

HERKES İÇİN AVRUPA! BACK TO THE ROOTS, EUROPE FOR EVERYBODY! CHACUN SES RACINES ET L'EUROPE POUR TOUS! JEDEM SEINE WURZELN, EUROPA FÜR ALLE! KÖKLERE DÖNÜŞ

# Good Practice Guide 2011 - 2013





## THE PROJECT'S PARTNERS

### Balik Arts in London

Balik Arts' mission is to work with children, young people and adults from disadvantaged backgrounds and provide them with access to arts and culture, which we have been doing since 1999. We are strongly committed to providing enriching and engaging projects for children, young people and adults specifically from Turkish and Kurdish communities regardless of whether they are first or second generation settlers, and, as an extension of this, to all people who may come from a disadvantaged background.

**Balik Arts:** [www.balikarts.org.uk](http://www.balikarts.org.uk)

### Integrationswerk Respekt e.V. in Berlin

Integrationswerk Respekt is a non-profit association founded in 2001 by Russian-speaking migrants. It works mainly on the field of education and socio-culture. Respekt teaches, coaches and advises migrants and non-migrants in self-empowerment particularly for social-work-sector. Respekt offers intercultural trainings, Non-violent Communication workshops for young people, parents and teachers/educators and also courses for unemployed persons in intercultural education that are promoted by the Employment Agency, Local Government or the European Social Funds.

**Integrationswerk Respekt e.V.:**  
**Fechnerstraße 26, 10717 Berlin Allemagne**

### Datça municipality in Turkey

The history of the Datça Peninsula goes back to 2000 B.C. Hundreds of different societies and cultures ruled and passed from the area, namely The Carians, Dorians, Persians, Athenians, Romans, Byzantines, Menteshöyük, Ottoman Empire, have left traces of a world of paradise. The Municipality of Datça supports most visual and musical arts and also provides adult education courses to improve personal skills in the town.

**Datça Municipality:** [www.datca.bel.tr](http://www.datca.bel.tr)

### Mission Locale Intercommunale des Mureaux in France

This French organisation has a public service objective: work for professional and social inclusion of young people (16 to 25 years old), fight against exclusion, create a link between young people and economic or social world. The "Mission Locale" is a body which welcomes, informs and leads young people in order to allow them to get a job and to keep it. The "Mission Locale" contributes to a better life for these youngsters by helping them to face problems in their daily life.

**Mission Locale Intercommunale des Mureaux:** **38, avenue Paul Raoult, 78130 Les Mureaux France**

### Maison de l'Europe des Yvelines in France

The Maison de l'Europe des Yvelines (MdEY) was created in 2001 as a non-profit organisation in order to raise people's interest in European citizenship. Through the European Youth in Action Program the MdEY has been able to build a wide European network through the last ten years. MdEY's main activity on a local basis is to raise awareness on European subjects, to promote European citizenship, to foster European integration and to promote European values. On these subjects the MdEY is working with schools, youth centres, youth councils and institutions for youngsters with fewer opportunities. Since 2009, the MdEY also hosts an Europe Direct Information Centre to deliver documentation from the European Commission. The MdEY also is either initiator or partner of European projects through programs such as the Youth in Action, Leonardo, Grundtvig and citizenship program. The MdEY is affiliated to the national network of French Europe Houses (FFME) and the European network EUNET.

**Maison de l'Europe des Yvelines:**  
**[www.maisoneurope78.eu](http://www.maisoneurope78.eu)**



## HISTORY

### IDENTIFICATION OF THE NEEDS

#### What about the family status in France, England, Germany and Turkey?

*Within each country, many changes have occurred within society and general overall poverty has created differing individual lifestyles.*

The status of the family in England has changed considerably since the 1960's. In the post-war period most families were nuclear families, now, particularly amongst working-class families, there are a diverse range of family units and a large number of one parent families. Within some ethnic groups there are strong family units, and now younger people, particularly those from middle-class backgrounds are veering more towards the establishment of nuclear families.

France from the fifties was quite different from contemporary France. After the baby-boom during the fifties, changes to the social and benefits structure in May 68 and French legislation changed the divorce laws, women have become more independent. Consequently, French society has been transformed: single-parent families, and nuclear families mix in traditional family life with a mixture of sexes and generational separation. Immigrants' family life has had the same evolution. These breaks inside the family appear to have weakened French society.

Germans perceive families mostly as a life partnership that includes children. Despite new types of partnership, a majority of 97% stick to the ideal of a married woman and man with children. But there is a rising trend towards single parent families and small families. The number of households with more than three or four members is declining. Forecasters expect a reduction in population of one quarter by 2030.

In cities the number of single parent families is as high as 29%. There are differences between

age groups. In the age group of 18 to 34, single households consist mostly of individuals who can afford this lifestyle. But singles are not always young, they are often more mature. There are differences between men and women. One reason for this is the higher life expectancy of women. Single households are more threatened by poverty. 10% receive social benefit and this number is rising. Alongside the classical married couple new kinds of partnerships exist. About a third of families with children below the age of 18 belong to the group of single parent families (and in Berlin it grew by 9% with the reunification in 1990), 15% belong to various types of partnership and 53% to the classical married couple families. Almost 60% of the families have at least one child.

In Turkey, during the sixties young generations were affected by the world social movements and they were much politicized until 1980. But two military coups in 1971 and especially 1980 which are closely related with economic crises also created an autocratic constitution which is still in force. Parliaments have been working on this in order to be accepted to EU membership since the 1990's. The situation in 1980 changed working and daily lives in Turkey. This period produced a new young generation which is mostly apolitical, unemployed and disorganised. But after the 1990s women and workers started to get organised and have been struggling for their rights and made some small changes towards equal rights and democracy.

#### What about the employment situation in these countries in 2011?

In France, after years of economic growth it was relatively easy to find jobs (from the fifties to 1974), but from the end of the 1970s, unemployment became a normal part of French society. Unemployment reached a historic level in France at the end of 2012 which has affected the whole of France.

The Ile-de-France region has not escaped, but in the Yvelines Department, the increase is less noticeable thanks to the efforts of those who play



a part in the local economy. In this region, men are more affected by unemployment than women. There is an increase in unemployment for those over 50, and for young people it also remains high.

In 2011 about 3 million people were registered unemployed in Germany (7.1%), whereas this figure was about 12% in 1998. Since then, the number of unemployed among the group of 15-17 year olds has dropped the most. Since the reform of the employment market in the past ten years many people have been pushed into low paid and precarious jobs. More than 2.5 million people earn less than 6 Euros per hour.

About 2.5 million people are self-employed. The majority of them still depend on social benefit. In February 2012 the percentage of unemployed in Berlin reached 13.2% and 15% of the population is considered to be living in poverty. 25% of Berlin residents have an immigration background, but 27% of all residents are affected by poverty.

After World War II, during the Fordist Economic Period, Turkey did not have an unemployment problem like other parts of the world. Economic growth alleviated unemployment. But after the late 1970's, with global economic crisis, unemployment increased gradually. With the military coup in the 1980's the laws were adjusted for capital growth and this reduced labour rights, and lessened the income for the working classes in Turkey. After 1980 with other global economic trends and factors, such as neoliberal rules, fluctuating financial markets etc. unemployment became a big problem especially for the younger generation and women in Turkey.

