

REFUGEES



**CINEMA FOR REFUGEES
SOCIAL INCLUSION**

FILM CATALOGUE



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INTRODUCTION

A humanitarian calamity of historic proportions has been growing in Europe. More than a million migrants/refugees crossed into Europe by 2015, newcomers that also make up the film catalogue, from war torn countries. Syrians, Afghans and Iraqis make up some of the largest groups, fleeing conflict and insurgencies from Islamist groups including Isis and the Taliban.

The aim of RefugeesIN, in line with European policy, is to counter negative social beliefs surrounding refugees – via the medium of film. Six partners from Portugal, Germany, Ireland, Italy, Slovenia and Greece make up the RefugeesIN partnership. This film catalogue is a compilation of the findings from each partner country depicting positive role models of former refugees and asylum seekers. Twelve films in this catalogue depicting former refugees are considered well-included good role models in their newly adopted European societies. These films should inspire newcomers who find themselves on a similar path.

The newcomers alluded to above will also be inspired by the 12 documentary short films that make up also the Film Catalogue. These 12 documentary short films, which are the outputs of the RefugeesIN 100 hour documentary film course, also provides an outline of the work undertaken by adult teachers and students on the course concerned with the welfare and education of refugees in each partner country in the context of the RefugeesIN project.

The ultimate goal of RefugeesIN is to encourage intercultural dialogue for the benefit of all stakeholders involved in helping refugees and asylum seekers transition from their homeland into their new societies promoting social inclusion. The project's

final output is an innovative cinema-based Pack that professional staff working with refugees can use in their activities in adult education for example. Cinema is used as a tool for breaching stereotypes and portraying actual and inspiring life stories of well-included former refugees as role models for the newcomers' social inclusion.





FEATURE-LENGTH FILMS

The combined partnership of the RefugeesIN project were tasked with finding a total of 12 feature length films that best illustrates or represent well included refugees/asylum seekers as role models across the 28 European member states. To achieve this it was necessary for each of the 6 partners to identify 6 films that met agreed criteria (set out below, under *Research and Film Selection Process*) and then work with focus group participants to refine their choice to the 2 best representations per partner. Given that each partner would select 2 films each x 6 partners the desired total of 12 films in this catalogue was achieved.



RESEARCH AND FILM SELECTION PROCESS

The Institute of Art, Design & Technology (IADT) drew up a plan to help guide the Film selection process for the partnership. The aim of this plan was to provide a methodology, structure, steps and timeline to complete the necessary research into cinema about refugees' or asylum seekers social inclusion accompanied by templates.

The partnership agreed that an online desk research approach be used for sourcing or identifying appropriate films for the catalogue.

The following criteria was agreed and set:

- Each partner was required to select 6 films to be evaluated with a final selection of 2 per partner following the focus groups
- Films produced from 2000 onwards were preferred
- Films must be in English or have English sub-titles
- Films selected tell stories that best illustrate or represent well included former refugees as role models
- Feature films / docu-dramas are eligible for inclusion.
- Evidence of a comprehensive search by each partner was required
- All films submitted required a Trailer to help with initial evaluation

IADT proposed the following key search tools with some guidance/tips for example: key search words (or a combination of) could include: + Refugees, + Asylum Seekers, + Inclusion and + Film for example.

Each partner used the plan to gather and analyse the most appropriate films for inclusion in the catalogue across the 28 EU member states. The selection process was guided by input from cinema experts.

The film catalogue preparation plan was closely linked and built on elements reached about what constitutes a positive 'role model' as this consensus is strongly linked to core selection criteria for selecting films for the catalogue. For example, in an overarching way film selection for the catalogue is linked to or is underpinned by social learning theory mentioned in the Brochure about "learning by Role Modelling" – Marilyn Price-Mitchell, from the University of St. Barbara, California. Marilyn posits that 1) ability to inspire others is by far "the greatest attribute of a role model"; Role models should also have 2) a 'Clear Set of Values' role models live their values in the world; 3) role models have a Commitment to Community; 4) role models should be accepting of others and 5) positive role models should have the ability to overcome obstacles. Each film was evaluated on the basis of its relevance to the five qualities listed above.

Other necessary criteria and core film attributes used to guide the selection were: artistic quality and the learning potential of the film in terms of social learning theories.

RESEARCH AND FILM SELECTION PROCESS

The proposed methodology included sections on:

1. Film Sourcing.
2. Sharing film finds and building a repository.
3. The Basis for Film Selection.
4. Film evaluation procedures and partners' responsibilities running Focus Groups.

The plan developed by IADT was largely adhered to and carried out by the partnership. We believe as a group that this strengthens the overall validity and reliability of the final 12 films selected for inclusion in this catalogue. The focus groups who evaluated the films in each partner country all contained film or domain experts on this topic area. The feature-length film descriptions further ahead are accompanied by discussions and individual comments and observations by focus group participants where possible. The individual comments and discussion points are diverse and vary in length from country to country dependent on Focus Group feedback.



DOCUMENTARY SHORT FILMS

The 12 films produced during the Pilot Actions of the project have been created by participants with different roles: producer, director, actor, technician and other. These roles have been distributed among the participants regardless of their status, on an equal footing.

All the stories of the documentaries tell about the life of refugees, some in a direct, personal way, some in a more lyrical way. But they are all based on the real experiences of refugees being participants in the Pilot Actions of the 6 Partner countries.

Why did we choose to produce the documentaries the way they are? First, the choices were made by the members of the Pilot Action Groups, and they decided how the documentaries should be done. This was our participative, learner-oriented approach, and it is absolutely necessary to acknowledge the products on these terms: as an expression of the common work and agreements of a group of learners, each with a different background and story to tell.

Second: the stories depict refugees in different stations of their “new” life. Some have not been very long in their new country, some have been living in their new surroundings for more than 30 years. Of course, this means that the difference in what they have achieved regarding inclusion is sometimes clearly visible.

Still, in our opinion, each documentary shows that the key persons introduced have the characteristics of a role model. As a refresher for the reader and just to reiterate them once more, we include the **Theoretical Framework** of the Brochure following the characterization of Marilyn Price-Mitchell a Role Model has these qualities:

- Passion and Ability to Inspire
- Clear Set of Values
- Commitment to Community
- Selflessness and Acceptance of Others
- Ability to Overcome Obstacles

A person might not show all of these attributes, but instead shows one very strongly. All our interviewees are Role Models and have the characterizations to function as good examples to emulate one’s own behavior or to learn from, that is our belief.

