

# 4. + 5. APRIL '22

## LIVING DIVERSITY

SOMMERSEMESTERAUFTAKT 2022 DER FILMAKADÉMIE BADEN-WÜRTTEMBERG  
UND DER AKADEMIE FÜR DARSTELLENDEN KUNST BADEN-WÜRTTEMBERG

IN ZUSAMMENARBEIT MIT  
DEM ASTA DER FABW

# 4

9:30  
**Begrüßung**

9:45–10:45  
**Arpana Aischa Berndt**

11:00–12:00  
**Tucké Royale**

13:00–14:00  
**Tyron Ricketts**

15:00–16:30  
**Speed Dating**

17:30–19:00  
**International Movie Night & Get-together**

9:45–10:45

**Arpana Aischa Berndt: Why We Need Allyship**

In the lecture „Why We Need Allyship“, Arpana Aischa Berndt explains the necessity of an intersectional approach to anti-discrimination in creative work. For this, she classifies examples from the film industry, her own experiences as a scriptwriter, sensitivity reader, and consultant for film and serial productions. What are the preconditions for discrimination-sensitive work? What are the basics needed to actively practice allyship in film productions? What hurdles are to be expected, and what difficulties are unavoidable?

**Arpana Aischa Berndt** is a writer, columnist, and political educator with a focus on anti-discrimination, allyship, and empowerment. She studied Creative Writing, Cultural Journalism, and Arts and Media. Furthermore, Arpana writes prose, essays and screenplays with a focus on post-migrant and queer realities. She also works as a dramaturg in story development and as a script consultant for film and television productions. In addition, she accompanies literary, theatre, film, and television productions as an anti-discrimination consultant.

11:00–12:00

**Tucké Royale: The Books They Are A-Changin’**

Contemporary screenplays for films and series strive for more diverse representation than before. However, characters are rarely shown as self-determined and usually in a less complex way, their identities damaged and devalued by stereotypes. But how can unheard life experiences and perspectives speak from them? How can the utopian potential of fiction(alization) be unfolded? To anticipate: The books need a New Taken-for-Grantedness.

**Tucké Royale** works as a writer, director, actor and musician for theater, film and radio play. He is part of r.u.a. Kooperative für Text und Regie, co-signer of #ActOut and lecturer in directing for theater at the Akademie für Darstellende Kunst Baden-Württemberg. His work THE REVOLUTION WILL BE INJECTED was Radio Play of the Month in May 2020. With his debut film NEUBAU. EIN HEIMAT-FILM he won the awards Best Picture and Socially Relevant Film at the Max Ophüls Film Festival (2020), the Braunschweiger Filmpreis for Best Newcomer Actor (2020) and the German Film Critics Association Award for Best Debut Film (2022).

13:00–14:00

**Tyron Ricketts: Diversity and Inclusion in Film and Television**

The lecture deals with the change in communication, away from the pyramid and towards the network and the associated change of narratives in our society.

**Tyron Ricketts** is the founder and Managing Director of Pantheertainment. With 60 entries at IMDb, Tyron is the most successful black actor in Germany. After producing and hosting „Word Cup“ on Viva TV from 1995 to 2000, he began combining entertainment and political messaging with short film projects such as AFRODEUTSCH (Sundance) and the transnational anti-racism music project BROTHERS KEEPERS. He continued his career as an actor in movies such as BUNTE HUNDE and KANACK ATTACK. With RESPEKT 2010 and HEIMAT ALMANYA he also implemented integration programs for the German government. Based in Berlin, Tyron produces films and series with a focus on People of Color for the global market. Currently he is shooting SAM – EIN SACHSE which sets a milestone because of the PoC protagonist. It is the first German series with a Black actor as main character who is representing a regular part of society instead of being „the other“, as often before.

# 5

## APRIL WORKSHOPS F A B W / A D K

9:30–13:30  
**1 // How to Ally?**

*Arpana Aischa Berndt, Victoria Jeffries*

9:30–16:30  
**2 // The Books They Are A-Changin’**

*Tucké Royale*

9:30–16:30  
**3 // Communicating Diversity**

*Ines Böhner*

9:30–16:30  
**4 // Working Internationally – Developing Intercultural Competencies**

*Julia Schlingmann, Selena Dolderer*

9:30–13:30  
**5 // Rassismussensibel denken und handeln**

*Andreas Kern*

9:30–16:30  
**6 // The Filmmaking We Have – the Filmmaking We Want**

*Abdou-Rahime Diallo, Benita Sarah Bailey*

9:30–16:30  
**7 // „Understanding Roots, Planting Resistance“ – Asian Representation in German Film Industry**

*Monica Vanesa Tedja, Dieu Hao Do*

9:30–16:30  
**8 // Living Diversity! Meine/Deine/Unsere Kultur**

Ein Resonanzworkshop zur Vertiefung und zum Ausbau Interkultureller Kompetenz  
*Suzan Cigirac, Sándor Klunker*

9:30–16:30  
**9 // Not Without Us!**

Safe Space Workshop for students of the BiPoC community  
*Viktoria So Hee Alz*

9:30–16:30  
**10 // Antigypsyism and Film**

*Radmila Mladenova*

**1 // Arpana Aischa Berndt, Victoria Jeffries: How to Ally?**

In dem Workshop „How to Ally?“ entwickeln die Teilnehmer\*innen Fragen und Antworten zu Unterstützung von rassismusbetroffenen Menschen im Alltag. Es wird ein offener und diskriminierungskritischer Raum geschaffen, in dem Unsicherheiten reflektiert werden, die weißen Menschen bei der Auseinandersetzung mit Rassismus erfahren. Zudem wird erarbeitet, wie in konkreten Situationen agiert werden kann, um als Verbündete für Personen of Color in Deutschland handeln zu können.