The employment situation has changed since 2008 in the UK in that there is high unemployment especially amongst young people. There are also fewer opportunities for development of skills or opportunities for people to change careers. There is high unemployment amongst older women in the UK especially amongst those who have worked in the public sector where there have been government cuts.

### What is a European Year?

A European year is a year defined by the EU in which a specific topic or idea is explored by the member states such as The European Year of Volunteering (2011) or The Year for Active Ageing and Solidarity between Generations (2012).



### What is the European Year for Active Ageing and Solidarity between Generations?

The year of 2012 was intended to raise awareness of the contribution that older people make in society and to encourage policyholders and stakeholders to take action to create better opportunities for active ageing and strengthen solidarity within generations. This is related to giving older workers better chances on the labour market, and to creating greater participation in society for older people and encourage independent living by empowering us, and encouraging older people to remain in charge of their lives for as long as possible.



The European Year 2012 aims to change ideas and attitudes, increase solidarity, social cohesion and mutual learning. Focusing on elderly people in society and the labour market, good practices can be encouraged through cooperation between EU member States and neighbouring countries. All these activities aim to increase their independence.



## RECYCLING MOVIE WORKSHOP

### Contact with the French movie-maker What is a “recycling movie workshop?”

The French movie-maker Julien Lahmi suggested an original way of recycling movies from the past. The French organisation Maison de l'Europe des Yvelines has encouraged this concept at a European level. These family movies from four different countries are the basis of a new kind of movie made with old family films (Super 8 or 9.5 mm) and photographs. Various footage is used to create a new European memory.

Julien Lahmi has shown effective ways of using “home movies” from history and has been applying current stories and ideas to them in an imaginative way. The movie makers on the project made the decision to use only this kind of family footage for the work and asked us to seek out this footage in our various countries and to run workshops based on this footage.

### How we built the project for the participating partners from the UK, France, Germany and Turkey

Maison de l'Europe des Yvelines in France led the project.

There was a lead organisation based in each country with a specific leader from each country. In Germany the organisation was Integrationswerk Respekt e.V., in the UK, Balık Arts, in Turkey the Municipality of Datça, then in France it was Maison de l'Europe Yvelines and the Mission Locale Intercommunale des Mureaux. Each country had a leader who held the most responsibility for fundraising, organisation and coordination. There was also a filmmaker from each country, except Germany, who was part of the team (two men were in charge in two periods). There were workshop participants (trainees) in each of the participating countries. In the UK these trainees should be over 25 whereas in other countries the learners should be at least 18. The

criteria was that it would be an introduction to working on film techniques either as screenwriters, editors, musicians or technically.

### How did we get the money for the project?

All partners (from the four countries) received a grant from the European Commission's Grundtvig Programme. Each partner-organisation is linked to a minimum number of mobilities to be carried out during the grant agreement period – these minimum numbers have to be respected for the numbers of planned learner/trainee and staff mobility into the table.

The grant amounts for each Partnership type are defined at national level and they can vary from one country to another.

According to the Application Form, each leader of France, Turkey, Germany, and the UK decided to take part in the project with the figures in the graph on page 4.

In the four countries, partners were free to decide if they needed additional funds to achieve the goals of the project. The main part of the expenses are linked to:

- the transport costs
- the accommodation costs
- the programme costs
- the organisation's functioning costs.

Concerning the expenses linked to the programme, in France it deals with the movie-maker's salary, the required material for the movie workshops and of course the renting of rooms if necessary. The coordinator of the project, Maison de l'Europe des Yvelines decided to make one of its employees responsible for the coordination of the whole project. Some other financial contributions were raised by the French organisation such as:



- The “Conseil régional Ile-de-France”
- The “Préfecture de Versailles” linked to French social policy institution
- Arcadi within the French film education initiative of “Passeurs d’images”
- The towns of Les Mureaux, Les Ulis, Chatou, Saint-Germain-en-Laye
- Fédération Française des Maisons de l’Europe
- Mission Locale Intercommunale des Mureaux

Some other organisations helped in the implementation of the project (for the intercultural and linguistic activities in some trilateral meetings):

- Mission Locale de Taverny
- Office Franco-Allemand pour la jeunesse (OFAJ) French-German Youth Office (FGYO)

In Germany, Integrationswerk Respekt got money from the European Commission (Grundtvig Programme), and from DFJW for the implementation of trilateral meetings.

For the Turkish partner, the Municipality of Datça receives the support of Turkey Ministry for EU Affairs and also of the Centre for EU Education and Youth Programmes.

In the UK, Balik Arts was not able to secure any extra funding for the project.

At each step of the project, partners looked after volunteers and worked with the help of their own staff, trainees and members of their organisations. Each partner organised their preparatory meetings in their own premises and provided the required materials for these workshops.

### The European Commission’s application form

No.	Participating organisation	National Agency of the organisation	Partnership type	No. of planned outgoing mobilities (pupils/learners/trainees)	No. of planned outgoing mobilities (staff - including accompanying persons)	Total no. of planned outgoing mobilities
1	Maison de l’Europe des Yvelines	FR1 LLP (2E2F)	GRU-24M	16	8	24
2	Mission Locale Intercommunale des Mureaux (Val de Seine - Vallée de la Mauldre)	FR1 LLP (2E2F)	GRU-12M	10	2	12
3	Integrationswerk RESPEKT e.V.	DE2 LLP-Leo-Gr	GRU-24M	18	6	24
4	Datca Municipality	TR1 LLP (CEUEY)	GRU-24M	16	8	24
5	Balik Arts	UK2 LLP-Leo-Gr	GRU-24M	16	8	24



## FOUR NATIONAL RECYCLING MOVIE WORKSHOPS

### Introduction and What is a family film

Back to the Roots/Back to Our Origins – Europe for Everybody is a film recycling project for the 18+ age group, which explores the ever-evolving, fluid concepts of identity, migration, roots and belonging in today's Europe. In addition, each organisation created its own short recycled film within their national workshops, using the footage from the 1960's and 70's submitted by each partner.

Within this content we discovered that there are many meanings of family films:

Family films are watched by people of all ages from different groups. This can also describe "home movies" made by family members or those which depict family life made by mainstream filmmakers.

Either home videos of family members individually or as a whole or professional/amateur films shot to be watched by the whole family without age rating issues.

Family films are for all ages, genders and generations. But in our case footage which is somehow nostalgic. They carried us to the past to our childhoods and youth.

Private films people filmed on special occasions for family members in order to keep a memory of that event (birthday, holiday, wedding)

Script and technical support:

The first step of filmmaking was collection of the materials:

The amount of rushes was 15 minutes from each country. We decided that length of the final film should be up to 20 minutes. The groups of participants were from different ages, origins and skills. They all gathered together to create an

equal opportunity and to bring a variety of ideas to our projects. We aimed to have 10 people for workshops. When we were writing the script, we all watched the rushes first and tried to get an idea of what kind of footage we had. Learners had to choose the characters and story and then create ideas for the film. Filmmakers helped them to choose the best way to finalise the projects. Additionally we had sound recording and found the right sound effects for the film. We used voice-overs and created conversations between characters.

The participants experienced confusion at the beginning of the transnational workshops. It took time for an idea to take shape and to be unanimously accepted; but once it was formed people were able to get involved more easily.