The practical hands-on nature of the course helped guarantee the successful output of the 12 short documentaries. Learn by doing! All students across the partnership working on the course had access to high end cameras and recording facilities. For example in Ireland the students worked in the National Film School of Ireland (NFS) which is hosted by IADT. The NFS in IADT is a state of the art fully digital film studio which opened in 2013 at a cost of 7 million euros. The evidence of the short documentary film outputs demonstrate that students / adult educators who participated on the course on this topic area now have unique competencies to assist in meeting the needs of adult learners’ in assisting refugees from diverse cultural backgrounds in their respective countries. While the topics chosen by the students on the course focused on Refugees, film can be used across any subject matter to create one’s own didactic local specific content for educational scaffolding in the classroom. For example in the context of Refugees where English is not their mother tongue subtitled film is a powerful learning tool.

DOCUMENTARY SHORT FILMS

The course consisted of 6 modules. Module 1 was developed by our colleagues in Germany who provided an overview of the course; Module 2 was developed by our Greek partners who were well placed to provide content on social inclusion and policy in this context; Module 3 was developed in Italy and focused on building self-biographical narrative; Module 4 was undertaken by our Slovenian partner focused on the art of cinema for social inclusion, Module 5 was developed in Ireland. It is worth noting that on the film course students were tutored by experienced lecturers in the art of documentary film making across the partnership. In Ireland for example the head of the National Film School designed and developed Module 5 consisting of 5 individual units; 1) documentary as a cinematographic expression; 2) argument writing; 3) directing; 4) Production and unit 5 covered basic competencies to operate a camera, sound and light. Module 6, the development of a 'Cinema Workshop' was looked after by our Portuguese colleagues highly proficient in the art of film making and production.

This highly innovative pedagogic approach to teaching and learning through the medium of film is very timely and suited to this digital age of Smartphones where content is easily created and captured on high spec built-in video and stills cameras. In our turbulent times refugee and migrant films are many, but significantly fewer are those dealing in an inspirational way with the issues of refugees, i.e. films featuring refugees the audience could eventually identify with. Quite the opposite, films about refugees are typically those with miserable stories from the edge of society, mainly featuring social pathology; i.e. exploitation, marginalisation, deprivation, trafficking with people, war profiteering, fighting for survival, delinquency, prostitution, etc.

Heroes in such films are anti-heroes, victims, lacking heroic character, we cannot identify with.

In our initial search for feature films for inclusion about refugees we had a specific goal in mind: to find and select films featuring refugees as role models, the kind of role models that could inspire both the today's newcomers and their hosts; films countering stereotypes of refugees as being from rural background, low educated, poor, having lots of children, stealing jobs from local inhabitants, being "Under-Mensch", being an overwhelming threat to the host community. Moreover, primitive schemes of thinking, stereotypes are handy. They can even "wash out bad consciousness", when not enough is done for refugees' well being. Initially our intention having been to find and select films featuring the life of "well included and integrated refugees", role models according to different theories of social learning, transformative learning and activity theories, our aim was to observe by bias of these films the common features of "good integration" into host society. Now, theories are useful to the extent they explain the current state and tell us about the future but they are not always entirely applicable.

The final 12 short documentaries is an important component of the overall Film Catalogue and RefugeesIN pack or tool kit that is designed to inspire adult educators in this domain. Refugees who emerge in their new found societies now have a resource to help them tell their own success stories, develop teaching and learning content across a wide variety of topic areas.

REFUGEES



**CINEMA FOR REFUGEES
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**FEATURE
FILMS
FACTSHEETS**



FILM: AFRICAN DOCTOR



Film Title: **AFRICAN DOCTOR**

Director: **Julien Rambaldi**

Writer: **Benoit Graffin**

Year of Production: **2016**

Original language: **French (Lingala)**

Subtitles: **English**

FILM SYNOPSIS

African Doctor is a comedy drama of a biographical nature and it tells the story of Seyolo Zantoko, who as a freshly graduated doctor of Congolese descent in France, struggled with his family to integrate in a small rural village, and ended up being considered as one of the most respected doctors in the area.

DISCUSSION/COMMENTS

IRISH FOCUS GROUP FEEDBACK ON AFRICAN DOCTOR

"A very big yes, movie inspired us. As an immigrant when you are trying to integrate into a community, people are always going to fight you and keep you back but he always looked at the positive... a strong person... very inspiring... A big YES."

"His passion was very obvious. He faced challenges and did not resort to violence like the character, Otomo".

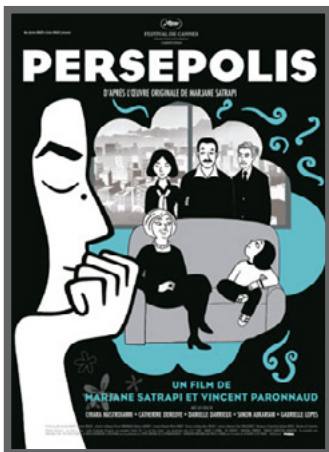
"He was a hero! He encouraged his kids that education was the key to their future. He showed them how to be gentle but strong in their approach to negativity."

FILM TRAILER LINK

<https://www.youtube.com/watch?v=F2UZe8FNsck>

Film available to buy on DVD

FILM: PERSEPOLIS



Film Title: **PERSEPOLIS**

Directors: **Vincent Paronnaud and Marjane Satrapi**

Writer: **Marjane Satrapi**

Year of Production: **2007**

Original language: **French**

Subtitles: **English, German, Persian**

FILM SYNOPSIS

Persepolis is a 2007 French-Iranian animated biographical film based on Marjane Satrapi's autobiographical novel of the same name. The film was written and directed by Satrapi with Vincent Paronnaud. The story follows a young girl as she comes of age against the backdrop of the Iranian Revolution. The title is a reference to the historic city of Persepolis.

The film was co-winner of the Jury Prize at the 2007 Cannes Film Festival. The film was also nominated for the Academy Award for Best Animated Feature.

DISCUSSION/COMMENTS

IRISH FOCUS GROUP FEEDBACK ON PERSEPOLIS

"We found it was really good, Personally I saw myself in her. She was a person that allowed her emotions to be expressed.!"

"She got support from family, Mum, Dad, Grandmother, Uncle. They were actually role models too, they allowed her make her mistakes, especially her father who given the religious beliefs could have prevented her but he allowed her to live her life. It actually helped to challenge my own stereotyping."

"I thought her Grandma was a brilliant role model, she was very supportive but let her decide, herself, but was always there for her."

"The Uncle was very brave, under a very strict regime and inspired her to fight for her freedom. She emigrated to Europe but she takes from his example into her new life."

