

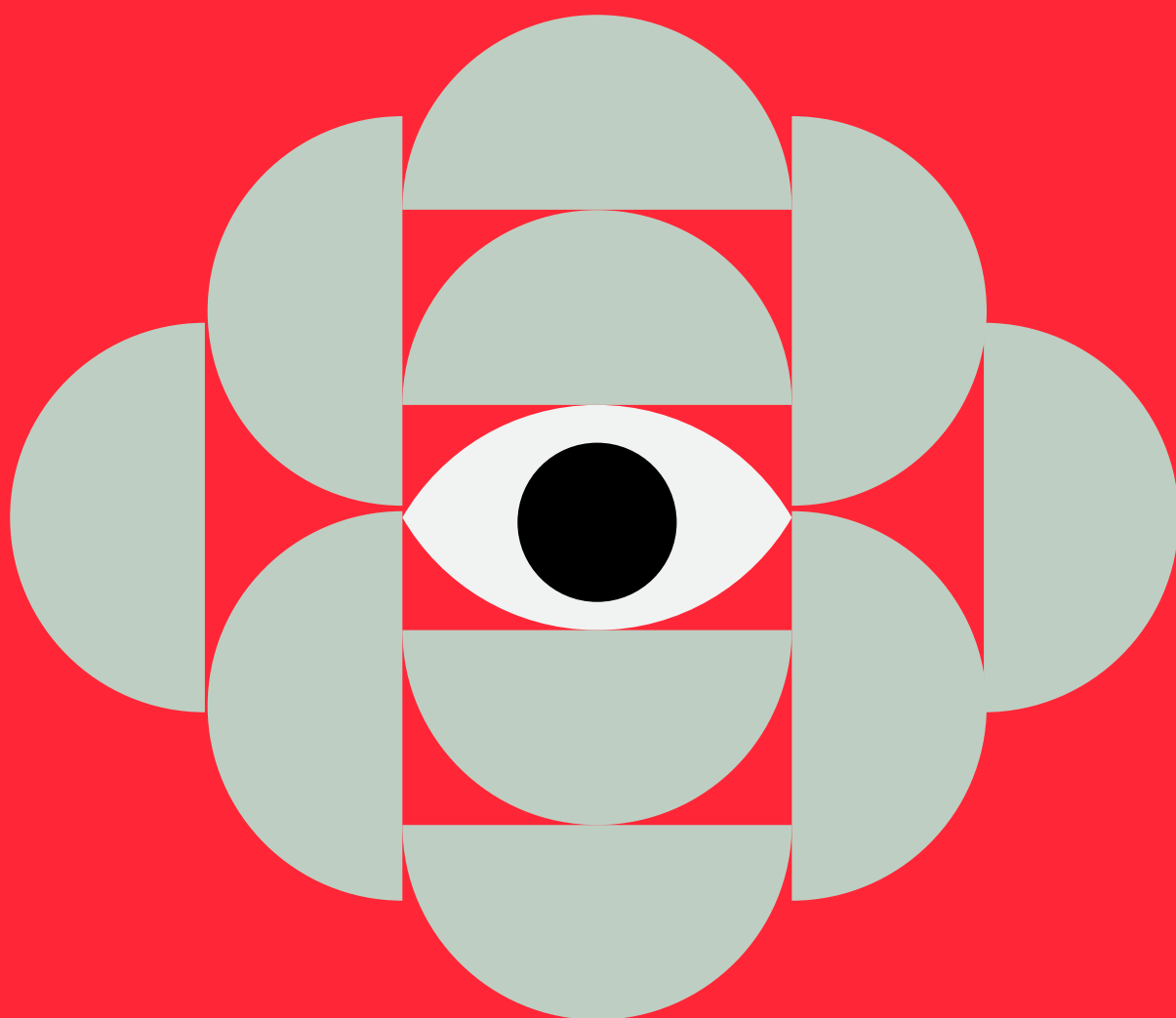
Festival as a Form of Education



Asian
Cinema
Education

Going Against the Stereotypes.
How Can a Festival Promote Tolerance and Diversity?

Published: Dec 2021



compiled by:

FIVĖ FLĀVĀURS
asian film festival

**CAMERA
JAPAN
FESTIVAL**
Tokyo, Japan

**HELSINKI
CINE
AASIA**

**FAR EAST
FILM
FESTIVAL**
Udine, Italy

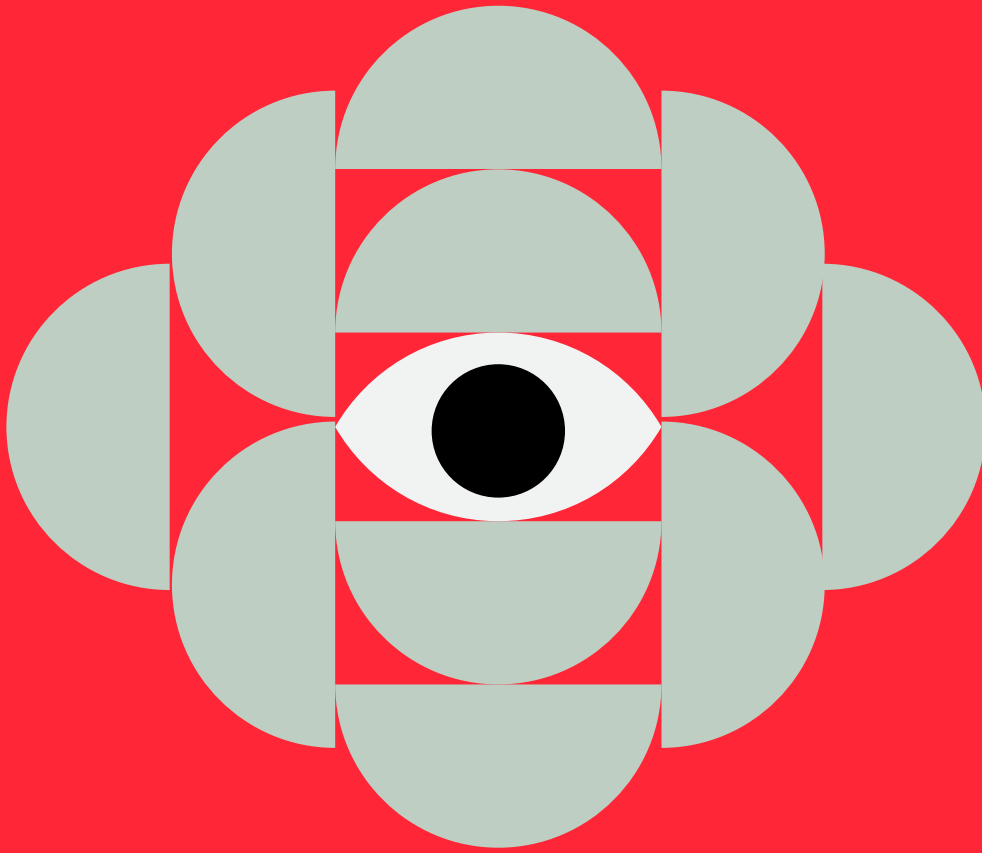
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With the support of the
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of the European Union