This had a positive influence on the development of the participants within the course of these workshops, as they saw they could actually do certain things that they had previously assumed not to be able to. This provided them with reassurance and in line with that, it was observed that their participation in a project like this would contribute to their personal growth in the long term.

In these workshops, groups from different cultures came together and thanks to the different experiences, personalities and personal histories of each participant, a multicultural film emerged. The fact that rather similar sentiments surfaced despite the remarkable difference in the cultures placed commonalities at the centre, which in turn allowed the sharing of common feelings, enabled mutual empathy and strengthened communication.

In the end, it was not merely a film that ensued; new friendships were born as well. The participants all picked up something from each other's past experiences and personal skills by listening to different stories, looking at photographs and watching the moving images and they were all proof of real events.



### Required skills and selection of footage

The greatest difficulty was the diversity with different participants having various experiences/ backgrounds, meeting on common ground during the workshops. Everyone had had remarkable experiences, and their areas of achievement, what they wanted to say, and their world views were totally different from each other. We had to find a middle way and create a film which could accurately portray all the points of view and emotions. As can be deduced from the films that were created, it is fair to say, that they were all very different and that all of these very dynamic people came together and reached a successful outcome.

However challenging it was to meet on common grounds, the end-product, the films, demonstrate that it was by no means impossible. The most significant concern at first was the pre-conception that working together would be impossible, but it evolved in such a way that an environment where everyone can express themselves freely was created and this was reflected positively on the films.

It took time for the participants to fully grasp in the visual sense that a totally new film would be produced from the existing footage. They initially found it challenging to use old footage from different countries in one film; however a common ground was achieved when they identified the potential storylines with their own experience and this was strongly reflected in the film.

In the end, people who perhaps would never get together under different circumstances formed friendships with each other.

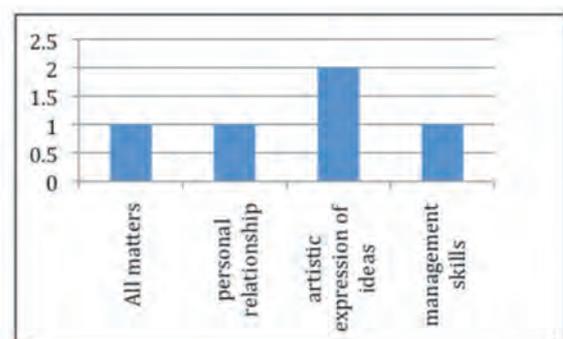
Each country found archived original family footage and the filmmakers produced a DVD of this material, which was watched and given to the workshop participants. In the UK we watched this as a group and also individually. We then each produced a script related to the footage and discussed it. We then each took one specific character from the story and wrote a script related to each character's story. These were then pieced

together by Mustafa Boğa (the UK filmmaker who was leading the workshops) and edited to produce the film. We also attended workshops on film editing and attended a film together, which we discussed in one of the workshop sessions.

In France, Julien Lahmi began the workshop in the town of Les Mureaux mid-October 2011. It began with a public screening of a British movie called "Somerset's Town" made by Shane Meadows. The film follows several days in the lives of two teenage boys, who develop a mutual trust and form an unlikely friendship. With the building of the new station of Saint Pancras in London, the area changes a lot and that has an impact on the inhabitants. Julien Lahmi explained the content of this film to the audience and made them more aware of the meaning behind the images.

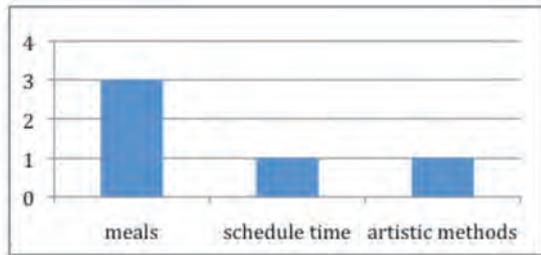
For the project's workshop, the French group was made up of 12 people, and usually 8 of them went to the municipal library every day ("médiathèque") and spent time watching the footage which came from the UK, Germany, Turkey and France (one French participant brought her own family movies to the workshop), to discuss the theme of family memories. In the following days, Julien taught them about the different kinds of movies and techniques. Step by step the learners experimented with different ways of writing new stories with the old family movies and photographs. After the movie workshop, the coordinator (Maison de l'Europe des Yvelines) sent a questionnaire to all the participants for their feedback about this experience. It asked the following questions:

1) What was amazing about this movie workshop?

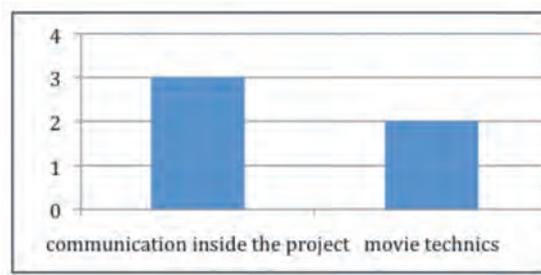




2) What did you dislike?



3) What did you discover during this workshop?



The Berlin group consisted of participants who belonged to different generations (from 16 until 69 years old). This age diversity and the wide range of countries of origin (Germany, Ukraine, Austria, Russia, Latvia and Georgia) have enriched their experience within the workshops. After watching the footage from Dropbox, they observed that one and the same video recording was perceived by the representatives of the various age groups in different ways. For example, the march of the British cavalry aroused, amongst the elderly participants, war memories, while the youngest colleagues were thinking only of London and its sightseeing attractions. They also spoke a lot about East and West and how life in the West can change a person. Another subject within their discussion was prejudices in different countries. After having watched the footage step by step each one expressed his/her impressions from different scenes. They all came to the conclusion that their movie would tell about three different life stages of a fictitious person (childhood, adolescence and mature years) and the search for identity in general. They also talked a lot about youth and maturity, and about the midlife crisis. Another theme was giving birth to children and how strongly

it changes one's own feelings and attitudes towards one's parents. All these previous discussions and active participation within the movie workshop gave the participants the direction of the general idea and appropriate videos for their own short film. The Berlin group, including pupils, unemployed, disabled, professionals, people without professional qualification as well as people with an university degree up to PhD, faced an additional difficulty because the movie maker Rais Khalilov joined them only by the end of October. This delayed their work for a couple of weeks and the workshop was completed only in December 2011.

In Datça, starting from October 2011, a group of 8 to 10 people, some learners, moviemaker Osman Akin and also Project Leader Özlem Caner, worked together to make the national movie over several workshops. First we watched the footage together several times and talked about stories for the script. We realised that almost all footage was male dominated, conversely we decided to make a woman's story out of them. Then we watched them again to make the story of our woman. We wrote the script step by step, sometimes making changes. Everybody put something into it. Then we decided on the sound effects and put voice-over and subtitles into it to finalise the movie. Since all of us are amateurs in this sector, after we completed our draft product at the end of December 2011, we asked for some help from our cinemagoer friends to get their ideas and we made some small adjustments to it. Then we shared our product with our partners.