FILM TRAILER LINK

<https://www.youtube.com/watch?v=3PXHeKuBzPY>

Film available to buy on DVD

FILM: DHEEPAN



Film Title: **DHEEPAN**

Director: **Jacques Audiard**

Writers: **Jacques Audiard, Thomas Bidegain, Noé Debré**

Year of Production: **2015**

Original language: **Tamil, French, English**

Subtitles: **English, Portuguese, French**

FILM SYNOPSIS

Dheepan is a Tamil freedom fighter, a Tiger. In Sri Lanka, the Civil War is reaching its end, and defeat is near. Dheepan decides to flee, taking with him two strangers - a woman and a little girl - hoping that they will make it easier for him to claim asylum in Europe. Arriving in Paris, the 'family' moves from one temporary home to another until Dheepan finds work as the caretaker of a run-down housing block in the suburbs. He works to build a new life and a real home for his 'wife' and his 'daughter', but the daily violence he confronts quickly reopens his war wounds, and Dheepan is forced to reconnect with his warrior's instincts to protect the people he hopes will become his true family.

DISCUSSION/COMMENTS

PORTUGUESE FOCUS GROUP FEEDBACK ON DHEEPAN

"Very interesting and relevant feature film for the RefugeesIN purpose."

"The problem in real. A bit too much."

"A man who leaves one jungle and falls in another."

"For me an original approach to the theme, with many elements of surprise, a complex argument, escaping from the traditional "good versus bad". Visually very interesting, a consistent movie."

"Dheepan and his "family" escaping from Sri Lanka tried hard to claim asylum in France and to build a new life. But they have to deal with suburban violence and stand firm and focused on the goals they pursue."

"Work of excellent quality. Very good approach to the theme. The character has a great ability to adapt."

FILM TRAILER LINK

<https://www.youtube.com/watch?v=mX-vi4RcuE8>

Film available to buy on DVD

FILM: FATIMA



Film Title: **FATIMA**

Director: **Phillipe Faucon**

Writer: **Phillipe Faucon**

Year of Production: **2015**

Original language: **French, Arabic**

Subtitles: **English, Portuguese, French**

FILM SYNOPSIS

Fatima lives on her own with two daughters to support: 15-year old Souad, a teenager in revolt, and 18-year old Nesrine, who is starting medical school. Fatima speaks French poorly and is constantly frustrated by her daily interactions with her daughters. Her pride and joy, they are also a source of worry. To ensure the best possible future for them, she works odd hours as a cleaning woman. One day, she takes a fall on the stairs. On leave, Fatima begins to write to her daughters in Arabic that which she has never been able to express in French.

DISCUSSION/COMMENTS

PORTUGUESE FOCUS GROUP FEEDBACK ON FATIMA

"Thematically, a very serious and deep approach of immigrant's insertion problems, considering 1st generations (parents, the first comers) and 2nd generations (children, already born in Europe and squeezed between two very different cultures). Visually, I liked very much the "documental-type", although being a fictional story."

"Deep and detailed."

"In addition to the integration problem, the protagonist also deals with the problem of generational conflict."

"The protagonist's ability to maintain her lucidity within a world she does not know (language, habits, culture). She struggles for her daughter to be a doctor and has yet to deal with a rebellious daughter and envious neighbours."

"Fatima is a strong women fighting for offering better conditions to her daughters, in spite constantly being frustrated with her daily interactions with them. She works odd hours as a cleaning woman. She writes to her daughters in Arabic, which she has never been able to express in French. And expresses in a clear way her feelings, thoughts and the struggle to facilitate the integration of their daughters in the French society. Surely a narrative with which refugees can easily identify and be an inspiring source for their own processes of inclusion."

FILM TRAILER LINK

<https://www.youtube.com/watch?v=eHM9rSskaqw>

Film available to buy on DVD

FILM: LAMPEDUSA IN BERLIN



Film Title: **LAMPEDUSA IN BERLIN**

Director: **Mauro Mondello**

Writer: **Paolo Lafratta**

Year of Production: **2015**

Original language: **German**

Subtitles: **English**

FILM SYNOPSIS

The film shows the everyday life of refugees in Berlin who came via Lybia to Italy and then to Germany, exactly to Berlin. They had worked in Lybia but when the Civil war started they fled with small boats to Italy, crossing the Mediterranean Sea. In Italy, they were not welcomed and they came to Germany in the hope of getting asylum and work. The German Government is reluctant to grant asylum because these persons are supposed to go back to Italy. But they are in Germany now, most of them for more than 3 years and they intend to stay here. They show a great deal of courage, initiative and they have integrated themselves into a niche of German society despite the many challenges they face.

DISCUSSION/COMMENTS

GERMAN FOCUS GROUP FEEDBACK ON LAMPEDUSA IN BERLIN

"It is a grave situation, but they show great courage and endurance"

"They found a way of staying in Germany and they made friends despite their situation."

"They have to face so many obstacles each day and still they are very open and don't give up hope."

FILM TRAILER LINK

<https://vimeo.com/111651510>

Film available to buy on DVD

FILM: WILLKOMMEN BEI DEN HARTMANNS!



Film Title: **WILLKOMMEN BEI DEN HARTMANNS!**

Director: **Simon Verhoeven**

Writer: **Simon Verhoeven**

Year of Production: **2016**

Original language: **German**

Subtitles: **English**

FILM SYNOPSIS

This film is a comedy, showing the family Hartmann with mother, father, daughter and son, and a refugee, who is invited by the mother without the knowledge of all the other members. A lot of confusing things happen because the family has no idea how to treat a refugee. The clumsy language, the intense attempts to be politically correct and the many misguided support ideas the family tries are all backfiring. But throughout the film the only sane person is the refugee: he helps everyone to come to terms with the new situation, behaving most normally and relaxed.

DISCUSSION/COMMENTS

GERMAN FOCUS GROUP FEEDBACK ON WILLKOMMEN BEI DEN HARTMANNS!

"The only sane person is the refugee!"

"He behaves naturally, is polite and understands the others."

"Hilarious."

"Hopeless Germans, able refugees!"

FILM TRAILER LINK

<http://www.filmstarts.de/nachrichten/18505335.html>

Film available to buy on DVD

FILM: DAS KIND



Film Title: **DAS KIND, L'ENFANT, CHILD**

Director: **Yonathan Levy**

Writers: **Yonathan Levy, André Miko**

Year of Production: **2010**

Original language: **French, Romanian & German**

Subtitles: **English**

FILM SYNOPSIS

Das Kind is a docudrama of a biographical nature. It tells the story of 95-year old Irma, a Jewish pianist born in Romania in 1914. A Jewish Communist and political activist from age 14, Irma joined the French Resistance in Paris in 1941 where she was stopped by the war on her way to Spain. Her unimaginably dangerous assignment was to bring occupying German soldiers into the Resistance. A portrait of an extraordinary, brave woman. In 2008, together with her son André, Irma set out on an emotional journey across Europe in search of her past and her old companions.

DISCUSSION/COMMENTS

SLOVENIAN FOCUS GROUP FEEDBACK ON DAS KIND

"The film demonstrates how refugee models are shaped, lifelong, how refugees evolve, though remaining refugees, the relationship between a refugee role model and her/his children. The film is a docudrama, using different techniques film, photos, theatre".