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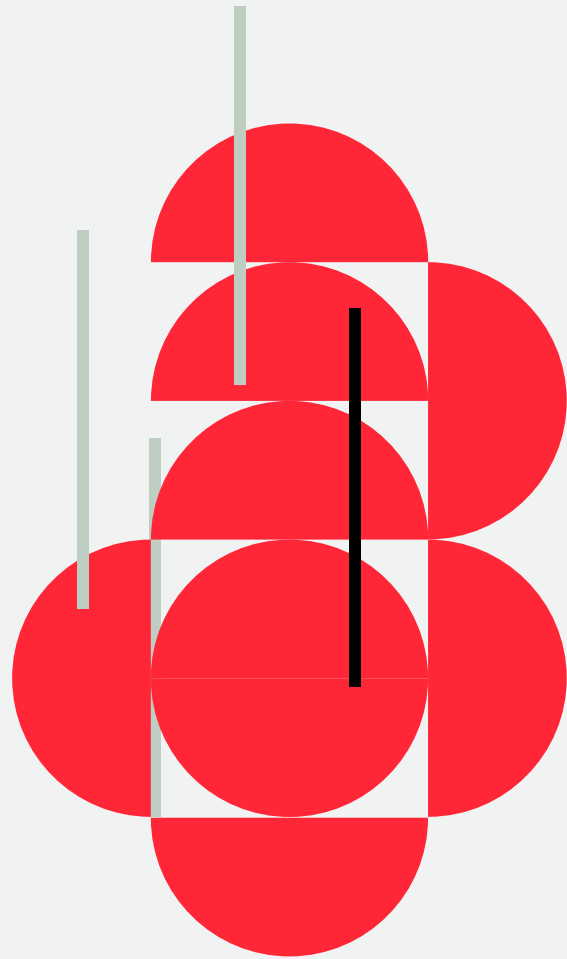
Introduction

The set of recommendations of how a Festival can promote tolerance and diversity was developed as part of "Festival As a Form of Education / Asian Cinema Education" – the Five Flavours Asian Film Festival international project conducted in partnership with Udine Far East Film Festival, Helsinki Cine Aasia, and Camera Japan Festival in Amsterdam and Rotterdam.

Four European film festivals specializing in Asian cinema looked closely at how their events are organized and what can be changed, improved, or implemented to raise awareness of discrimination and counteract it in all its manifestations. Everyone involved in the project feels very strongly about inclusiveness and fostering attitudes of tolerance and respect, both among themselves and their audiences. This handbook of recommendations and examples of good practices shall serve to organize fully inclusive events and may be helpful to other organizations who share the same values and strive for improvement. This document is not exhaustive, it is a starting point from which others may develop programs tailored to their specific needs and circumstances.

Our events have grown out, among other things, from the urge to prevent the stereotypical perception of other cultures and to promote tolerance and openness to things different and less familiar. We are facing many challenges when trying to be inclusive and attract different groups to our organizations. We are fully aware that our programs may not be appealing to those who experience discrimination. We are very sensitive to the problems of minorities in our respective countries, and we understand that they are facing many serious challenges. We also understand that participation in cultural events may interest them only after all their basic needs are covered. Our organizations are small and limited in terms of staff, we lack the expertise to implement specific programs to be more inclusive, but each member of the team is willing to do extra work to improve in this field and constantly educate themselves.

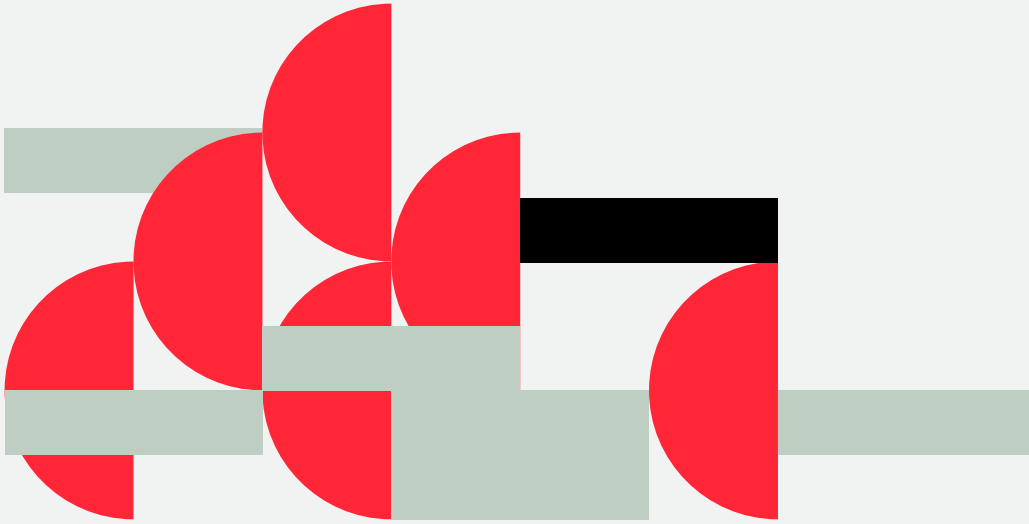
We operate primarily in the field of organizing cultural events, rather than running migrant programs and integration activities, but we want our events to be inclusive, educational and sensitizing to the different needs of the surrounding community.



Below, basing on our own experience, we present four issues which, in our opinion, are worth focusing on when organizing cultural events:

- collaboration with volunteers
- cooperation with NGOs
- educational activities
- involving expats and immigrants

We hope that our experiences and thoughts will be useful for the organizers of film festivals and other cultural events that aim to promote openness, inclusiveness, and tolerance.