THE INTERNATIONAL RECYCLING MOVIE WORKSHOP

This took place in London in May 2012 at Balik Arts. After viewing the footage from each country a rough skeleton of the plot was constructed through lively discussions. Determining the title, character development and the writing of the dialogue allowed the participants to engage with their own heritage and that of the other participants which at times led to emotional moments as well as drawing forth celebratory feelings and pride. Text was

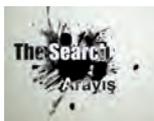
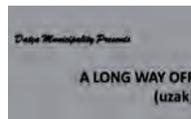
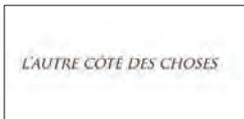


constructed and proofread, whilst a different subgroup worked closely on music and sound effects. The rough copy of the film was finalised with the addition of music and voice-overs. This was then given to Julien Lahmi, the filmmaker from the French group for final editing.

Julien Lahmi spent 10 days with the English movie-maker, Mustafa Boğa and the participants from Turkey, Germany and of course France and the UK. The Turkish and German participants stayed only 4 days whereas the French and British groups stayed for 10 days. Because the global budget of the European project could not be increased, some groups could not stay in London until the end of the movie-workshop. Julien and Mustafa suggested sharing the workshops as follows:

Writing: Mustafa Boğa (England) Pictures, subtitles and editing: Julien Lahmi (France) Sounds and voice-overs: Rais Khalilov (Germany) and Osman Akın (Turkey)

Titles of all the short-films are:



Hereafter the synopsis:

L'AUTRE CÔTÉ DES CHOSES: movie-maker: Julien Lahmi Maison de l'Europe des Yvelines – Mission Locale Intercommunale des Mureaux & Arcadi within the French film education initiative « Passeurs d'images en Ile-de-France » – 18'27''- 2012

This movie is the result of a collective of inhabitants of the city of Les Mureaux. It shows a young German, Dieter, who begins a journey in Europe to find his place in the world. He films the intimacy of a family from this French town, and delivers us his feelings through surprising, funny and moving scenes.

THE WAY: Rais Khalilov – Integrationswerk Respekt e.V Berlin - 15'26''- 2011

Realised by Berliners of Russian and Ukrainian origin, this movie shows us people who, although living in Germany, draw from the relationships and friendships that they have developed in Germany, Britain and France but also in their pride in their roots and their cultures of origin.

A LONG WAY OFF: Datça municipality – 11'17'' – 2012

Realised by the inhabitants of Datça, town in the province of Bodrum in Turkey, this movie showed a strong link to personal history. The participants discovered their pride in being Turkish, their migratory route within their country and in Europe and finally their return home to their roots.

THE SEARCH: movie-maker: Mustafa Boğa – Balık Arts – 12'40''- 2012

Realised by local residents of Hackney in London, this movie is the fruit of the creativity of people of Turkish, Kurdish, Eastern European, Algerian and other origins, who reveal a single story from four different viewpoints, those of a child, his mother and his father, and as a teenager. It also covers themes of war and displacement and how these affect different members of one family.

RED HAPPINESS: movie-makers: Mustafa Boğa/ Julien Lahmi – all partners & Arcadi within the French film education initiative « Passeurs d'images en Ile-de-France » – 9'32''- 2012

Realised by a group of Berliners, Londoners, inhabitants of the Ile-de-France and Turkey, this last movie illustrates the European motto "United in diversity ". In spite of the linguistic, intercultural and social differences, the participants created this singular story around the idea that the people are always confronted with their roots, even if they try to hide them.



## INTERCULTURAL MEETINGS

### The first one took place in Berlin in September 2011

The first meeting took place in September 2011 in Berlin, the original place of the bilateral partnership where the Application Form was completed, at Respekt's offices from September 25th to 28th, 2011. This was the first time all the partners met each other (especially the leaders and their staff, and some learners). This meeting aimed to bring together all the participants around the European project. It was hoped that ice-breaking games could

have been played to create a less formal atmosphere, but because time was short, it was not possible.

Nevertheless, two days were spent discussing three main topics:

- European formalities with the European Commission (a mandatory task for every group leader)
- Communication of the project (creation of a common logo for the project and a social network page on Facebook)
- Movie workshop sessions

### Meetings and workshops...



At the first meeting in September 2011 in Berlin, about 70 people came. Some of them were working in student movements or representatives of NGOs dealing with migration and initiatives from the Pangea House. Moreover, a visit to the town hall of Charlottenburg was organised thanks to Mrs. Monika Thimen (the Mayor of this Berlin district), Mr. Çakmakoğlu (in charge of migration affairs) and different immigration organisations. The visit of the group was also honoured through reports/articles by the Berlin local press. There were visits to the Anne Frank Museum, the Kreuzberg Museum, which owns an impressive collection of local immigration history, the Pergamon Museum, the Memorial to the Murdered Jews of Europe, Kreuzberg Museum of Local History and Society and an excursion around Berlin was organised at night.

### The second one in London in March 2012

This step was decided upon after the Application Form was sent to the EU Commission. All partners realised that organising the European movie workshop in London seemed to be an especially difficult step, mainly because of the mixture of different people speaking different languages and having different backgrounds. So an additional European meeting took place from March 5th to 9th, 2012. The objectives were to watch all national short films made in each country and then



to organise the European workshop scheduled for May 2012. Unfortunately, due to budget problems, the Turkish partner could not join this meeting but Datça Municipality was informed about the topics and decisions. This additional meeting was financially supported by the French-German Youth Office (FGYO) and the Region of Ile-de-France.

### The third one in Paris in November 2012

During this step, all partners joined the meeting for 5 days. The project members showed the films at a national Movie Festival in Ile-de-France region. Moreover workshops were organised for the beginning of the writing of the Good Practice Guide. This book is not only useful for people who took part in the European project but also for citizens from Turkey, the UK, Germany and France, who would like to learn from this example of European partnership.

This meeting also gave the opportunity to all participants to be welcomed in the city of Les Mureaux and the French partner Mission Locale Intercommunale des Mureaux organised a meeting within its offices to present the objectives of this kind of Job Centre, dealing with youngsters from 16 to 25 years old and their work for professional and social inclusion of young people. Then the Mayor in charge of the relationship with the NGOs invited the groups in the city hall of Les Mureaux.

### The fourth one in Berlin in March 2013

Thanks to the French-German Youth Office (FGYO) and the Region of Ile-de-France the European leaders and participants were able to meet one more time. In Berlin, we discussed the topics of family and diversity. We experienced that we had different ideas about what family actually was and what it meant to each of us. Some considered family as an environment of happiness. Others had a larger understanding of the family and also included friends into their definition. Family was also associated with the notion of respect by a number of the participants. Continuing our discussion on diversity in Paris,



The screening of the five films on November 25, 2012 in Saint-Ouen Festival du Film de Famille



we summarized different features of diversity into major groups. In Berlin, we recalled the relevance of history and memory in our lives. We visited the exhibition "Diversity Destroyed Berlin 1933 – 1938 – 1945". This exhibition highlighted the takeover of power by the German Nazis 80 years ago, in 1933. Since we had identified diversity as a mainstay in our project, this exhibition reminded us of the significance of upholding this social value. Afterwards, we visited the Sephardic Women's Club and experienced the re-emergence or rather continuance of Jewish life in Berlin in the Passover celebration of this club. Participants took further interest in the cold war period in this city by a walk to the remaining parts of the former wall between East and West Berlin. We also spoke about the documentation of our work.



In this context, we formed discussion groups along the spoken languages in our project (German, English, French). We decided to continue our work on the Good Practice Guide through emails and Facebook and Skype.

### The fifth one in Datça in May 2013

In Datça a final European meeting was held in between 11th to 16th of May 2013. Five short films were screened and the Good Practice Guide was presented to the public in Datça.