FILM TRAILER LINK

https://youtu.be/jS_nJhnSBi0

Film available to by on DVD from National Jewish Centre

FILM: THE STORY OF SIR NICHOLAS WINTON



Film Title: **CHILDREN SAVED FROM THE NAZIS. THE STORY OF SIR NICHOLAS WINTON**

Director: **Matej Minac**

Writer: **Matej Minac**

Year of Production: **2016**

Original language: **English**

Subtitles: **English**

FILM SYNOPSIS

Children saved from the Nazis. The story of Sir Nicholas Winton is a narrated UK documentary film featuring “Winton’s children” who became appreciated citizens of their host countries, role models, owing to another role model Sir Nicholas Winton who saved their life by organising a Kindertransport from Prague to UK.

DISCUSSION/COMMENTS

SLOVENIAN FOCUS GROUP FEEDBACK ON THE STORY OF SIR NICHOLAS WINTON

“There are stories of Winton’s children Many have become famous designers, architects, newspapermen, hotel owners, dentists, founders of enterprises, members of aristocracy etc. They are outstanding by profession. They are perhaps not all refugee role models according to the set criteria but they are certainly valuable members of society. But the real role model is Sir Nicolas Winton who saved Jewish children organising children transports... from Prague”.

FILM LINK

Children Saved from the Nazis: The Story of Sir Nicholas Winton (2016)
BBC Documentary

<http://www.bbc.co.uk/programmes/b06z95s1>

FILM: MEDITERRANEA



Film Title: **MEDITERRANEA**

Director: **Jonas Carpignano**

Writer: **Jonas Carpignano**

Year of Production: **2015**

Original language: **Italian**

Subtitles: **English**

FILM SYNOPSIS

Mediterranea is a 2015 Italian drama film directed and written by Jonas Carpignano. It was screened in the International Critics' Week section at the 2015 Cannes Film Festival. The film stars Koudous Seihon and Alassane Sy as friends who cross the Mediterranean Sea to immigrate to Italy, where they experience unexpected hostility from locals. Ayiva makes the difficult journey from Burkina Faso through Algeria and Libya and eventually reaches Italy. He pays for his passage and sees his compatriots robbed along the way. In southern Italy he lives in a squatted property while earning some money from orange picking, and petty thieving, and sends some money back to his family in Africa. The Africans are exploited for their cheap labour while not being welcomed by local villagers, although Ayiva is welcomed into the home of one Italian family, the Fondacaros. He tried to discourage his sister from leaving Africa to try and join him in Europe.

After one of their colleagues is attacked by Italian police, many of the refugees begin a protest against their treatment, and start damaging property and cars in the village. They are attacked in turn by some of the villagers. This escalates into a riot; Italian police arrive and fire tear gas toward the protestors, and then attack them. Ayiva manages to escape down a side alley but then has to flee from a crowd of angry villagers; his friend Abas is caught and beaten up. The crowd runs off at the sound of approaching sirens; Abas is left lying in the street badly injured. Ayiva manages to get him taken back to the Fondacaro family, who try to treat his injuries. A local refugee charity suggests that Abas would be able to get a residency permit for a year, because of his injuries, but Ayiva says they would rather return home to Africa. He speaks to his sister and daughter via Skype. He is helping serve drinks for the Fondacaros at a family celebration, when they invite him inside, and the film ends to the sound of the pop music from the party as Ayiva slowly walks inside

DISCUSSION/COMMENTS

ITALIAN FOCUS GROUP FEEDBACK ON MEDITERRANEA

"Ayiva is a good model because he managed to overcome many obstacles, adapt to the new society and support his family in Africa by working very hard."

FILM TRAILER LINK

https://www.youtube.com/watch?v=HHf_2_k-v0w

Film available to buy on DVD

FILM: FIRST SNOWFALL



Film Title: **FIRST SNOWFALL**

Director: **Andrea Segre**

Writer: **Andrea Segre**

Year of Production: **2013**

Original language: **Italian**

Subtitles: **English**

FILM SYNOPSIS

First Snowfall (Italian: La prima neve) is a 2013 Italian drama film directed by Andrea Segre. The film premiere out competition at the 70th Venice International Film Festival.

The film transposes the discomfort of a young refugee from Togo to the eye-catching location of Italy's high Alps. With contrived symmetry and too little drama, the story parallels the angst of the soul-shaken African protagonist who can't bring up his infant daughter with that of a towheaded local boy who has lost his father. But the unusual setting adds interest to a sensitive, well-shot family film that just opened theatrically in Italy after its Venice Horizons premiere and should have small screen appeal. The focus shifts away from the legal difficulties of immigration to psychological ones, as sympathetically rendered characters work their way through their problems to reach the right life choices, which are obvious from the start.

DISCUSSION/COMMENTS

ITALIAN FOCUS GROUP FEEDBACK ON FIRST SNOWFALL

"The protagonist focus shifts away from the legal difficulties of immigration to psychological ones, he works his way through the problems to reach the right life choices."

FILM TRAILER LINK

<https://www.youtube.com/watch?v=JrsJEC08qao>

Film available to buy on DVD

FILM: TERRAFERMA



Film Title: **TERRAFERMA**

Director: **Emanuele Crialese**

Writers: **Emanuele Crialese, Vittorio Moroni**

Year of Production: **2011**

Original language: **Italian**

Subtitles: **English, Greek**

FILM SYNOPSIS

Terraferma is a 2011 Italian drama film directed by Emanuele Crialese. On Linosa, fishermen are punished for saving illegal immigrants (boat people) from the sea and, back on shore, letting them go, because this amounts to facilitating illegal immigration. Therefore, young local Filippo does not allow them on his boat. Several die, and Filippo changes his mind about the matter: he helps a family consisting of a mother, a little boy and a newborn baby, to leave to the Italian mainland.

DISCUSSION/COMMENTS

GREEK FOCUS GROUP FEEDBACK ON TERRAFERMA

"Terraferma touches upon the tragedies of thousands of refugees and migrants trying to cross the Mediterranean sea on overloaded little boats, through the story of an Italian, Sicilian family of fishermen, who rescue a few one from a shipwreck and out of altruism they hide a pregnant woman with her child from the authorities. Altruism, solidarity, moral and ethical dilemmas, west wealth versus poverty of the developing countries, traditional ways (practices and thinking) versus modern, humanism of the simple people versus the rigidness of the authorities, seem to be the core matters the film tries to develop. It becomes unclear however at some points and loses its focus in some scenes with the tourists and the 20 year old Filippo's unthinkable action when one night out of fear (or confusion?) acts violently against a group of Africans swimming in the night after a shipwreck. When afterwards he remains in a kind of limbo, looking indecisive and in confusion, we see his sudden transformation to a Deus De Machine in the very last scene of the film taking the initiative to risk his grandfather's boat and his own legal status, in order to help the Ethiopian refugee and her children.