Volunteers: Proper Training, Education on the Program, Culture, Challenging Situations, Anti-Discrimination Issues

Case Study: Camera Japan in ROTTERDAM

Volunteers are at the core of many cultural institutions. They take on different roles and responsibilities and often are the face of the organization to the outside world. In that capacity, they serve as a first sign of the organization's approach to diversity. But at the same time, they also are the ones that have firsthand experience with tolerance and discrimination to and by the attendees. This chapter looks at bringing together a diverse team of volunteers within an organization, identifying and tackling discrimination and training volunteers to help them prevent it.

Diversity within your organization

A diverse team brings together not only people of different gender, origin, and age, but also different personal

qualities, values, and standards. This can serve as a first defense tool against discrimination. But that is not the only advantage of a diverse team. Such teams are stronger and richer, and their diversity contributes to achieving organizational objectives.

Diversity is not something that just comes into being. The organization must work on this aspect. By working on diversity, the organization sees more and more benefits, such as a broadening view of the world, more creativity in solving issues, or a more diverse volunteer base that makes it easy to recruit members of different backgrounds.

The first step is to map your current team: whom the group consists of and who is missing. The second step is to have a look at the way one contacts potential volunteers. To attract a diverse team, the recruitment process might have to change, because using the same channels and methods will not all of a sudden bring different

groups of people. For example, a call to university exchange students will bring young people with different backgrounds, but all will have the same educational level. Is there an easy way to contact specific groups within the community? How to prepare communications aimed towards certain groups? It is good to be more specific, instead of sending out a general call for volunteers, maybe it is better to announce specific tasks and tailor them to appeal to specific groups.

For instance, when reaching out to refugees and migrants, a good first step might be to involve women from these minorities. Due to their position within their own culture, they often undertake activities in which they form mixed women groups. A common organizational form in The Netherlands is the international women's group. This includes women of different origins and of different cultures, among them also native Dutch women. Many groups originated from a private initiative and some are supported by local welfare organizations. By getting in touch with these groups and looking at the needs of all parties, it is easier to identify opportunities for volunteer positions.

While looking for volunteers, it is important to keep in mind that not all will be as committed and put in the same amount of work. We can roughly discern four types of volunteers:

1. Random Volunteers

These are people who are willing to help out, but not consistently.

2. Repeat Volunteers

These volunteers are consistent with their schedules. They may volunteer once or twice during the festival, but they are hesitant to commit to more than that. They are helpful when they are on call, but they are less dependable.

3. Regular Volunteers

These are your most consistent and trusted volunteers. They often are the first to sign up. The one word to describe them is "dependable."

4. Responsible Volunteers

This is the highest level of volunteering. These volunteers are the most reliable team members you will have. You never worry about when or if they will show up.

Tackling discrimination

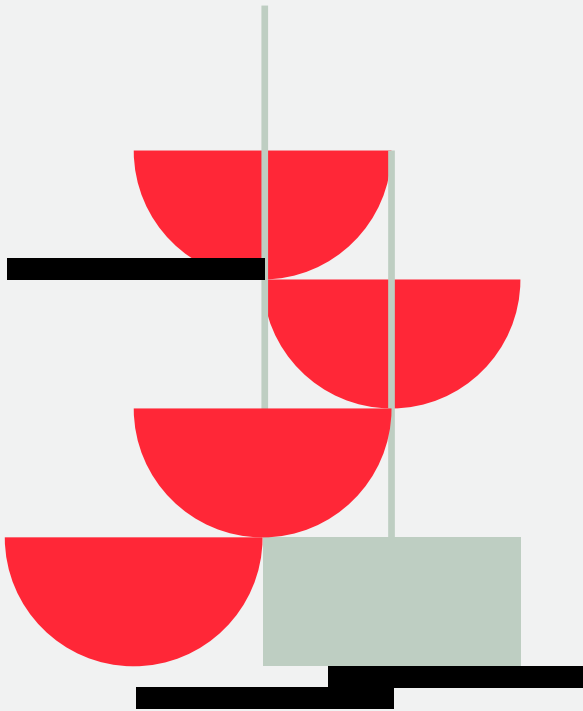
Very often discrimination is not reported, but that doesn't mean it doesn't occur. As a result, the problem is not visible, which makes it harder for those committed to fighting discrimination and racism to take appropriate actions.

How common is discrimination? Where do people encounter discrimination and racism? What consequences does discrimination have on people who are affected by it? Answers to these types of questions are important to ensure that discrimination is addressed in a targeted manner. That is why discrimination must be reported. This goes for all types of discrimination – within your organization, towards members of your organization and/among your audiences.

To make sure people feel comfortable enough to talk to someone in the organization, there needs to be an open culture, and it must be clear to volunteers who they should talk to and what the rules and guidelines apply in such a situation. Another important thing is feedback. Let volunteers know what you do with their complaints. Apart from waiting for volunteers to come to you, it is also important to reach out to them. A simple way of doing this is by adding questions about it in the volunteer survey and by openly discussing the subject with your volunteers.

Anti-discrimination training

To help your volunteers recognize discrimination and deal with it, you will need to put in place some form of training. This training can vary depending on the type of volunteer. The more committed or more crucial the



volunteer is to the organization, the more elaborate the training should be.

For Random and Repeat Volunteers, it is important that they are made aware of the rules, regulations and who they should talk to if they need to report an act of discrimination. They will also profit from being able to recognize discrimination when they encounter it and getting some practical advice on how to react. The most logical thing to do is to pay attention to the subject in general, e.g. by giving them a short talk and making this issue a part of the general volunteer meeting. Don't forget that not all of them will attend, so make this information available on paper and/or online.

Apart from the training, you can use the event's program to bring discrimination to the attention of all volunteers. It's a more practical approach that will appeal to most of them. Giving them information about the program, and more specifically films that address this subject, is one way of doing this. Another way is to organize a volunteer screening of one of such films with an introduction.

The feedback from volunteer surveys can be used not only to fine-tune this training, but also to let people learn from each other, look for opportunities to share experiences.

On top of this, Repeat Volunteers can be actively approached to give insight on their experiences with discrimination during previous editions and they can be given more elaborate instructions on how to react to discrimination.