During the previous meeting (Berlin), all partners agreed that they could make a "family film" of the project participants in the style of the original archive footage from the 60's and 70's.

## GOALS OF THE PROJECT

### Involve people from different backgrounds

In all movie-workshops (and for the intercultural meetings) were involved people from different cultural backgrounds and across a range of ages. In the UK this included participants from Kurdish, Turkish, North African and Eastern European heritages.

The French partners (Maison de l'Europe des Yvelines and Mission Locale Intercommunale des Mureaux) paid attention to the diversity of the groups taking part during each step of the project. Before the first movie-workshop, people living in the town of Les Mureaux were asked for their opinions on the subject of family memories, sharing them with their families and particularly with their children. In many towns around Paris you can see many migrants, which is the main





theme of the European project. In France, learners came from Portugal, Germany, North and Middle Africa, but there were also people who came from other regions in France. This mixture of participants was very important for creating new stories inside the movie-workshops.

### **Make mobility more accessible for the project's participants**

This allowed the participants to visit other countries in Europe and to gain a greater understanding of those different cultures, languages, and of the different cultural mixes in each country. Many youngsters from the different groups of learners became more open-minded through the European project. They could meet people coming from other countries and did their utmost to listen to their own stories. All together they shared their feelings, and they increased their confidence and their empathy towards others. This encouraged their desire to visit other countries, as a partner country, taking part in the project. For the elderly participants, despite the linguistic difficulties, they developed confidence because they trusted other participants and could be part of a multicultural meeting without fear.

### **Share memories between different generations about their lives at a local, national and international level**

This was through discussion at the workshops and through social interaction between participants at meal times and at cultural events in the places where the meetings took place. And through feedback from the participants which took place at various stages throughout the project. Also, because of the nature of the project people used their own memories and experiences as contributions to the film work involved. All along the project's duration, participants (learners, leaders, staff) were involved in the project's process.

### **Re-establish social and cultural links between different generations**

We worked in mixed generational groups. The group from London was comprised of people who varied in age from 25– 63 years of age.

Through exploring the footage we were able to express our own experiences of our differing situations in our lives and how those were expressed in the film footage. Older people had lived in different times from the younger people but at the same time there were common experiences for all participants and we were able to share cultural (musical, film, and theatrical) experiences from our own backgrounds.

For example at a dinner at Balik Arts there was Klezmer Music from the Jewish Tradition which has links with Turkish music which many of the participants, especially the younger ones, were not familiar with.

### **Keep alive a commonly shared European Memory**

This was created through the film we created at the London Workshop and through the memories we will all have of visiting different places and having shared in the work of the project. Many participants, especially in Germany and the UK, were foreigners in the current country of residence (refugees, immigrants, migrants).

### **Encourage self-confidence and a greater integration in society and to develop a desire for cooperation in voluntary and professional fields of work**

This came about through the experiences of helping the trainees and leaders become accustomed to the places that they were visiting and through supporting those members linguistically through translation and through supporting their needs at each of the five partner centres. For example in France the young trainees met us at the station and took us to the "FIAP Jean Monnet" (accommodation



centre) and played a full part in helping to realise the project and in Germany and France we were offered cultural tours to enhance our stay in both Berlin and Paris.

### Contribute to the Lifelong Learning Programme for adults

For participants, leaders and trainees there were continuous learning opportunities whether these were related to the warm-up games in London and Paris, the filmmaking workshops, language learning games, learning about the needs of others or discovering cities for the first time. Some learners were motivated to join other learning pathways. For instance in the UK some participants attended an editing course by Apple and many others chose to volunteer in Balik Arts general work after joining this project.



### Looking for trainees in France... in Datça



### Encourage European Citizenship, cultural awareness and expression

This was also a strong feature of the project. Citizenship ideals came about through visiting different cities and actively supporting visitors at our individual centres. Active citizenship was expressed through the work which was distinctly European and global in its expression as we explored universal themes common to all people through the work.

## PUBLICITY AND PROMOTION OF THE PROJECT

### Inside the partnership

As the EU suggests we used publicity to promote the project. Inside the partner organisations, each leader of the project created publicity from the beginning of August 2011. In order to inform the staff, some meetings were organised regularly, for instance at the offices of Maison de l'Europe des Yvelines.

The General Secretary and Treasurer of the organisation were informed about the planning of the project and the next steps to be organised. All financial charges were discussed for the trip to Berlin (September 2011), for the movie workshops (October 2011) and after. Future learners (among these volunteers and members) and trainers have been regularly informed about their involvement in the project. So that they could let people know about the project outside. In the town of Les Mureaux, the Mission Locale Intercommunale informed youngsters about this project and the director of this organisation has followed the evolution of the project.

Moreover, all usual partners of the French organisations (Yvelines Department, Regional Council Ile-de-France, Les Mureaux town) were duly informed about this project.

In Datça, in the beginning we only used regional and local press, Facebook to inform people and



other social networking to inform people about the project. Then we invited people who might be interested in the project by using local press announcements, Facebook and emails. We also made a presentation explaining the project and showed the Turkish national short film. We organised a questionnaire for the people who came on 29th of March 2012 and selected our learners for London and Paris meetings by evaluating their answers. We also informed the people at all stages of the project and organised meetings with project members, learners and trainers at each step of the project.

In London Balik Arts used Facebook, mailing list, word of mouth and posters to invite people to the project. We have regularly sent updates to Facebook and our mailing list. The films have been publicised through Facebook and Vimeo.

In Berlin, the staff members involved in the project are linked to other projects and stay in contact with other partners to promote networking and the exchange of experiences and sciences. Besides, they inform and give advice in various fields to people who need help. The movies having a family linked content and which were created by Respekt can be seen in appropriate contexts.

**Outside the partnership (dissemination through other networks)**

The EU partnership programme encourages all leaders to make dissemination through other networks. For almost all organisations this European



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*The group in Berlin, September 2011*



© RAIS KHALILOV

*The group in London, March 2012*

project was the first one that had taken place within the field of a Lifelong Learning Programme on a European level. So it was quite important for all of them to take advantage of their own networks.

In France, at the end of 2011 the first short film, made by a group of learners accompanied by Julien Lahmi, was shown during the Family Film Festival in Saint-Ouen (next to Paris) and in January 2012 the German short film with the French one were projected in Heinrich Heine House in Paris University centre for celebrating French-German friendship. During 2012, there were several screenings (Les Mureaux, Saint-Ouen, Cité de la Villette - WIP in Paris, Saint-Germain-en-Laye) and articles in the local magazines of all these places (including towns like Chatou, where the Maison de l'Europe des Yvelines is well-known). Last but not least, for 2012 and 2013, the project is supported by the Regional Council Ile-de-France and its website for citizens' projects is promoting it. During the Paris meeting,

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*The group in Paris, November 2012*



there was a special meeting for the media, interviewing some participants, whereas others visited the great town of Saint-Germain-en-Laye.

Balik Arts was contacted by the UK programme officer regarding Generation Y, a Euronews programme wanting to cover intergenerational projects, and they were put in touch with Christine Colleville to arrange participation, as the channel is France based. They have interviewed several project participants and broadcast the programme. Interviews with learners from France, Germany, the UK and Turkey were made and can be found on the website. In order to explain briefly the European project, a promotional video was made during the November meeting in Paris.