I considered three role models in this film (Filippo, his grandfather and his mother) which made it a bit complicated to evaluate"

FILM TRAILER LINK

<https://www.youtube.com/watch?v=jeip5gtEZIM>

Film available to buy on DVD

FILM: MONSIEUR LAZHAR



Film Title: **MONSIEUR LAZHAR**

Director: **Philippe Falardeau**

Writer: **Philippe Falardeau**

Year of Production: **2011**

Original language: **French**

Subtitles: **English, Greek**

FILM SYNOPSIS

Monsieur Lazhar is a 2011 Canadian French-language drama film directed by Philippe Falardeau. At a Montréal public grade school, an Algerian immigrant is hired to replace a popular teacher who committed suicide in her classroom. While helping his students deal with their grief, his own recent loss is revealed.

DISCUSSION/COMMENTS

GREEK FOCUS GROUP FEEDBACK ON MONSIEUR LAZHAR

"Monsieur Lazhar reflects upon quite a lot of known but also not so obvious dimensions of migration, refugees and asylum seekers with its complex plot and the parallel traumas of the Mr Lazhar and his students: loss, trauma, suffering, grief, depression, agony, guilt, exile, acceptance, adaptability, altruism, solidarity, justice, equality, cultural and social interaction, identification with universal humanistic values. Through the sophisticated character of Mr. Lazhar, we observe how deep traumas and negative personal and social experiences can be healed and transformed to creative and stimulating actions"

"Bachir Lazhar has left his country Algeria and moved to Montreal where he started working as a teacher. Mr. Lazhar managed to get integrated into the new society in a successful way and furthermore he helps his pupils to overcome a shock after the suicide of their old teacher. He is a man of courage"

FILM TRAILER LINK

<https://www.youtube.com/watch?v=gjNckxnT-xE>

Film available to buy on DVD

REFUGEES



**CINEMA FOR REFUGEES
SOCIAL INCLUSION**

DOCUMENTARY SHORT FILMS FACTSHEETS

ALL DOCUMENTARIES ARE AVAILABLE HERE:
refugeesinproject.eu/en/pack/catalogue/documentaries.html

FILM: THE JOURNEY



Film Title: **THE JOURNEY**

Release date: **13.05.2018**

Running time: **6'17"**

Director: **Elivida Bushati**

Producer: **Dún Laoghaire Institute of Art, Design and Technology (IADT) & The National Film School of Ireland**

Created by: **Elivida Bushati & Christian Mendes**

Writer: **Elivida Bushati**

Cast: **The Journeyman: played by Christian Mendes**

Crew: **Sameer Ali, Mimmie Malaba, Noheemot Kadiri & Tracey Sefu**

Country: **Ireland**

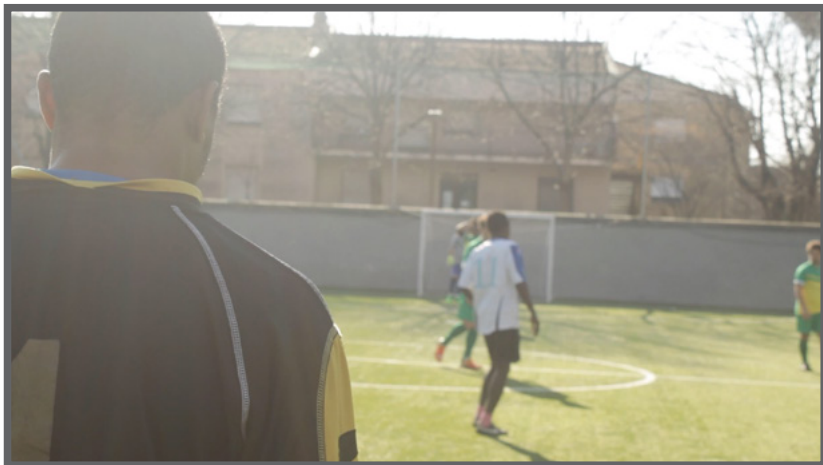
Language: **English**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

A Journey man is washed ashore. Wet and lost in a new country with only a suitcase full of memories, a broken heart and a will to pursue a new beginning.

FILM: BICARBONATO DI CALCIO



Film Title: **BICARBONATO DI CALCIO**

Release date: **28.02.2018**

Running time: **11'10"**

Director: **Michele Bandini**

Producer: **Associazione Centro Studi Citta' Di Foligno**

Writer: **Michele Bandini, Bodian Diafarang, Dario Cassini, Giuliano Pagliaricci, Moussa Seydi, Julius Blessing, Seydou Camara, Patricia Oboareyin, Ousmane Bandia, Coulibaly Baramakan, Amadou Touray, Sory Traore**

Cast: **Festus Agbontean, Baboucarr Darboe, Chernor Bah, Ousmane Bandia, Amadou Touray, Bakary Beyai, Eunice Elvis Blessing, Julius Blessing, Seydou Camara, Baramakan Coulibaly, Bodian Diafarang, Osabouhien Egharevba, Elhadji Drame, Favour Edomwande, Emmanuel Itoya, Sidy Lo, Patricia Oboareyin, Felix Junior Omoigui, Ousman Sambou, Moussa Seydi, Ismaila Tamedou, Sory Traore, Irene Morici, Luca Pagliaricci, Fabio Bravi, Giorgia Maresi, Chiara Cipolloni, Giuliano Pagliaricci, Altheo Valentini, Michele Bandini, Emiliano Pergolari, Nicola Chiocchi, Alessio Porfiri, Luca Savini, Lorenzo Ruffinelli, Gionata Baldaccini**

Country: **Italy**

Language: **Italian**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

A sport that brings communities and people together, a game of soccer between refugee boys and Italian boys, an interview with Bodian who comes from Senegal and who thanks to football has met his girlfriend and many Italians, with whom he has made close friendships.

FILM: SIPAN



Film Title: **SIPAN**

Release date: **11.04.2018**

Running time: **10'**

Director: **Jörn Braasch**

Producer: **Andreas Thomeßen**

Writer: **Sophie Martin**

Cast: **Sipan Hassan**

Country: **Germany**

Language: **German**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

Sipan telling about his life in Syria, his flight to Germany, his ambitions as an actor and his problems despite his willingness to integrate, he struggles for integration.

