one consultant) with the expert who understands the topic of the student project. For example, if a team has a good idea but can't divide roles in a team, it's good to invite a consultant to help them set up roles in the team. For instance if the project is an awareness campaign, it is advisable to invite a social networking expert, etc. as a consultant.
- 5) At the first meeting, give the teams [a methodological handbook](#). In Czech language, there is also a [handbook for students](#) focused on student-led media initiatives and media literacy.
- 6) Arrange with the consultants that they will be available to the teams during the school year. Teams can contact them online, by phone or by personal consultation during the year.
- 7) Stay in touch with the teams regularly during the year. Create a Facebook group to share project progress. It is also important to communicate with the teachers, whose role is not to do the project instead of the students, which will be pointed out at the first meeting, but to motivate them to persevere.
- 8) Plan the programme for the second, final meeting. Again, invent a specific programme according to the needs of the teams. A significant part should include presentations focused on the implementation of their projects, sharing with each other. Think of some "reward" activity.
- 9) Ask teachers to write down good practice examples. You can also evaluate them financially if you have the budget.

7.2 Film clubs

Film clubs are a popular group activity not only among youth. Within OWIS methodology, documentary film clubs or a series of community screenings are straightforward continuation of initial OWIS workshops – participants want to share the learning from the workshop with their peers, family, community. Community film screenings are also a way how to start discussion on a sensitive or controversial topic. Expectations should not be high, after one film, everyone in the audience will not change their attitude towards e.g. animal rights. Yet, watching a film creates personal emotional experience that helps to open up and shift own opinions.

If possible, volunteers that want to start their own film club should receive technical support to maintain high quality of screenings and a training how to introduce the film and how to facilitate a discussion after the film. The discussion or some participatory activities are the moment when the personal experience shifts towards the group experience. Even if people do not contribute to the discussion, they can hear other comments and reflect on their own. The film club organisers with support from local CSO can apply for a grant to invite guest speakers, journalists, activists and experts for debates. Similarly, students film clubs as after-school activities can ask the school to provide some budget for debates with filmmakers and people who have personal experience with the topics, local activists.

Film copyrights may be the main challenge to sustain film clubs, initial support from the project team may help to search for local or regional documents, national film archive and open-source products online.

Rules for film clubs within OWIS:

- Non-commercial
- Educational purpose
- Organised by a school, youth house, youth club, educational not-for-profit organisation or grass-root movement in association with PIN
- Obtain permission and copyrights from PIN and follow copyrights policy in accordance to contracts
- Inform PIN about all coming events involving materials from this Toolkit
- Report back to PIN about attendance, programme, photographs, any technical issues and audience feedback

7.3 Small-scale film festivals

Mini film festivals are important events for the small towns and villages, where audience of different ages come together to watch the documentary films on different topics. The screenings are always followed by facilitated discussions, intensive interactions and inputs of guest speakers, who provide their expertise on the topics. This helps to raise the controversial issues and put together the different opinions in the public, but also becomes a social event, building the culture of opinion exchange publicly, accepting different views and building the trust.

As part of your OWIS project Small-scale Film Festivals can be organized by People in Need team or can be outsourced through grant agreement to local organizations or/and

Youth Organisation. In this case, respective training on festival organization is provided to organizers (2-3 days duration) to ensure the same quality standards in all the festivals.

Sample structure of a festival based on small-scale One World/CAUCADOC film festivals (i.e., experience from the Czech Republic and South Caucasus):