For any Grundtvig programme, the partners have to complete the European Share Treasure, a Europe-wide database which aims to share good practice and the wealth of experience within European funded projects. This will increase the visibility of projects across Europe and show results and outcomes resulting from the project, which are the objectives of this database. Leaders from the UK, Germany, Turkey and France are invited to put useful ideas and good practices onto this website. Of course the present Good Practice Guide will be published there.

In Datça, we first made a presentation describing the project and screened all five movies to the public on the 9th November 2012 in Municipality Cultural Centre and organised a questionnaire to get the people's thoughts. By using internet and press we disseminated the project results. Most people liked the idea of making recycling movie and they liked the movies produced by each country.

## FOR 2013

Berlin group contacted the website (<http://learning-from-history.de/>), and the organisers of the website got very interested in our project and published a text for this website (learning from History / lernen von der Geschichte) offering a platform for historical and civic education which focuses on twentieth-century history.

The topics should be "How to teach history through our project's work." This website has been interested by the previous Euronews' tv programme last November 2012. Berlin group proposed that the global project could be shown among community. Another way to show the project is to present and project at partners' organisations in Berlin (migrant organisations, neighbourhood, local municipality). Other idea is with the House of Culture, but also in some schools.

In France, two screenings in Chatou (Yvelines) and Les Ulis (Essonne) were made in the beginning of the year. It was an opportunity to organise a discussion with the public after the projection of the films about family memories and how it can interfere the present of new generations.

In the UK screenings are planned for the summer.

Another idea from the Turkish part is to make the Red Happiness film be presented during the Nüremberg event, Human Rights Film Festival.



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## DIVERSITY IN THE PROJECT

### INTERCULTURAL ASPECT

#### Different partners: France, Germany, Turkey and the United Kingdom

Within each group there were leaders, trainees and filmmakers whose ethnic origin was outside that country. For example, in the United Kingdom there were Kurdish, Turkish, North African and Eastern Europeans represented.

In Germany there were Ukrainians, Russians and other ethnicities represented.

In France there were trainees from Portugal and Senegal but also other Africa countries.

Participants of the group in Datça (including learners/leader/teachers) were all Turkish.

#### Intercultural dialogue: inspiration to discover other countries, cultures and cities

The participants were given opportunities to discover cultural ideas from other countries and cities and within those cities to discover different communities. For example when visiting Paris we also explored Saint-Germain-en-Laye, Saint-Ouen and Les Mureaux.

### INTERGENERATIONAL ASPECT

#### Different ages/generations. Elders, young people and those in the middle age ranges

All partners had participants with a wide range of ages. In the UK they varied in age from 25-63 years of age. Some of the volunteers who helped the project were in their early twenties. It was the same in France but the youngest man was only 18 and took part in making the first national movie. In Germany, the leader of the group was 70 and brought in a lot of ideas relating to memories, identity and generational difference. In the Turkish team the range of ages was between 20 and 58.



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#### Mutual learning (older from younger ones and vice-versa)

Whereas younger members were likely to have experiences related to the technological skills required to produce a well edited film and computer design skills, older members were more likely to have a broad understanding of the world related to experiences and understandings of historical events. We all had mutually shared experiences, quite often of immigration and its effects. There was an atmosphere of an empirical non-didactic learning process which meant there was a natural flow of learning between generations, and a mutual sharing of skills.

#### Did the project give solutions to problems of inter-generational conflict?

For many of the participants there was no question that there would ever have been such conflicts. Most participants respected each other and were prepared to take what was offered in each country



irrespective of the age of the person involved which went across the age-range. Within such a project it is quite natural that younger people would want to spend more time with each other than with people who are much older but there was no problem with this. There were children who, although not members of the project, were with us in Paris and they proved a very welcome addition to the group.

### Questions about history, roots and identity

The UK participants all had the impression to have a clear idea of their individual identities and their cultural roots and what these were and how they had come to be refugees or immigrants to the UK. They have a lesser understanding of the cultural mixes of the participants from Germany and France and these could have been explored further in the workshops. There did seem some hesitation, fear and curiosity within the Berlin Group between the diverse participants, who were Jewish, with German-non-Jewish roots or from Russia, or German to discuss history because of the various and painful aspects for them relating to the Second World War and the Holocaust. This in itself seems to have produced a very complex and sometimes difficult identity for them whether they are immigrants within Germany or not. Although we were shown the Holocaust Memorial in Berlin there was no time in the program schedule to discuss as to how people within the German Partnership felt

about this and how we can all reconcile ourselves and live in the present while taking on this difficult historical burden and supporting the diverse people living in Germany today who are confronted with this historical responsibility.

### INTERLINGUISTIC ASPECT

**More than 6 different languages spoken (Turkish, Kurdish, German, French, English, Russian, Ukrainian, Arabic, Portuguese, Algerian)**

The participants spoke a wide range of languages and it was not always easy for us all to understand each other and this was most clearly obvious at the initial meeting in Berlin where there were more than 40 participants. The difficulties at this meeting highlighted the need for greater understanding of different languages as well as cultural differences and differences of ethnicity. This linguistic difficulty is also in the daily life in Germany and in Turkey where many new immigrants do not speak the language.

### Understandings/misunderstandings

The UK members were fortunate in that the most commonly spoken language was English although much of the social dialogue took place in Turkish as many of the participants were from there. For emigrants to Germany this would have made understandings quite difficult and this could have contributed to hesitation of some members to continue their participation.

This was most difficult at the first meeting. However, during the UK meeting and the French meeting we played language games and explored the sound of the languages of the Partnership countries which helped us to understand each other better as well as giving us a brief idea of some of the linguistic aspects of each others' languages.





## INTERLINGUISTIC ASPECT (MULTI-LINGUISTIC CHALLENGES)

### Inspiration to learn another language

There is no evidence as to whether or not participants felt an inspiration to learn another language through participation in the course. Although I (the writer of these words) am certainly more interested in learning German (which was my mother's original language) and improving my French since my participation in this project. During the first meeting in Berlin, the French coordinator tried to bring some lexical to the French groups toward the Turkish speaking participants. However, it is a short time for everybody to be able to introduce oneself in Turkish or ask some simple questions. Learning a new language requires many days and also people must meet together regularly.

### non-verbal communication

There was a great deal of Non-verbal as well as verbal communication which took part during the course and one was aware of the needs of others and how to support them quite often through these means. During the first meeting, badges with personal names were given to each participant. Thus they could contact people joining to the meeting more easily with some welcome gesture.

### Introduction of Linguistic animation

The French partnership introduced a variety of games which helped us with the understandings of the linguistic differences in London and Paris. These games were helpful in introducing us to the sound patterns of each other's languages. Since the second European meeting in London in March 2012, the leaders organised some linguistic games. That allowed participants to learn some words in another language. This non-verbal communication usually makes people at ease in a group. The bilateral organisation OFAJ/DFJW provides many ideas for this kind of games. A methodological approach has been adopted: creating some games before the meeting in order to settle a mutual knowledge with the others, listening to learners during the workshops, asking them to give their feedback. This approach has been combined with regular ice-breaking games.