FILM: ONE LAST HUG



Film Title: **ONE LAST HUG**

Release date: **23.05.2018**

Running time: **13'07"**

Film crew: **Lidija Bertonec, Violetta Bottazzo, Neli Filipič, Zdenka Jerala-Štrukelj, Urška Majaron, Vida Vilhar Pobegajlo, Silva Reiner, Jasna Tepina, Uroš Trampuš, Bojana Žokalj Jesih**

Producer: **Slovenian Third Age University**

Professional support: Script, directing, sound: **Simona Jerala;**
Camera: **Maks Sušnik;** Film editing: **Andrej Avanzo**

Cast: **Ahmad**

Country: **Slovenia**

Language: **English**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

Ahmad is a young man who was granted asylum in Slovenia after having fled from Afghanistan. He is also a gifted painter. He does not want to speak about the reasons of his escape, nor he wants to reveal his name or face, fearing for his life and the life of his family back in Afghanistan. Longing to talk to them, he would love to embrace his mother just one more time. One last hug is all he wants. At night he has nightmares about his mother, brother, his sister, his past life, his past friends. When he arrived together with some 500 other refugees to the Austrian border he was attached a red ribbon around his wrist meaning that he was rejected, which triggered his feelings of anger and sadness. Why? Nobody gave him an explanation. He arrived to the refugee reception centre in Ljubljana, he met some young men from Afghanistan who did not speak Farsi, his language, but one of them invited him to the Rog Social Centre. A weird place! A place for junkies? A place where people are idle, endlessly hanging around? Some activists suggested he should go on painting, he should have an exhibition. Which he had. He is going to finish elementary school and enroll in an art school. Keeping climbing, he dreams about becoming a great film director.

FILM: MIGRATION



Film Title: **MIGRATION**

Release date: **13.05.2018**

Running time: **10'**

Created & Filmed by: **Donika Gega, Mimmie Malaba, Noheemot Kadiri, Christiana Obaro & Othello Obaro**

Producer: **Dún Laoghaire Institute of Art, Design and Technology (IADT) & The National Film School of Ireland**

Writer: **Othello Obaro**

Country: **Ireland**

Language: **English**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

The video Migration has been created, written and shot by a group of asylum seekers and immigrants living in Ireland in direct provision accommodation centres.

As first time filmmakers this short documentary captures some of the issues and questions they deal with regarding their experiences while they wait for their status to be processed.

FILM: MY STORY



Film Title: **MY STORY**

Release date: **28.02.2018**

Running time: **11'40"**

Director: **Michele Bandini**

Producer: **Associazione Centro Studi Citta' Di Foligno**

Writer: **Michele Bandini, Chernor Bah, Eunice Elvis Blessing, Giuliano Pagliaricci**

Cast: **Festus Agbontean, Baboucarr Darboe, Chernor Bah, Ousmane Bandia, Amadou Touray, Bakary Beyai,**

Eunice Elvis Blessing, Julius Blessing, Seydou Camara, Baramakan Coulibaly, Bodian Diafarang, Osabouhien Egharevba, Elhadji Drame, Favour Edomwande, Emmanuel Itoya, Sidy Lo, Patricia Oboareyin, Felix Junior Omoigui, Ousman Sambou, Moussa Seydi, Ismaila Tamedou, Sory Traore.

Country: **Italy**

Language: **Italian**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

Faces and words to tell the shared story of a terrible journey, once in Italy this is the story of how art and theatre can bring together Italians and refugees, and the interviews of two young people attending the theatre course, Chernor and Elvis, who thanks to the theatre have met many people with whom they become friends.

FILM: AMANHÃ É MELHOR



Film Title: **AMANHÃ É MELHOR**

Release date: **14.04.2018**

Running time: **12'37"**

Director: **Cristina Santinho and João Pedro Barriga**

Producer: **AidLearn, HR Consulting**

Producer Assistant: **Adriane Vieira and Bernardo Puppim**

Writer: **Romeu Ornelas**

Cast: **Ismail Haki, Mohamad Abou Ras and Mohamad Alzoubi**

Country: **Portugal**

Language: **Portuguese**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

The story of Ismail through his photos followed by a lunch with Syrian and Portuguese friends.

FILM: ANAS



Film Title: **ANAS**

Release date: **11.04.2018**

Running time: **6'**

Director: **Jörn Braasch**

Producer: **Andreas Thomeßen**

Writer: **Sophie Martin**

Cast: **Anas Anwari**

Country: **Germany**

Language: **German**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

Anas's telling about his life in Syria, his flight to Germany and his efforts of getting a job despite his handicap.



Film Title: **ON AIR**

Release date: **28.02.2018**

Running time: **12'**

Director: **Anastasiou Domniki, Doschori Despina, Eikosipentarchou Konstantina, Ibrahimi Feili Mohammad Ali, Katergari Dimitra, Komita Aikaterini, Milonakou Angeliki, Rezaee Hasan, Sarantopoulou Paraskevi, Tsilimpi Gina, Vandorou Maria**

Producer: **Anastasiou Domniki, Doschori Despina, Eikosipentarchou Konstantina, Ibrahimi Feili Mohammad Ali, Katergari Dimitra, Komita Aikaterini, Milonakou**

Angeliki, Rezaee Hasan, Sarantopoulou Paraskevi, Tsilimpi Gina, Vandorou Maria

Writer: **Anastasiou Domniki, Doschori Despina, Eikosipentarchou Konstantina, Ibrahimi Feili Mohammad Ali, Katergari Dimitra, Komita Aikaterini, Milonakou Angeliki, Rezaee Hasan, Sarantopoulou Paraskevi, Tsilimpi Gina, Vandorou Maria**

Documentary Film Supervisor (production & post production) & Trainer (modules 4,5,6): **Thekla Malamou**

Cast: **Hasan**

Country: **Greece**

Language: **Greek**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

While in her car, a girl driving in the streets of Athens turns on the radio. Hasan, a political refugee from Turkey is on air, telling a story; his own story. He describes his journey from Antakya to Athens, from the past to the present, living in a new reality in the Greek society, while staying true to his faith in the human nature and the world itself, despite the difficulties that he has come across during his life path.

FILM: DAUD



Film Title: **DAUD**

Release date: **14.04.2018**

Running time: **13'47"**

Director: **Ângelo Oliveira, Ana Moreira, Marisol Carmelino and Valéria Gomes**

Producer: **AidLearn, HR Consulting**

Writer: **Ângelo Oliveira, Ana Moreira, Marisol Carmelino and Valéria Gomes**

Cast: **Daud and Helena Franco**

Country: **Portugal**

Language: **Portuguese**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

The story of Daud's journey from Mossul to Europe and his arrival to Portugal.