- Three-day event in a local cinema/theatre (Czech Republic) or a local cultural house of Municipal Youth House (Caucasus)
 - Two screenings per day, in the evening, at 18:00 and 20:00 pm (Czech Republic) and in the afternoon, at 15:00 and 17:00 pm (South Caucasus)
 - The festival starts on Friday (opening) and ends on Sunday (on weekends, people are more likely to visit the event)
 - Official opening consists of an introductory part – organizer’s welcoming speech, film presentation, small reception, and small photography exhibition
 - The opening film has to be a hit: to attract the attention of the media, to be relevant to the given town, to attract viewers and arouse their interest
 - Czech Republic: the first screening at 6 p.m. is intended for young viewers and comprehensible to facilitate subsequent discussion. The main presentation is planned for 8 p.m., when the biggest turnout of viewers is expected – the main films are presented and followed by discussions with experts and the moderator
 - South Caucasus: usually, the same audience attends both presentations, therefore, a small coffee break is set up between the screenings
 - The program combines local documentary films with international ones
 - Special family screening (children with parents) Saturday morning (Czech Republic); special screenings at schools before noon on a school day (11 a.m., whole classes attending – South Caucasus)
 - Festival includes add-on activities around the film topics, such as: exhibitions, concerts, presentations, competitions for children and adults.
 - Official closing with presentation of the last film Sunday evening, accompanied by a speech of appreciation, a few songs performed by the local school’s children, and a small reception.
-

8 Monitoring, evaluation, accountability and learning

Before diving into OWIS specifics for monitoring and evaluation, it can be useful to look at this [visual infographics of MEAL steps](#) within the project cycle.

8.1 MEAL responsibilities

The table below illustrates various MEAL and CFRM responsibilities of selected PIN staff during project implementation. This table is not exhaustive and serves to provide only a general overview. For more guidance, please consult the [MEAL Manual](#) and [Project Management Manual](#).

Position	MEAL/CFRM tasks during project implementation
Project Manager	• Planning and oversight of rigorous MEAL tasks throughout project cycle management, e.g. design of project MEAL, MEAL budgeting & finance management, development of MEAL plans, ITT update in Navision, coordination with MEAL team, ensure functionality of CFRM, review of MEAL reports and recommendations, plans evaluations, prepares evaluation briefs etc.
Project team	• Support collection and consolidation of data that demonstrate implementation of activities (e.g. training attendance sheets, users of project's products or platforms etc.) • Promote CFRM
MEAL Manager	• Provides technical support to project MEAL tasks, e.g. drafting of Results Framework, participation in project learning exercises, support to evaluations and evaluation briefs • Supervises the design of MEAL tools • Plans and supervises beneficiary verification and surveys (baseline, midline, endline etc.), analyses data from surveys and prepares reports
MEAL Officer	• Conducts regular field monitoring to all project activities • Prepares summary of findings and shares with project implementation team • Builds capacity of partner local CSOs on MEAL • Acts as translator during evaluations
MEAL Assistant	• Supports MEAL Officer with simple tasks • Collects quantitative survey data
CFRM Officer	• Receives, logs and handles feedback according to CFRM protocol • Keeps the CFRM logbook updated • Analyses CFRM and prepares summaries and statistics

	• Conducts follow up actions in response to complaints • Trains project staff to promote CFRM
MEAL Advisor	• Provides technical MEAL support for more complex MEAL tasks • Fills in the temporary gap in MEAL staffing • Conducts internal project evaluations
Youth Civic Engagement Advisor	• Provides technical programmatic support • Conducts internal project evaluations

8.2 Monitoring

While traditional monitoring focuses on resources spent and activities undertaken, results-based monitoring emphasises the need to monitor the outcomes and impacts of the project. In an OWIS project this may mean, for example, assessing the interest of young people in the project theme and the extent to which they have been activated by their youth workers/teachers/educators. It can also mean observing the extent to which teachers/youth workers understand participatory learning methods and have changed their teaching practice.

While evaluations often identify challenges and opportunities after project activities have ended and there is little that can be done to address them, proper monitoring allows you to learn and make improvements to your intervention in 'real time'. Especially in projects where one activity lays the foundation for another, proper monitoring can identify inefficiencies in time and prevent a chain reaction that results in not achieving the intended impact.

Especially when working in a consortium where all partners participate in monitoring, it is useful to develop and use standardised monitoring template(s). The template should navigate the person monitoring to observe and assess areas that are important for project's theory of change and risk matrix.