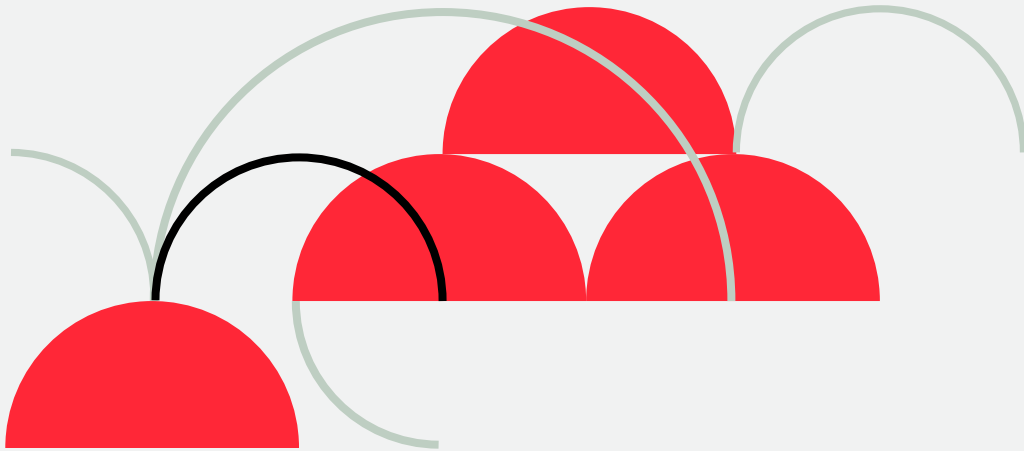
For Regular Volunteers that work for your organization for a longer period of time and, as a result, often have more responsible tasks, you can organize a workshop, preferably hands-on, where they get advice on how to deal with these situations.

Responsible Volunteers: Training this group will have the biggest impact on the organization and these are also the people other volunteers can turn to when wanting to report discrimination. Hence, they benefit from a more elaborate training, combining a theoretical and hands-on approach. Possible topics can include hate speech and hate crimes, radicalization in Europe, differences/diversity within Asian and African communities, discrimination of women and LGBTQ groups, rules and regulations in your respective country, or a role play workshop. Sharing experiences with other organizations and listening to those who have experienced discrimination are also very valuable options. This can be done, for instance, through contacting local organizations working with the LGBTQ community.

As with all projects and evaluation of training, it is important to fine tune it when needed and tailor it to the needs of your organization and your volunteers.

Cooperation with NGOs Involved in Supporting Refugees and Migrants

Case Study: HELSINKI CINE AASIA



Collaboration with NGOs can be hugely beneficial both for the festival and for particular NGOs, and naturally also for the festival audience and the community around it. There are different levels on which the festival can get involved, or it can use the knowledge and resources of local and national – sometimes even international – NGOs.

Mapping NGOs

Firstly, the festival should map local NGOs. The festival might already have some contacts with NGOs it used to work with in the past. It's always good to make a list of these contacts available for the whole festival team, updating it regularly, and letting festival organizers add new contacts. It is useful to urge all the staff and volunteers to think about the NGOs they have been involved in to expand the list. Some countries have dedicated NGO platforms that represent civil society organizations (in Finland it is FINGO), through which different NGOs can be easily tracked.

Secondly, in order to find a proper partner, the festival should determine the profile of an NGO it needs and the purpose of collaboration. In the case of Asian film festivals, many possibilities arise: local NGOs promoting the culture of particular Asian countries, environmental organizations, institutions supporting immigrants, or ones focused on the rights of women or sexual minorities. These might vary from year to year, and they are often related to the themes of a particular event or programming.

One way for a festival to expand collaboration with NGOs and to get migrants involved with the festivals either as volunteers, experts, or audience members, is to network with different NGOs within the country. This might even be a source for funding, as some NGOs have access to different programs, or they can co-produce part of the festival program, for example, sponsor one special film, which presents their agenda particularly well, or an event accompanying the festival.

Recommendations:

- Use your connections
- Use domestic/EU level umbrella organizations
- Map different types of NGOs and categorize them (i.e. environmental, immigrant, women etc.)

Funding

In Finland, there is foreign ministry funding available for projects that are co-produced in partnership with another NGO. The program must refer to issues such as supporting migrants, racism, ecology, fair trade, etc. Cinémaissi, a Finnish film festival which specializes in Latin American cinema, has used this support for their festival. They had both positive and negative experiences – for example, according to Cinémaissi, both application and reporting on the project were paper-heavy and consumed a lot of time for the festival staff. On the other hand, the funding allowed for the proper development of a special program, including film screenings and talks. It is worth checking whether such subsidies exist in other European countries.

Another option is to co-operate with an NGO in screening some films that are relevant to the NGO's profile. In such case, the cost of the film screenings can be split between the two. Usually, these organizations focus on the cultures of specific countries, they are "friendship associations," bringing together people from that specific country who live locally, and organizing cultural events around their crafts, food, music, and dance. These NGOs help to reach their members, both migrants and locals interested in a particular country, and bring them to the festival. Extra care should be given to highlight this kind of event. The partner organization should be presented in the festival catalog or web page, arranging a space, where it introduces their activities and work.

An NGO with a specific mission, for example environmental, such as Greenpeace might be a good partner for a specific film, which deals with issues like climate change, environmental issues, or energy politics in Asia.

Recommendations:

- Co-produce program by splitting the costs
- Apply funds for a specific program of the festival, which might include film screenings, talk events, and workshops

Volunteers

Volunteers for your festival can be found within NGOs you collaborate with. Also, international friendship associations are a good source for finding volunteers with specific language skills that can contribute to festival needs. Association members are often eager to meet people from these countries and can volunteer in hosting the festival filmmaker guests.

Accompanying events

One way to involve NGOs is to create accompanying events where the NGOs can present cultural activities, such as dance, arts and crafts, or provide an expert who could deliver a speech or take part in a debate.

Helsinki Cine Aasia has for some years arranged talks on the themes revolving around the films presented at the festival. These kinds of talks are a good way for smaller festivals, who cannot afford to invite many filmmakers to the festival, to introduce specific films to the audience who usually, after having seen an interesting film, are eager to discuss it or hear more about the topic it referred to.