FILM: NASRUDDIN



Film Title: **NASRUDDIN**

Release date: **28.02.2018**

Running time: **12'**

Director: **Anastasiou Domniki, Doschori Despina, Eikosipentarchou Konstantina, Ibrahimi Feili Mohammad Ali, Katergari Dimitra, Komita Aikaterini, Milonakou Angeliki, Rezaee Hasan, Sarantopoulou Paraskevi, Tsilimpi Gina, Vandorou Maria**

Producer: **Anastasiou Domniki, Doschori Despina, Eikosipentarchou Konstantina, Ibrahimi Feili Mohammad Ali, Katergari Dimitra, Komita Aikaterini, Milonakou**

Angeliki, Rezaee Hasan, Sarantopoulou Paraskevi, Tsilimpi Gina, Vandorou Maria

Writer: **Anastasiou Domniki, Doschori Despina, Eikosipentarchou Konstantina, Ibrahimi Feili Mohammad Ali, Katergari Dimitra, Komita Aikaterini, Milonakou Angeliki, Rezaee Hasan, Sarantopoulou Paraskevi, Tsilimpi Gina, Vandorou Maria**

Documentary Film Supervisor (production & post production) & Trainer (modules 4,5,6): **Thekla Malamou**

Cast: **Nasruddin**

Country: **Greece**

Language: **Greek**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

Nasruddin comes from Afghanistan. He came to Greece in October 2007 and in May 2016 he was recognised as a refugee. Today he works as an interpreter in Athens while studying at the College. In addition, he is the head of PR at *Solomon*, a magazine created by young people to promote multiculturalism in Greek society.

FILM: **MARIJANA**



Film Title: **MARIJANA**

Release date: **23.05.2018**

Running time: **13'26"**

Film crew: **Lidija Bertonselj, Violetta Bottazzo, Neli Filipič, Zdenka Jerala-Štrukelj, Urška Majaron, Vida Vilhar Pobegajlo, Silva Reiner, Jasna Tepina, Uroš Trampuš, Bojana Žokalj Jesih**

Producer: **Slovenian Third Age University**

Professional support: Script, directing, sound: **Simona Jerala;**
Camera: **Maks Sušnik;** Film editing: **Andrej Avanzo**

Cast: **Marijana Češnovar**

Extras: **Tjaša Anžlovar Skitek, Benjamin Bajc, David Bajc, Violetta Bottazzo, Zdenka Jerala-Štrukelj, Jurij Jesih, Neja Krauthaker, Nena Lamut-Mihajlovič, Katarina Majaron, Lana Mulec, Živa Pleško, Enej Plut Lamut, Silva Reiner, Hana Shaar, Aljaž Škrinjar, Andreja Škrinjar, Martina Trampuš, Uroš Trampuš, Svarun Žokalj, Kajetan Žokalj, Bojana Žokalj Jesih**

Country: **Slovenia**

Language: **Slovene**

Subtitles: **PT - DE - IT - SI - EN - GR**

FILM SYNOPSIS

University graduate in economics, Marijana is of both Bosnian and Slovenian origin. At the outbreak of Bosnian war she lived in Sarajevo "the only life she had ever known". She was evacuated to Slovenia together with her son, leaving behind her parents, her mother-in-law, her friends. Traveling on one of the many buses overcrowded with women, children, crying infants, she arrived in Slovenia which she had considered her country. Back in Sarajevo Marijana had worked in a Slovenian company, she used to come to Slovenia on holidays, she understood and spoke Slovene. Upon her arrival, however, she painfully

FILM: MARIJANA

discovered that in this *country of hers* she was suddenly considered as “a foreigner, an enemy, a refugee”. Her integration started with the help of a social worker and a next door neighbour. First, the social worker offered her to do the cleaning for three Slovenian families with higher social status. Her next door neighbour offered her many advice and Marijana readily followed them. She obtained the refugee card which regulated her legal status in Slovenia, making her independent of Red Cross where she used to get some food and financial help. She could work! Marijana managed to enroll her son into a primary school. Being different, the little boy’s situation in school was not easy and he became a laughing stock of his class. The social worker suggested Marijana should take on a steady cleaning job in a nursery home, where she stayed for two years, learning a lot about older people. But some of the residents did not let her clean their room. “A Bosnian cannot enter my room”. In the nursery home she made friends with Bernarda, her boss, who helped her a lot in different ways, making Marijana feel normal, inviting her to various cultural events, etc. Two years later, the termination of her working contract, Marijana accepted a job in a delicatessen not knowing what to do and how to do it. Again her accent was not well accepted by the clients. Later Bernarda, Marijana’s “bridge to social environment” suggested she should work in a hospice, socializing with mourners. There she met her future husband. She got married, she got retired, she started dancing lessons and enrolled in the Third Age University where she has been attending art history lectures. Marriage, dancing, art history where she shares her interest with other students and other activities help her to feel integrated. She now feels accepted and contributing... grateful for this turn of life.

CONCLUSION

The partnership conclusions are in a holistic way stitched together below. This helps provide the reader with a sense of the diverse nature of expert input in this catalogue. A wide variety of domain experts on this topic area were present in all focus groups. Input in the decision making process for the final 12 films selected adds great validity and reliability to this output. In this context this catalogue can be considered a true Gestalt inspired effort where the whole is greater than the sum of the parts.

The world refugee crisis that is still unfolding has led civil society and policy makers to put in place initiatives and resources such as RefugeesIN to provide refugees with a voice. Through the medium of film, teachers, educators, facilitators and anyone who is interested in the welfare of refugees can use the Refugees Film Catalogue as an educational scaffolding tool in the classroom. The catalogue provides evidence via the 12 films selected depicting role models and the 12 short documentary films produced by students on the RefugeesIN film course that film is a powerful communication tool. Film can also aid second language acquisition for refugees and crucially can be used to explain and learn about the rights of refugees.

The inability to speak the language of the host country is the biggest barrier to communication for refugees. Language teachers have been using films in their classrooms for many years because it is a great motivational tool in determining successful second-language acquisition. In mainstream classrooms across the educational sectors because films and television shows are an integral part of most people's lives it is a very good pedagogic approach for language teaching as film makes the

language learning process more entertaining and enjoyable. Another benefit of using film is that it can provide such a variety of language settings for context as real life situations can be viewed and used in an interactive way between groups working in a classroom setting or on a film project. Film also exposes students to the natural flow of speech which aids the overall visual experience for non-native speakers which help learner comprehension observing facial expressions and gestures at the same time. Teachers and facilitators can use film to help develop all four communicative skills. Film-making can be used to practice listening and reading skills and also reading and writing film narrative. The variety and flexibility of film in an educational context is only limited by one's imagination. Film can be used as a springboard for a myriad of tasks and follow-up discussions on any topic, for example refugee human rights or any social issue that affect refugees or wider society.

All the 12 short documentary films were produced across the 6 partnership countries by learners who are primarily adult educators, working with refugees, and who completed the 100 hour RefugeesIN short documentary film making course.