[Link to monitoring visit template](#)

[Link to monitoring template for OWIS workshop](#)

[Link to monitoring template for youth-led/community initiative](#)

Examples of OWIS indicators

of CSOs applying new teaching tools and methods for the promotion of MIL in their communities (MIL project in Armenia)

Means of verification: Assessment of project ideas developed by CSOs before and after the capacity building program

of people participating in the outreach activities and MIL initiatives (MIL project in Armenia)

Target: at least 180

Means of verification: Attendance sheets, photos

% of young people with no previous experience of advocacy and activism participating in project activities. (TRANS MFA project in BiH)

Target: 40 %

Means of verification: Baseline and Endline Survey with the participants of Change-Makers Program and the participants of the OWIS workshops.

% of young people participating in the OWIS workshops demonstrating increased knowledge of human and civil rights (TRANS MFA project in BiH)

Target: 60 %

Means of verification: Baseline and endline survey with the participants of the OWIS workshops

Some examples of monitoring methods that can be employed when implementing OWIS activities in order to monitor whether these are achieving the desired outcomes include joint or participatory monitoring, third party monitoring (TPM), Outcome Harvesting (OH), and Most Significant Change (MSC).

Participatory or joint monitoring involves actively engaging project stakeholders, e.g. participants, communities, and CSAs, in the monitoring process to ensure they understand and contribute to the intervention's objectives and quality standards. The approach enhances local engagement, ownership and sustainability even after the project ends, while it also ensures more accurate real-time feedback, promotes CFRM, and helps identify risks early, leading to necessary project adjustments. It is essential to involve diverse community members beyond just leaders to capture perspectives from marginalized groups such as women, youth, and people with disabilities.

Third Party Monitoring (TPM) involves outsourcing monitoring tasks to independent companies. It is often used in insecure contexts or areas with limited access where direct monitoring is not feasible or may sometimes be required by the donor. It is valuable for both small and large-scale projects, especially when internal MEAL human resources are insufficient. While TPM aims to ensure transparency, impartiality and accountability, these benefits are not inherently guaranteed compared to internal monitoring, emphasizing the need for careful management. To mitigate risks related to safeguarding, fraud, and quality, careful selection, strict oversight, and adequate budgeting for TPM services are essential.

Outcome Harvesting (OH) is a participatory monitoring and evaluation method that identifies and analyzes significant changes (outcomes) resulting from a project by collecting evidence from stakeholders about achieved outcomes. It works backward from observed outcomes to assess how they were influenced by project interventions, capturing both intended and unintended changes. By emphasizing stakeholder perspectives, this approach provides valuable insights into the effectiveness and impact of interventions, making it particularly useful in complex environments.

Most Significant Change (MSC) is a participatory monitoring and evaluation method that captures the most significant changes resulting from a project based on the perspectives of its participants. Instead of relying on predefined indicators, MSC collects stories from beneficiaries to highlight meaningful outcomes. This approach encourages reflection and

discussion, providing insights into the project's effectiveness and informing future decisions. By prioritizing participant perspectives, MSC ensures that evaluations are contextually relevant and impactful.

All of the above monitoring methods can be found on the [Intrac website](#).

8.3 Evaluation

Each OWIS project is specific and tailored to the context of the country, the topic and the target groups. Yet there are some general quality standards that can be observed in most of the cases. Importantly, there are two main target groups that we are interested in when assessing impact of an OWIS project:

Note: Individual respondents can be assigned a unique code to be able to compare pre- and post-test results; that pre- and post-test tools should be the same