While talks with filmmakers are focused on the film and its production, non-filmmaker talk events can focus on a specific theme of a film, be it migration, women, sexual minorities, or other themes of the film, or highlight some cultural practice that is central to the film's story.

Many NGOs have specialists or people with extensive knowledge who can discuss the film's ideas or phenomena. Experts from two or more NGOs can be combined, or the film's creator can discuss with an expert on NGOs on a specific topic. Also, many NGOs gather people skilled in making Asian food or demonstrating some aspects of local folk culture, which could enrich the program of the festival.

Accompanying events may help to set the background and shed light on the context of some films present in the festival program, bring in a wider audience, and get volunteers involved in the production of the event.

The films, the essence of the festival, are heavily protected by copyright deals, but the accompanying events, such as talks and workshops, are easier to stream online, which helps to expand the community around the festival, as long as all participants allow for the streaming.

Suggested accompanying events (onsite and online):

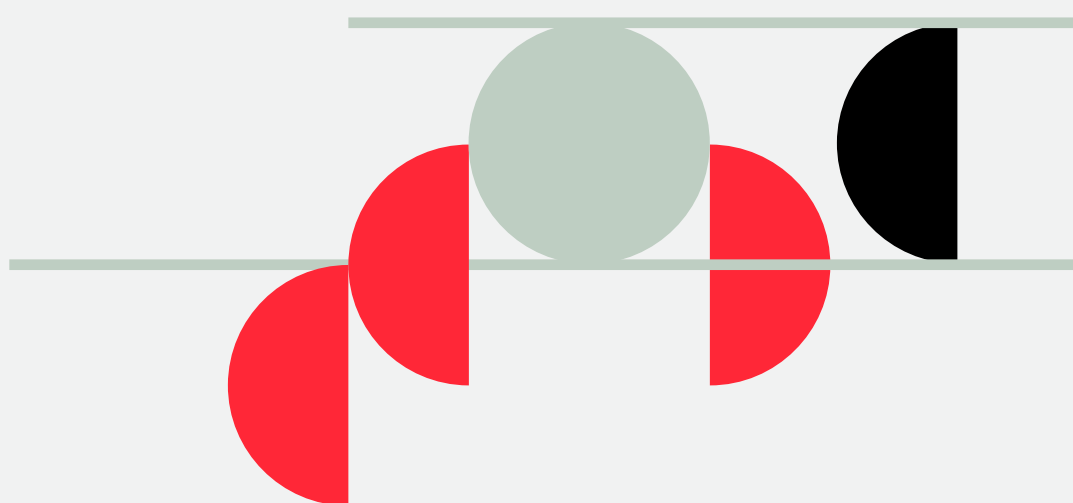
- Lectures, introductions and talks
- Panel discussions
- Workshops dedicated to learning new skills or crafts
- Artistic shows
- Welfare events (yoga, massage, beauty etc.)

Venues

NGOs can add to the selection of new venues for festival events. Film screenings naturally demand particular venues with high quality projection, but in the case of other events, the festival can be creative. For example, during a Middle-East Film and Art Festival, some film screenings took place in a local Shia mosque in Helsinki. This worked as a good way to bring non-Muslim members of the local community to the mosque for the first time, and to taste Middle-Eastern tea and sweets prepared by the mosque community. An animation film festival in Turku, Finland, puts a small screen in a spa for the audience to take a relaxing bath while watching short animations. Nowadays, when the movable DCP and online projection is getting easier, the festival can experiment with some screenings in specific locations – projected on snow or buildings.

Involvement of Schools and Educational Activities during the Festival and throughout the Year

Case Study: Far East Film Festival in UDINE



Educational activities allow us to pass on knowledge of the cultures, customs, and political situations of Asian countries. The key part of the educational activities accompanying the Festival is to create a space and a set of events facilitating the contact with culturally distant countries. These sorts of actions should be aimed not only at the Festival audiences, but also at children and the youth, the future festival goers. Through educational activities created in cooperation with schools, young viewers not only discover Asian cinema, but through it, they become open to otherness and cultural diversity, learning about sensitivity and tolerance.

In Italy, film education is not formally a part of the school curriculum, though it is sometimes provided as a separate optional subject, especially in secondary education. Film studies are offered in around a hundred fine arts high schools. In many schools, film education is integrated as a part of literacy education.

The Far East Film Festival has offered film education programs to schools since the early nineties, both accompanying the Festival and as special events throughout the year. Even when a film was used as a way to focus on different cultures, social inclusion, or anti-discrimination activities, the main emphasis was on the appreciation of the film form and language, in contrast to the approach that favors the attention to content and message.

These activities have two different target groups. One is composed of teachers, the other of students of primary and secondary schools, between the ages of 6 and 19.

Depending on the curriculum and their interests, teachers can be targeted with education courses on social, cultural, and historical aspects of Asia, or with film literacy courses. Both of these are sometimes already offered as accompanying events by Festivals for the general audience, but can be tailored for teachers' needs.

Students can be involved in special theatrical screenings introduced by guest filmmakers or experts from Asia, but also in school screenings and laboratory activities. In some cases, they can be involved in internships and become part of the Festival staff.

Over the years, Far East Film Festival experimented with different formats, and these are some examples of the activities we carried out:

1. Theatrical screenings

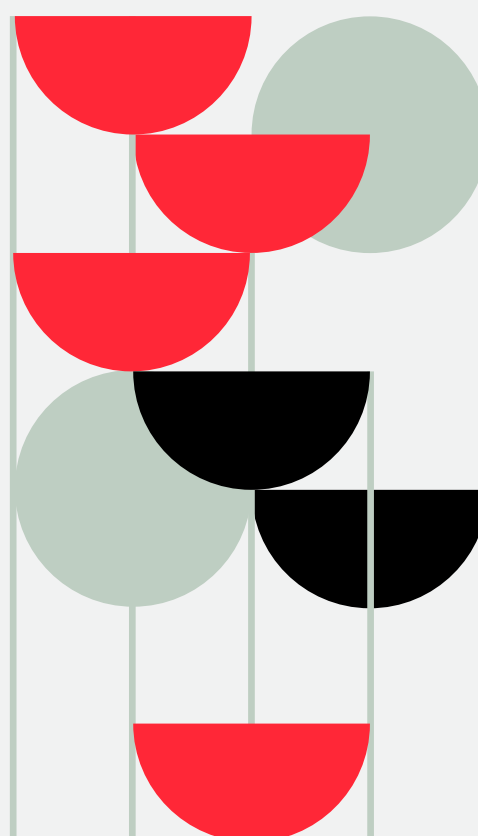
These are the same theatrical screenings offered by the Festival, in the original language with English and Italian subtitles, with guests (actors, directors, producers, screenwriters), open to schools. The Festival selection committee chooses movies from the Festival program that are suitable and interesting for a young audience, and invitations are sent out to schools. Sometimes these are morning screenings, planned for the school time, sometimes they take place in the afternoon. This way students also have an opportunity to enjoy the atmosphere of the Festival.