### Diversity related to special needs of participants due to illness or disability

There was no specific element of diversity in relation to the particular needs of participants due to illness or physical disability. This may have hampered some participants' enjoyment of the project, particularly in relation to dietary needs or physical mobility. Also, the venue in London was not easily accessible to anyone with a physical disability and this may need to be addressed for future projects of a similar nature.

For the French team during the first movie workshop, four participants living at hospital for many months, could attend the workshop. Through their own testimonies, it is clear to notice that this experiment had been very important for them.

It allowed them to remember about their own past story and involving themselves in the film process made them proud and more confident.



## MANAGEMENT OF THE PROJECT

### PREPARATORY VISIT FOR THE PROJECT AND APPLICATION FORM FOR THE EUROPEAN COMMISSION

#### Presentation of the concept of this European project

Balık Arts and Datça Municipality were not involved at this stage. The French coordinator made a preparatory visit to the German partner Integrationswerk Respekt e.V. in December 2010. The two organisations have taken part to the same French-German network for integration and equivalent chances, which has been created by the bilateral organisation OFAJ/DFJW. This network encourages the exchanges between France and Germany and focused at youngsters, who are trying to get jobs through the Job centers. During this first step, both of them tried to write the concept of the project. They were helped by the French movie-maker Julien Lahmi and the German one (which was at that time Levent Arslan).

Coming back to France, the Maison de l'Europe des Yvelines contacted some other partners (which were from the network of Levent Arslan).

#### Writing the Application Form in the name of the five partners

Balık Arts was invited to take part in the project, and having had several communications with Maison de l'Europe des Yvelines, we have decided to take part; filled in our section and sent it. The content of the Application Form has been proposed to all partners including the other French one, which is Mission Locale Intercommunale des Mureaux (where the youngsters came from). Before the deadline of February 21st, 2011 all partners involved in the project entitled "Back to the roots, back to our origins, Europe for everybody!" sent its file to the European Commission.

### Approval of the European Commission

Beginning of July for most of the partners but mid-July for the French coordinator Maison de l'Europe des Yvelines, the project's leaders were informed about the approval of the European Commission. Beginning of August, they could begin to organise the first steps for 2011: Berlin meeting end of September and first movie workshops in each country. For Integrationswerk Respekt e.V it was difficult to organise the Berlin meeting in such a short notice.

### TIME SCALE FOR THE PROJECT AUGUST 2011 – JULY 2013

#### How to collect the footage?

Balık Arts team tried to find family footage but almost none of the participants had home videos that old. Some of them did not even have photos as they are migrants/refugees. The film-maker was able to find some through personal contacts, and they bought some from second hand markets in London.

In France, we put some announcements in the town of Les Mureaux, asking people for old family movies. On the other hand, we contacted the automobile factory RENAULT in Flins, next to Les Mureaux, and got from the company films from the fifties when the factory was built in this area. Many families from these towns worked for RENAULT. Those movies inside the firm were put inside the new short film made by the French team.

In Berlin/Germany, the collection of the footage turned out to be really challenging. Most of the participants of Integrationswerk Respekt had migrated from the territories of the former Soviet Union to Germany in the 1990s. The making of home videos, however, was not common or widespread in the states of the former East. Therefore, the Berlin group was not able to contribute to the work with own-made footage. Therefore, its members went back to their own collections of photographs in the beginning. Due



to technical difficulties, however, the Berlin group decided to make use of the footage contributed by the other groups in the project.

In Datça we got some very old family photographs from Datça Local History Association. We bought one family film from flea market in İzmir and borrowed a documentary film from a friend.

### How to organise the groups for the movie workshops and for the intercultural meetings?

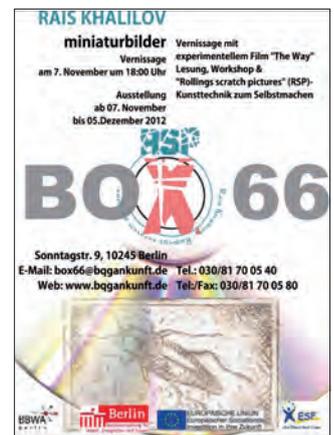
Balık Arts wanted to involve a wide variety of people from different backgrounds. However they have reached mainly Turkish/Kurdish people, with some from other backgrounds. They were also aware of the fact that it would be very difficult to impose a set timetable for the potential participants. So, once they gathered everyone for the first meeting, they organised the schedule according to times/days that fitted everyone. These schedules were at times rearranged due to learners' situations. The French partner

organisations decided about the composition of the group for the movie workshop according to the motivation of participants. They also have to be available for the duration of the movie workshop. They could bring their own footage if they had.

Integrationswerk Respekt of Berlin counsels and advises people and is engaged in further professional training. It also hosts a youth club. It spoke about this project and invited people of organisations in Berlin to its meetings. In this context, personal contacts of members of Respekt were also important in the recruitment of other interested people.

In Datça we first chose people from filmmakers for 2011 Berlin meeting. But for next meetings we had introduced and announced the project to the public and selected the individuals among team players from the questionnaire we made in 9th November 2012. Afterwards we checked the available dates for everyone for London and Paris meetings.

## VISUALS OF THE DIFFERENT POSTERS, FLYERS...





### How to facilitate the understanding of all partners (different languages)?

We have used English as the common language however at every step of the project, we also used interpretation either to the whole group or by nominated interpreters, often whispering to those whose command of English was not very good.

### How to communicate the details of the main steps of the project?

The main steps were already identified in the project proposal. We decided the details, such as exact dates and context, through transnational meetings, emails and phone conversations. Sometimes only via group leaders and/or filmmakers, sometimes via all the participants. Facebook network could also contribute to communications during the project. Sharing materials such as footage and documents was facilitated through Dropbox, where we uploaded our material.

### What kind of dissemination did the partners plan?

Online tools such as website, social networking sites, twitter; printed press such as local and national newspapers; radio; tv; word of mouth; reports to a variety of stakeholders

## EVALUATION OF THE PROJECT

### FOR THE EUROPEAN COMMISSION

Balık Arts has, during the period of the project, created ongoing reports and conducted phone interviews. All the National Agencies of the European Commission did not do this in the same way. All partners of the Grundtvig partnership sent a mid-term report to the European Commission by the end of May 2012. At the end of the project they will send their final report (before end of September 2013).

### FOR ALL FINANCIAL GRANTS WITHIN THE PARTNERSHIP

Balık Arts has run the project with the Grundtvig grant only.

In France, especially for the coordinator, there have been different levels of financial support for the project, because the EU grant was not sufficient for the whole project during two years. For each grant, the Maison de l'Europe des Yvelines made request of a grant to an institution or foundation and then, after each period of step of the project, sent a final report with a financial report to its own accounting department.

The financial support agencies received a detailed note with the results of this project linked to the fixed objectives. Respekt received grants from the European Commission (Grundtvig partnership) and from the FGYO (French-German Youth Office) to implement the project.

In Datça, there weren't any additional financial grants other than the EU grant.