1. Teachers/ Youth workers / Educators – PIN does not implement directly OWIS lessons or workshops but empowers, capacitates and equips local actors to enhance sustainability of our interventions. In general, when assessing quality of a project, we are interested if Teachers/ Youth workers / Educators can conduct effective OWIS lessons/workshops.
 - a) Pre-assessment focus on knowledge, skills and attitude
 - i) Knowledge of the topic of project e.g. media literacy, human rights - pre-test
 - ii) Skills – working with audio-visual tools, using non-formal educational methods ¹, facilitation of learning process, mentoring of youth groups
 - iii) Attitude toward the topic of the project – use questions focused on values and opinions, such as *Is media literacy important for youth? Can young people be agents of change in their community?* etc.
 - b) Based on the pre-assessment, the capacity building part of a project is designed and conducted. Afterwards, preparedness of Teachers/ Youth workers / Educators evaluated:
 - i) Gained new/increased knowledge of the topic of the project – post-tests, (the same tool as pre-tests) self-assessment questionnaire, online survey
 - ii) New skills acquired to conduct interactive learning sessions – observation of test OWIS lessons conducted by teachers/educators during a ToT, monitoring of OWIS lessons/workshops and methodological feedback
 - iii) Confidence in using OWIS methodology and provided educational materials – self-assessment questionnaire, online or during a ToT feedback round to the educational package by participants
 - iv) General feedback on capacity building – quality, practicality and clarify of trainers and ToT sessions, quality of venue, catering and accommodation, relevance of topics covered in the training, *what was missing?*
 - c) Assessment of the projects impact on teachers/ Youth workers / Educators towards the end of the project
 - i) Attitude toward the topic of the project – any change in comparison to pre-assessment measured with same questions

- ii) Sustainability of knowledge transfer – *Do you plan to continue working with OWIS materials and why? If yes, how? Would you recommend OWIS methodology to other teachers/educators? Why or why not?*
 - iii) Increase of knowledge and skills – *what did you learn through participation in the program and find the most relevant for your practice?*
2. Youth/Students or other group targeted by OWIS lessons/workshops and initiatives
- a) Pre-assessment focus on knowledge, critical thinking skills and attitude
 - i) Knowledge of the topic of project e.g. safety on social media, information verification tools, recycling practices, youth rights, citizens' rights, elections - pre-test
 - ii) Critical thinking skills – there is no simple method to measure various components of critical thinking (evaluation and interpretation of information, reasoning, evaluation of arguments, decision-making, reflection). Therefore, it shall be applied for big systemic projects only when external researchers will be hired to compose, carry out and evaluate the test and results.
 - iii) Attitude toward the topic of the project – use questions focused on values and opinions, using agree/disagree, important/not important or similar range to answer questions such as *I would support a law banning discrimination against women in my country. More should be done to protect the environment in our country. I understand my role, my rights and duties during the general election.* It is good to use several formulations for same value area to measure depth of the opinion, e.g. *It would be good for our country if half the politicians were women. Women can be effective political leaders. I would accept a woman as my superior.*
 - iv) Engagement and barriers to engagement based on the topic of your project – *How important do you think it is for young people like yourself to be involved in civic and community activities? Have you ever been actively involved as a volunteer in a community service, church or other occasion? Are you planning to vote in the general and municipal elections (when you reach the appropriate age)?*
 - b) Assessment of project impact towards the end of the project - look at the project as a whole and assess the impact of OWIS lessons and follow-up youth-led initiatives, other activities that contributes to the intended objective together.
 - i) Knowledge of the topic of project e.g. safety on social media, information verification tools, recycling practices, youth rights, citizens' rights, elections - post-test using same questions as pre-test. Individual respondents can be identified through unique codes and influence of other aspects such as gender, age, institution can be analysed
 - ii) Critical thinking skills – same as pre-assessment. Also, these can be partially assessed by an experienced educator during monitoring visits of OWIS activities and partially as self-assessment through a FGDs.