These screenings can target some specific interests of vocational schools. For a catering school, the Festival has organized a screening of the documentary *Ramen Heads*, centered on ramen artists in Japan, preceded by a ramen tasting that took place in a pop-up ramen shop set up for that edition of the Festival. A similar screening has been organized with the Korean food-centered movie *Little Forest*.

Some schools in Italy have opened Chinese language courses. These students have been invited to Chinese movie screenings and provided with a separate introduction by one of the Chinese selection consultants of the Festival.

2. School screenings

These provide an interesting alternative to the Festival screenings but, of course, lack the involvement that the Festival experience provides. Usually these were organized with older films and movies that have an Italian distribution to reduce the



costs. Due to Italian rights law, these screenings can be organized without paying rent fees, if they take place inside the school and are intended only for the students.

3. Conferences

To prepare the students for the theatrical and school screenings, the festival offers conferences which can consist of one or more two-hour-modules on different topics that can include the history and key moments of different national cinemas of the Festival countries, cinema genres and how they have evolved in different countries, or the comparison between Asian and non-Asian animation. Most of these topics are interesting also because they relate to the students' curriculum, (e.g. the study of genres is linked with the study of literary genres), and allow for the introduction of some interesting skills (e.g. comparing different approaches to the same genre stresses the importance of recognizing the mutual influences between areas, and is a good way to introduce this

approach to other topics as well).

4. Video production workshops

Udine Far East Film Festival organizes video workshops at schools to stimulate research into the local migrant's communities. Documentary films made during the workshops reflect the stories of migrant classmates and their families. Course participants come into contact with different cultures and are indirectly educated on the values of acceptance and curiosity towards other cultures. In that kind of workshop it is important to have the active participation of a group of teachers who can cooperate with the filmmaker or the filmmakers in charge of the class and can coordinate the activities.

Students are introduced to the process of writing, filming and producing documentary films through a course that precedes the actual shooting of the movie, which takes place during the Festival.

The strong point here is the fact that students act both as authors and promoters of the work which, thanks to this engagement, will easily reach a young audience and will constitute an example of peer-to-peer education.

However, costs are high, because the involvement of an experienced filmmaker and scriptwriter is needed for around 20/30 hours, not counting the hours needed for the actual shooting and editing.

5. Other workshops

Targeted at younger students, aimed at exposing them to different Asian cultures, laboratories can be organized around themes like shadow play, the Japanese kamishibai theater, or film accompaniment using Asian instruments and sounds. Other themes not directly linked to cinema that can be interesting for workshops targeted at younger audiences are origami, haiku, craftsmanship and dance. It is highly important to involve members of the local community who come from these countries and who can be engaged as cultural

ambassadors.

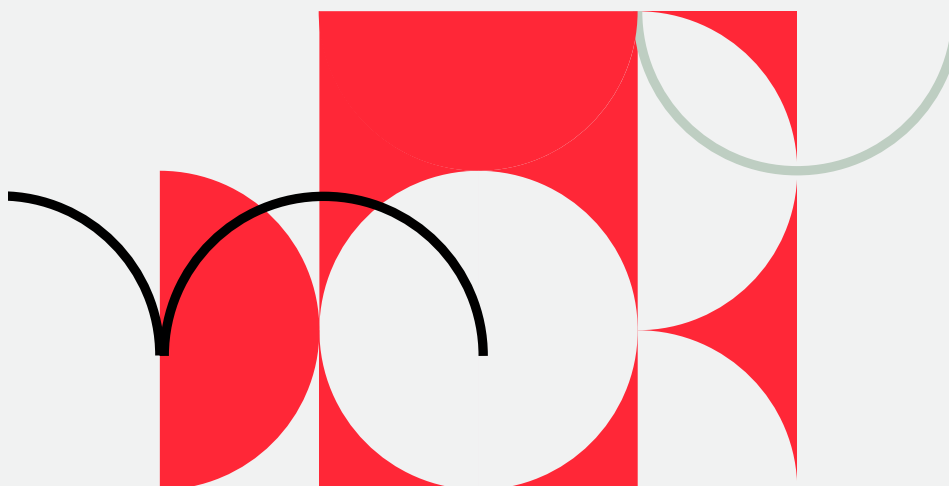
In Italy funding for all these projects usually comes from the schools that have the possibility to ask for special funds from the Ministry of Education, provided that these projects are planned at least one year in advance. In other cases, schools ask the students to pay for the cost (for theatrical screenings, groups of students are usually offered a special, reduced ticket rate).

To achieve good results, it is useful to establish a good relationship with schools, and in particular with teachers who are in charge of extra-curricular educational activities (usually schools designate teachers in charge of specific areas or projects). In this regard, it is of key importance to adapt the Festival offer to the schools' needs, and to provide ways to evaluate the activities after their completion.

It is important to maintain a good relationship with schools during the whole year, before and after the Festival takes place. This helps in developing confidence between the schools involved and the Festival organizers.

Reaching Out and Involving Immigrants and Expats in Cultural Activities

Case Study: Five Flavours Asian Film Festival in WARSAW



Culture is one of the most important elements of integration and education. It is easier for the immigrants who participate in cultural life to understand their surroundings, the city and its inhabitants and establish social relations. The inclusion of immigrants in cultural activities brings great benefits to them, as well as to the city, local communities and cultural organizations. The ideal situation assumes the interrelation of various cultures, creating connections, relations, and mutual inspirations.

Unfortunately, building a real dialogue is a challenge for both sides. Both cultural organizations and institutions are often not ready to create an offer that includes immigrants as its recipients, while immigrants are not sufficiently motivated to engage in cultural events.