The diversity inherent in the 12 films is a very welcome outcome though not surprising as each film told a unique story of real life experiences of refugees. The catalogue journey starts with 'The Journey' the Irish film depicting and capturing some of the issues and questions asylum seekers have to deal with while they wait for their status to be processed in a direct provision centre in Ireland. In Portugal, in the film 'Amanhã é Melhor' we hear and see the story of Ismail through his photos which was followed by Ismail having lunch and talking to some Syrian and Portuguese

CONCLUSION

friends. In Italy 'My Story' tells a story about a young man, Bodian from Senegal who finds romance and inclusion in Italy through the game of soccer, a global sport that can bind communities in a fun and friendly way. Hasan is 'On Air' on the radio narrating his story as a political refugee from Turkey describes his own journey from Antakya to Athens and about how he has stayed true to his faith living in Greece. 'Marijana' tells her story in Slovenia about the war in Bosnia where she was evacuated from and moved to Slovenia. Marijana had a university degree in economics. Her initial experience in Slovenia as a refugee was difficult but with the help and guidance from her next door neighbour she eventually obtained her independence. In Germany 'Sipan' tells his harrowing story about his life in Syria. How he had to flee to Germany and speaks about his ambitions to become an actor and the barriers he has encountered.

At the RefugeesIN partner meeting in Athens, the 12 short document films were screened and assessed by an external pool of experts pool with very favorable reviews. As a group we were very proud to showcase the outputs and we believe that the general public and refugees and asylum seeking population now have a very useful and innovative pedagogic tool kit at their disposal to tell the world their own stories now and in the future.



THANK YOU

This catalogue could not have been compiled without the combined input of many external colleagues and interested parties of the RefugeesIN partnership, who were tasked with finding 12 feature-length films that best illustrated or represented well included Refugees as role models. Adhering to a well defined film selection plan, each partner organized focus groups that included domain experts to select the final 12 films for inclusion. The diversity and integrity of the final selection is testimony to the diligence and commitment of the numerous people acknowledged below across the six partner countries.

The RefugeesIN project would also like to acknowledge the enormous effort and dedication of all film crew members in each partner country in the production of twelve very well made short documentary films.

Thank you all for your input...

PORTUGAL

The Portuguese team thanks the experts who participated in the focus group – Cristina Santinho, Fernando Cardoso, João Estrada and Lúcia Lima – for their assistance in the selection of two feature-length films.

Thanks also to the participants of the pilot action – Adriane Vieira, Ana Moreira, Ângelo Moreira, Bernardo Puppín, Cristina Santinho, João Pedro Barriga, Marisol Carmelino, Romeu Ornelas and Valéria Gomes – for their enthusiasm and commitment, which culminated in the accomplishment of 2 RefugeesIN documentaries.

IRELAND

The Irish team would like to thank our locally based expertise from the National Film School of Ireland, film lecturer, Dr. Tom Kennedy, especially for his advice on broadening the scope of the initial search for the two feature-length films. We also acknowledge and thank the following participants for their diligence and attention to detail surrounding the focus group and film selection process: Rilwan Kadim, Romeo Kitenge Kibambe, Mbuyisi Ndlovu, Ezechiel Moyo, Nonkosinathi Mavis Ramazani, Reuben Hambakachere, Belen Carolina Fernandez, Tracey Sefu, Christiana Obaro, Othello Obaro, Thandi Sibiyá, Elvida Bushati, Nathalie Katshindj, Trish Sefu, Andile Michelle Tshuma and Mimmie Malaba.

We are also very grateful for the unstinting diligence, enthusiasm and commitment of the Pilot Action participant's in producing the two short documentary films which were the final outputs of the pilot action: Elivida Bushati, Christian Mendes, Tracey Sefu, Sameer Ali, Makwan Ali, Reuben Hambakachere, Othello Obaro, Christiana Obaro, Donika Giega, Paul Adeyinka, Mimmie Malaba and Noheemot Kadiri.

In an overarching way we also acknowledge the enthusiasm and commitment of the Management team in Mosney Direct Provision Centre, Mosney County Meath, Cultur Ireland and the National Film School of Ireland for their help on the RefugeesIN Project initiative.

ITALY

Our special thanks to the local Organizations for the Protection System for Asylum Seekers and Refugees (SPRAR) – CARITAS FOLIGNO and ARCISOLIDARIETA' ORA D'ARIA ONLUS – for their support.

A warm thanks to the Staff of the Cultural Association ZOE TEATRO for all their help, guidance and support throughout the RefugeesIN Course.

And a very special thanks to all the Participants to the Focus Groups and the Pilot Action. The extra time and effort all participants put in were certainly worthwhile. It was a joy for us to work with such dedicated and motivated people!

SLOVENIA

For the selection and evaluation of the EU featured films, Slovenian Third Age University relied on the arguments of the members of its focus group: Damjan Josipović, Luka Hiti, Jasna Tepina, Silva Reiner, Violetta Botazzo. We are grateful for their invaluable input. Our thanks go also to the participants in the pilot action: Bojana Žokalj Kesih, Jasna Tepina, Lidija Bertoncelj, Neli Filipič, Silva Reiner, Simona Jerala, Max Sušnik, Andrej Avanzo, Dušana Findeisen, Urska Majaron, Uroš Trampuš, Vida Vilhar Pobegajlo, Violetta Bottazzo in Zdenka Jerala Štrukelj – for their enthusiasm and commitment, which culminated in the accomplishment of 2 RefugeesIN documentaries.

GERMANY

Hamburger Volksochschule would like to thank all of our Focus Group participants for the support, cooperation, enthusiasm, energy and willingness to engage in the process of compiling and evaluating the catalogue of films. They are: Jamshid Nabi (RefRepr), Mortaza Abe (RefRepr), Nahri Fatami (RefRepr), Sadeh Azadeh (RefRepr), Baz Refi (RefRepr), Jan Karadas (AE), Yukiko Takagi-Possel (AE), Mona Faquiri (NGO/MO), Björn Brasch (CE), Lennart Neimann (CE), Ulrich Schenck (NGO), Li-Ann Schoenfeld (NGO), Barbara Strauch (CS).

GREECE

The Greek Council for Refugees would like to thank the experts who participated in the focus groups for the selection of the two feature length films: Kynthia Arvanitidi,

Danae Anezaki, Fayez Hussein, Maria Pesli, Sandy Siembou for their enthusiasm and support in the whole process. We would also like to thank the participants of the Pilot Action: Domniki-Vasileia Anastasiou, Hasan Rezaee, Konstantina Eikosipentarchou, Gina Tsilimpi, Dimitra Katargari, Angeliki Milonakou, Mohammad Ali Ibrahimi Feili, Paraskevi Sarantopoulou, Maria Vandorou, Despina Doschori, Aikaterini Komita for their excitement and commitment in producing the two documentaries.