- iii) Attitude toward the topic of the project – use same questions from the pre-assessment and compare changes. With unique codes (point i.) deeper analyses of impact can be done. For example, that girls tend to increase their interest and support for human rights more than boys.
- iv) Engagement and barriers to engagement based on the topic of your project – Same questions as in pre-assessment. And near future oriented questions: *On a scale of 1 to 5, how likely are you to participate in any volunteering activity or a community service project in the next six months?*

Other groups that might be targeted by the project

1. Wider community/parents through public film screenings and follow-up discussions & Wider groups engaged in youth/student-led initiatives, often fellow students or peers, parents, community – the impact of a project on wider community is often hard to measure right after a project. Often OWIS projects are designed to start something, plant the seeds that would have long-term subtle effect. However, it is possible to look at immediate impact with realistic expectations and targets.
 - a) Pre-assessment – usually not feasible to collect primary data through e.g. surveys, recommended only for complex and bigger projects. Often, the data (e.g. openness of the society towards an issue) are collected through desk research and key informants' interviews.
 - b) Assessment of outcomes of an activity – interactive exercise at the end of the film screening/youth-led event to capture general opinion (very ambiguous)
 - c) Mid-term evaluation – FGDs with groups of youth/parents/citizens from the target communities to determine awareness of the project topic, participation of the wider community in the project, dissemination of project results within the target community and any unintended positive or negative affect. Survey among citizens of a community distributed via email/social media/local civil society actors/local government (Not very reliable engagement).
 - d) Final evaluation - example of [Final evaluation](#).
 - i) Internal and external Desk Research - project related documents such as project proposal, log frame and budget, work plan, interim and annual project reports, results framework and indicator tracking table, MEAL narrative plan, data and findings from baseline surveys, training materials, pre-/post-training assessments, monitoring reports of the MEAL, educational toolkit, manual testing tool and results, Moodle platform materials and Web page, End line report, youth media initiative reports are reviewed and analyzed. External Desk Research is conducted outside the organizational boundaries and encompassed media literacy/youth engagement related research reports.
 - ii) Key Informant Interviews (KII)

- iii) Focus Group Discussions (FGD) conducted with the project beneficiary youth, managers and facilitators of the target organizations (CSOs, LAG and Youth Houses), journalists, teachers, educators, leader youth
- 2. Key Stakeholders such as Ministry of Education and Youth, Teachers Associations, Youth workers association
 - a) If they participate in a capacity building (e.g. ToT), measure increase of knowledge
 - b) During mid-term and final evaluation through semi-structured interviews – satisfaction with the project, observed and understood benefits for the community. Feedback on cooperation with PIN/consortia

8.4 Relevant indicators from PIN CSIG Global Track Record

These indicators have to be measured for any relevant PIN project to contribute to PIN's global track record. Even if not included in a project LF and reported to donor, they should still be measured.

1. # of CSOs/CSAs supported by sub-grants
2. # of EUR spent through sub-grants to CSOs/CSAs
3. # of individual representatives of CSAs participating in capacity development program
4. # of CSOs/CSAs supported through capacity development
5. # of youth aged 14-30 years directly engaged in project activities
6. # of youth-led initiatives supported through the project
7. # of advocacy and public awareness campaigns
8. # of CSOs/CSAs supported by sub-grants

9 Sustainability

Sustainability of the project is its ability to continue beyond the project lifetime. In case of OWIS it is demonstrated by high popularity of documentary films and the methodology in general among teachers, youth workers, NGOs and young people and their continuous usage in the formal and non-formal education systems, among civil society and simply by young people themselves.

Sustainability of the project first of all depends on the quality of the OWIS project implementation: careful selection of films, intensity of trainings and monitoring process, quality of lessons using documentary films, outreach of youth initiatives and films festivals. All this together brings the solid evidence to different stakeholders about the effectiveness of methodology and contributes to its longevity.

But sustainability is largely envisaged on the project design phase as well, when you decide what approach to take for project implementation – working through formal or non-formal education system (NGOs or Youth Centres) or certain combination of both. The answer to these questions depends on the proper context analyses and understanding the advantages and disadvantages of each of them. It should be emphasized that it is very much country specific and needs to be analysed properly. Let's

look at the different approaches of work, possible risks and mitigations and their influence on the sustainability.

Before the end of the project, the project team should remind local stakeholders of the film copyrights and the sub-licensing agreements signed to ensure that the films are not used improperly.