Awareness of the role of cultural institutions/organizations in the integration of immigrants is not common. Cultural institutions and organizations have not yet

developed methods to break down barriers and include immigrants in their free, city-funded projects and activities. Institutions/organizations lack relations and communication with immigrants, resulting in a lack of knowledge about their needs and interests, and problems in reaching them with information about the offer.

Very often program activities of cultural institutions "do not see a migrant" as their recipient. It can be assumed that integration of immigrants is a new challenge and there is a large area of unawareness in this matter:

- Unawareness of the migrant environment
- Unawareness of immigrants' needs
- Immigrants' limited knowledge of the local language, while the cultural offer is mostly presented in the local language

- Limited knowledge of foreign languages among the host community, including among cultural staff, which results in difficult communication, insufficient level of intercultural competence of the cultural staff
- Difficult contact with migrant communities – not knowing where they are, where to meet them, how to reach them with information
- Lack of time for labor migrants to participate in culture; on Sundays, when they may have some free time, institutions/organizations often do not work
- There is a lack of activities and solutions that would support integration. Immigrants are scattered, there are few statistics on where they live, where they go out. Due to low wages, immigrants often live in peripheral, neglected neighborhoods, which is not conducive to integration and contributes to the formation of migrant communities. They spent time mainly among their friends – compatriots and other foreigners. They are unlikely to participate in the life of the neighborhoods – most often they lack information about what is going on in their neighborhood, they don't know the free cultural, educational, and sports offer. The economic barrier to participation in social life is indisputable – many immigrants, mainly economic migrants, live sparingly, as they often support families who have remained in their country of origin. Spending money on one's pleasures, but also building a social life, which happens mainly in the public sphere, seems superfluous.
- Economic barrier – not knowing the costs of participating in an event prevents migrants from taking risks, they also often give up any paid participation in culture.

When thinking about involving immigrants in cultural events, we need to take into account the circumstances described above, as well as the main needs expressed by immigrants:

- the need to create community
- the need to learn about the host culture
- the need to make their culture visible
- the need to co-create.

The preparation of cultural projects involving/targeting immigrants should ideally assume:

- Educating staff and developing intercultural competencies – skills based on respect for diversity, knowledge, and integration skills (e.g. anti-discrimination and intercultural sensitivity workshops, preparing to work in partnership with immigrants in implementing activities dedicated to immigrants and creating joint cultural projects).
- Creating a network of mentors/facilitators/local leaders who will help reach and interact with the community, and help the community to discover and express its needs.
- Providing a sense of security – responding to all kinds of racist attacks on the representatives of other cultures, faiths, and religions, by notifying and publicly condemning such events.

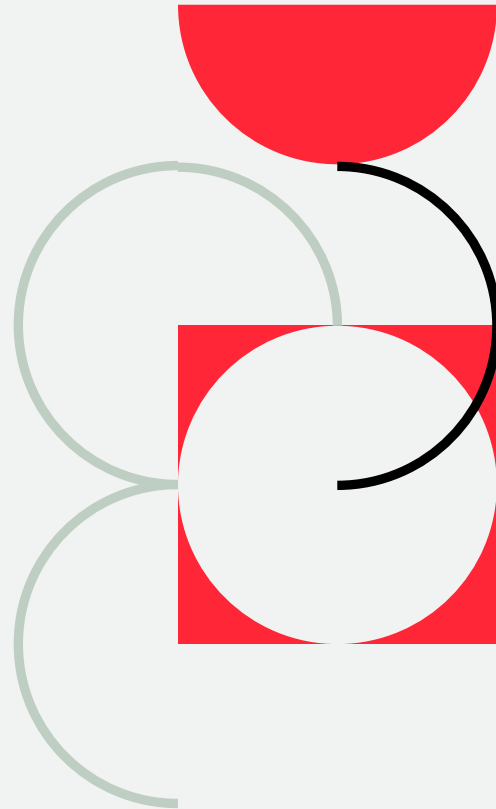
Immigrants themselves indicate three main obstacles to participation in culture:

- Access to information, i.e. unawareness of the cultural activities taking place in the city. The offer of institutions/organizations is available to those who can actively reach the information. We do not know the preferred channels of information distribution among immigrants, general observations indicate that the present channels of communication are not effective;
- Alienation, uncertainty as to whether they will understand the event, whether they will feel welcome, language barrier;

How to effectively reach out to immigrants and involve them in cultural activities? How to make them more willing to participate in festivals?

Recommendations:

- Making all content available, preparing translations/language versions, familiarizing with the context. Targeting specific festival events and festival programming, and directing them at specific groups of recipients.
- Preparing information profiled for a specific audience group in the language of a given immigrant group (leaflets, events on social media sites and groups).
- Reaching migrant communities, their local businesses, service points, restaurants with printed information materials. Providing free tickets.
- Getting the support of local leaders in immigrant communities – help in spreading information.
- Sharing information about events in particular groups of immigrants on social networking sites.
- Cooperating with NGOs supporting immigrants, providing them with information about events and free tickets.
- Reaching out to Asia-related hobby groups of migrants.
- Cooperating with English-speaking portals and media informing about local cultural events.
- Reaching out to student communities – mainly from private universities, inviting them to cooperate and volunteer.
- Creating opportunities for foreign business, engaging/inviting companies run by expatriates, engaging embassies, chambers of commerce, inviting them to the opening and closing galas, asking them to organize a banquet during the event.
- Offering trade booths (for free or at cost) to small businesses run by immigrants.
- Presenting exceptional migrant personalities on the event's forum or social media. Presenting their talents, special skills, and activity in a local context. Promoting a positive image of migrant groups.
- Inviting migrant celebrities to the festival (e.g. the Vietnamese Masterchef winner).
- Organizing events addressed to and with the participation of immigrants, especially on Sundays, the only day off for many immigrants.
- Year-round integration activities outside the festival, co-run by immigrants: educational, artistic, film, culinary workshops, activities in kindergartens and schools.
- Involving migrants in the festival: culinary workshops, discussions, competitions, etc.