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## FOR THE LEARNERS

**Behind the footage (what kind of feelings learners have got during and after the workshops?)**

**OYA ÖZGÜVEN:** *Most footage is reminded of my young ages, I mean they were nostalgic but at the same time male- dominated. This was the reason why I decided to make a female's story.*

**MICHAEL SCHIED:** *Surprised and curious, I tried to link the footage to my personal memory of that period, 1970s.*

**PIERRE FEUNTEUN:** *As a historian, I was really interested by the significance of those movies as testimonies of the family lives in the 40's – 70's period, with maybe a bit of nostalgia of more prosperous times. For me, the main theme in making the movie was, of course, Europe and transnationalism.*

**PRISCA PÉTREQUIN:** *It was a great challenge for me to accompany people who have important disturbances of memory and who didn't imagine all this technology. But the other participants of the workshop were really kind and nice and the older people felt really welcome. They will remember this event.*

**ERNESTINE CISSÉ:** *It's an intergenerational project. I could create link with the other people, find my roots and a film with a different genre, a new and original genre. So, it was great and special.*

Ongoing evaluation, through one-to-one talks; group discussions; surveys. All the questionnaires and testimonies have been studied very carefully in order to include the feedback of the learners. Facebook pages were also a useful network to get some details about learners' feelings and understandings during the movie workshops.

The workshops of the Berlin team were very intense and everyone participated actively. The participants were impressed by the fact that through cooperation we have discovered many things which were previously unknown. The Berlin team shared impressions and expressed their views about all movies at the different stages of the project. The movies immediately captured their hearts. The participants noticed the cultural and gender differences between the characters in the movies on the one hand and were touched by the universal nature of the stories on the other hand. The Berlin participants found it very interesting and remarkable that all four movies covered the aspect of migration. They used the same or rather similar images of travelling, moving, flying from Dropbox. Also, the Berlin participants were surprised by the fact that the title of their movie was almost identical with the Turkish one. The production process of the movie was seen as being successful especially as the team was initially afraid that they would not be able to produce its movie to a high quality in time. In Datça, almost all of the learners were happy



Welcoming people in Datça cultural centre

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for attending in such an interesting project. The idea, making recycling movies out of family films, using the same footage for different stories was a brilliant idea itself and it was a new idea for all of us. Also meeting with people from various nations and working together with younger or older generations was a good experience. Also visiting nice cities of the world was a good opportunity for everybody. This project became a milestone for some young people who could go abroad for the first time in their life.

### Developed skills and final thoughts

**ANNIK LE BRIAND:** *After the workshops I learned the basic knowledge concerning the process of trimming and editing a video.*

**SUE FRUMIN:** *I had a much clearer idea of how to use images to tell a story rather than text and how this could make an interesting film. I also felt that I had developed a much better understanding as to the recycling process of the film, how every image can be made meaningful and how the initial ideas and purpose of the film can be changed by using opposing ideas rather than linear ones.*

**PIERRE FEUNTEUN:** *Skills in noise recording, film editing and writing.*

### FOR THE LEADERS AND TRAINERS

During the two years, all leaders from the four countries did ongoing evaluation through discussions, group discussions and surveys as well as informal discussions during the workshops and meetings.

Concerning the practices inside the movie-workshops, the movie-makers Julien Lahmi and Mustafa Boğa, exchanged information with their colleagues from Berlin and Datça.

Our aim has been to encourage participants to talk about their memories, past, stories of their families, backgrounds and origins. Various ages

brought different perspectives, a positive input and comparison. It was great to work with them. Participants from different origins, backgrounds and skills gave a lot of variety towards workshops.

### Developed skills and final thoughts

**YEŞİM GÜZELPINAR:** *Enhanced team skills – one realizes how different team dynamics can be and the need to balance/manage them appropriately; learned about different film types like Super 8. I was being able to watch unrelated films with the intention of finding commonalities in order to create a story; little bit more insight to the technical side of filmmaking such as different editing software.*

**MUSTAFA BOĞA:** *As a filmmaker it has challenged me to create a film, which has already had a story in itself. Footage were real events and belonged to somebody else. Watching, comparing, combining and putting them together was a challenge and writing a script was the only solution in the first place.*

### FOR THE ORGANISATIONS OF THE PARTNERS

In this Grundtvig Programme, the five partners Balik Arts, Integrationswerk Respekt e.V., Datça Municipality, Mission Locale Intercommunale des Mureaux and Maison de l'Europe des Yvelines did not have the same management of the project. Some of them had to pay a filmmaker, whereas others worked with volunteers. Leaders' and filmmakers' discussions, emails, phone conversations and surveys took place regularly during the period of the project.

For the French organisations Maison de l'Europe des Yvelines and Mission Locale Intercommunale des Mureaux, this European partnership was a great challenge. All along this project leaders and staff have to adapt regularly to the environmental conditions and prepare their learners to be able to adapt themselves. Through this project, both organisations could have a high visibility on a local, regional and European level.



Even though we had many problems, the success of the films showed that there was a great connection between cultures, families and different generations. In film world there can be bad or good work but not right or wrong. In the end we all learned that it is all different perspective.

For the German organisation it was challenged especially at the beginning of the project. We had to organize the first meeting within one month. We had very little skills in the technical area of movie making. Even more important we felt that initial exchange and discussions about ideas and political goals of the project was granted too little time, which was our actual motivation to participate. In subsequent meetings we learned to assert our needs which resulted in much more constructive discussions. The leaders and movie makers of German and French organisations improved their language skills. They became more fluent and articulated, so we could communicate more easily. This contributed to a better overall understanding. This ultimately was for us one most important thing, which allowed us to achieve the goals of the project.

*This project has been funded with support from the European Commission.*

*This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

## TESTIMONIES

### What was your involvement?

I was involved in writing with the others the story and to decide about the chief character. But above all, I made one of the "voice-over" and wrote some dialogues for the chief characters.

### Margot Djakiss

Cc !!!!! Ça sent la fin :( Dernière ligne droite dernière modification, happy d'avoir participé o projet back to the roots Européens !!!! D'échanger, de donner mes avis... G beaucoup aimé les jeux d'animation organisés par Julien (présentation de chacun d'entre nous par une autre personne du groupe, petits jeux...)

### How did the project affect you and what was your most satisfying experience?

To work with different people from different countries, it gave me the experience of seeing the same subject from a different point of view to other people.

### How could you describe family films?

The family films allow to have a different access to the memory (of a family) and to go deeper in the reflexion of the history in a much more personal and emotional way. This access via the family films leads nowadays to a better understanding and a better knowledge about the past.

### What was the greatest challenge for you in doing this work?

It was a great challenge for me to accompany people who have important disturbances of memory and who didn't imagine all this technology. But the other participants of the workshop were really kind and nice and the older persons felt really welcome. They will remember this event.

When you compare your childhood with ones depicted in the footage or films? How did you relate to them? Yes, there are links between the footages and memories of my childhood and school-time.

### Que pensez-vous en regardant les courts-métrages finalisés ? Est-ce que vous aviez anticipé le résultat ou est-ce qu'il y avait des surprises ?

Il y a eu des surprises en voyant que des scènes identiques d'un pays à l'autre ont pu donner des interprétations toutes différentes.

Bu proje ile birbirinden çok farklı görünen kültürlerin biraraya gelerek insanlığın ortak kültür geçişinin yarattığı paydada rahatlıkla üretimde bulunabildiğini görmek, hepimiz için çok değerli bir tecrübe oldu.

Although there were some challenging times during the project it was also extremely exciting to share this work with people I would not normally mix with of so many different backgrounds and cultural experiences. I have gained confidence in my ability to work as part of a team through representing Balık Arts at the Berlin visit in March 2013. I also visited some wonderful places and made many new friends. I would not hesitate to do it all again if it was offered to me.

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