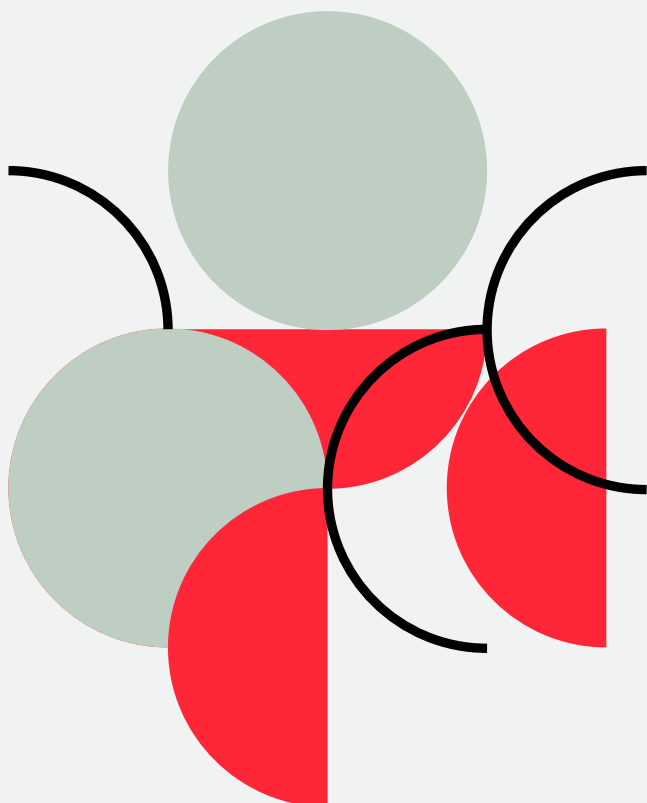


- Free events for children with migrants as teachers. Intergenerational activities, allowing whole families to work together, which is very important for migrant families, where children have a chance to integrate in school but their parents are often outside the network of social relationships.
- Planning accompanying events – mini-grants awarded to immigrant groups, which will allow them to carry out their projects during the festival. Providing them with infrastructure, technical facilities and support in terms of content and organization.
- Making active use of programs supporting artists from the immigrant community (scholarship programs, residencies), including them in the festival program.
- Involving immigrants in the process of creating festival promotion, communication plan and program. Joint development of a list of recommendations and guidelines.
- Involving volunteers – foreigners. We should be mindful of the fact that migrant volunteers do not always know the local language enough to communicate freely. If so, it is possible to connect such a person with someone who will provide linguistic support. It is also worth bearing in mind the economic barriers of migrant volunteers, not everyone can afford a public transport ticket, elegant clothes or a meal. It is important to take care of T-shirts, a hot meal, and funds for tickets for volunteers.
- Taking the migrants' perspective into account – implementing integration measures into your organization's development strategy.
- Creating an internship within the organization that uses and develops the professional skills of migrants.

Since its very beginnings, Arteria Art Foundation, the organizer of Five Flavours Asian Film Festival, has been aiming to include migrants in its projects. Below we present some of the activities carried out by the Foundation over the years:

Journey to Asia

This mixture of an outdoor game, a documentary show, and an acoustic stroll, combined with a performance, took place in 2006. The participants began their “journey to Asia” at the Powiśle train station, then crossing the river by train and got out at the Stadium train station. From there, they followed a previously distributed map to visit places where they participated in various experiences, arranged by the members of the Foundation in cooperation with the Vietnamese community. The event took place at the 10th-Anniversary Stadium, which for almost 20 years has been a one-of-the-kind multicultural market place of Europe and the largest gathering spot of the Vietnamese in Poland.



Culture Lab

Culture Lab was Arteria Art Foundation's one-time activity, carried out in 2020. The project was addressed to foreigners living in Warsaw, people interested in implementing cultural events and social and artistic activities. The project included a four-day training – a series of presentations of good practices, theories of social action, exchanges of ideas for creative activities. The next stage was working on selected proposals and preparing original projects under the guidance of artists, experienced coordinators and producers of cultural events. It was an opportunity for joint creative work, creative activity, exchange of techniques and tools, as well as personal stories. Workshop activities resulted in short documentary forms, a Warsaw soundscape, micro-cooking workshop for the lazy, a music video, and a film etude.

Engaging the representatives of the Vietnamese minority in the Festival activities

Festival events are often prepared in partnership with restaurants owned by people of Vietnamese origins. During the opening and closing galas and other special events at the Festival, the restaurants prepare traditional Vietnamese food, including elaborate, refined dishes inspiring the audiences interest and awe. The Vietnamese friends of the festival often act as cultural ambassadors, teaching workshops or talking to the media about Vietnamese cuisine, celebrations and traditions. Recently, these appearances often took the form of a short talk or micro workshops which were recorded and shared online.

The Taste of Pho

Five Flavours Asian Film Festival was the Polish distributor of the film *The Taste of Pho*, a story of a Vietnamese cook living in Warsaw and his ten-year-old daughter who has a much easier time settling into the new reality than her parent. The film was directed by Mariko Bobik, a Japanese-born graduate of Lodz Film School, and it starred many actors of Vietnamese origins. Since the film raised a lot of interest in the Vietnamese community in Warsaw, a special screening was organized, with Vietnamese subtitles prepared especially for the occasion, to allow those who do not speak Polish fluently to see the film. The screening took place in a neighborhood frequented by the Vietnamese, and the information about it was also spread in Vietnamese.



Epilogue

The aim of this report is to combine a set of initiatives that aim to promote anti-discriminatory activities. The need for such practices is constantly on the rise, therefore we treat our proposals as a starting point for further elaborations on what else can be done to limit the activities that perpetuate discrimination on the basis of race or culture.

The set of practices presented in the report was prepared by European film festivals popularizing Asian cinema – Udine Far East Film Festival, Helsinki Cine Aasia, and Camera Japan Festival in Rotterdam and Amsterdam, under the supervision of Five Flavours Asian Film Festival. In the course of the work on the project, the organizers, programmers, and festival partners shared their observations, experiences and practices in the field of anti-discriminatory activities. We listed the ones that we found most effective or crucial for including in the day-to-day practices, in this report, bearing in mind that the list is not exhaustive. We also hope that the activities listed in the report will lead to the increase in inclusiveness while planning film and educational events.

An important part of the project was raising awareness of how to maintain the attitudes of tolerance and openness to non-European cultures, how to go beyond the Eurocentric viewpoint, and how to spread knowledge of the global and local processes in the Asian context. We believe that the right way of presenting film art, both during film and educational events, can be an important, powerful tool to widen the horizons, and building the attitudes of openness and tolerance.

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