**Victoria Jeffries** arbeitet als Redakteurin bei LoNam - das Afrika Magazin und ist Bildungsreferentin für machtkritische politische Bildung für Berufsschüler\*innen und Grundschüler\*innen. Zusätzlich konnte sie ihre Expertise als Supervision bei Say My Name, einem Bildungsformat der Bundeszentrale für politische Bildung, einbringen. Seit Mai 2020 ist Victoria Mitgründerin und Produzentin von „erklär mir mal...“, einem postmigrantischen und queeren Bildungskanal auf Instagram.

**2 // Tucké Royale: The Books They Are A-Changin’**

In the workshop we will pick up on the narrative and complex and subversive storytelling will then be developed and discussed as scenic miniatures and monologues.

**3 // Ines Böhner: Communicating Diversity**

As a global language English makes it easy for people around the world to communicate – one should think – was it not for the culturally determined elements of communication and action and the values we acquired in our socialization. We all carry these elements in our „cultural rucksacks“. They make us who we are and as diverse as we are and, besides this, are frequently the source of intercultural misunderstandings – so called CIs (critical incidents).

In this one-day workshop we will use CIs and related authentic materials to

- look at what intercultural communication is
- get to know cultural dimensions which will enable us to „read“ culturally different behaviour
- learn how to lower communication thresholds
- reflect on our own cultural rucksack and have some fun while doing so.

**4 // Julia Schlingmann und Selena Dolderer: Working Internationally – Developing Intercultural Competencies**

As a creator of film, media and television it is common to work internationally. Teams from all over the world come together with the common goal to be innovative and to create entertaining and meaningful media. Understanding cultural differences in working styles, mentality, values and habits is essential for successful teams. In this seminar we will develop cultural knowledge and sensitivity to differences in order to learn to include everyone's ideas in the process.

**Selena Dolderer** works as a lecturer in social and organisational psychology, has more than ten years of experience working in multicultural environments. She is also qualified in intercultural competencies for professionals and works as Diversity, Equity & Inclusion consultant in the European film industry.

**Julia Schlingmann** holds a degree in Cinematography. She has gained experience working in multicultural teams and local communities around the world. Her successful and meaningful international collaborations have been highly praised and awarded (Emmy Award 2016, Cannes Corporate Award Winner for Best Camera, 2020). She is part of the board of German Cinematographers.

**5 // Andreas Kern: Rassismussensibel denken und handeln**

In Deutschland machen Menschen noch immer Ausgrenzungs- oder Diskriminierungserfahrungen aufgrund ihres Aussehens, Namens, ihrer Glaubensrichtungen oder Herkunft. Und noch viel zu oft bleiben diese unterschiedlichen Formen rassistischer Diskriminierung unreflektiert und unkommentiert.

In diesem Workshop hinterfragen wir historisch gewachsene Machtverhältnisse und die damit einhergehenden Denk- und Verhaltensmuster. Wir beleuchten individuelle Positionen, Haltungen und Handlungen im Alltag. Und wir begeben uns gemeinsam auf die Suche nach Möglichkeiten, rassismussensibel zu denken und handeln.

**Andreas Kern** ist Coach, Supervisor und Trainer für rassismuskritische Organisationsentwicklung. Seit 2005 ist er in der europäischen Erwachsenenbildung und Kulturvermittlung tätig. Weitere Infos unter [www.andreas-kern.coach](http://www.andreas-kern.coach)

**6 // Abdou-Rahime Diallo and Benita Sarah Bailey: The Filmmaking We Have – the Filmmaking We Want**

More and more, racism is perceived rather as a structural than just an interpersonal phenomenon. Racism is infested all parts of our society and especially filmmaking reflects its mindset, attitude, and character. The reproduction of derogatory stereotypes, the continuity of colonial paradigms and power structures are made visible in particular through films. Therefore, the critical reflection of structural racism in the film industry is of crucial importance.

The workshop will focus on the following key questions :

- How can we develop a deeper understanding of causes and functioning of racism in the film production process?
- How can the perspectives of affected people be adequately considered?
- What do we need to know and consider in relation to people, language, images, and perspectives?
- How can we learn to counter racism adequately?

**Benita Bailey** is an actress, filmmaker and lecturer. She studied International Relations, African Studies and Acting. She worked for the UN and for the German Government. Currently, she is developing her first feature film and with the Canadian collective Diaspora Kidz an interdisciplinary performance based on the arrivals legacy project. Since July 2020 she has been producing her own webshow called #YELLOWIT on IGTV & YT, in which she introduces Black artists\*. She is one of the organizers of „Schwarze Film-schaffende“ where she engages politically for diversity and inclusion in film.

**Abdou Rahime Diallo** comes from Guinea. Since 2005 he advises institutions and diaspora organisations in the field of migration, development and participation. A focal point of his work is anti-racism and decolonisation. He advises ministries of African, Caribbean, and Pacific states, ECFR (European Council on Foreign Relations) on the Migration-Development-Nexus. As co-founder of Diaspora Policy Institute – DPI, a diaspora think tank, he advises, among others, Amnesty International Germany, the German Federal Police on decolonization and anti-racism. He produced the film TOKANARA as a director and co-producer, portraying critical perspectives on forced migration and newcomers.

**7 // Monica Vanesa Tedja and Dieu Hao Do: „Understanding Roots, Planting Resistance“ – Asian Representation in German Film Industry**

How has Asian representation changed in the German film industry? How can we make room towards a better one? From a historical insight from the 1910s until today, to references of current tendencies of Asian-Diasporic filmmakers in Germany, we wish to offer a safe space where the speakers and audiences can freely start conversations, exchange aspirations and share experiences with one another. We believe in the importance of having a community and strong support system that can accommodate the collective feelings and desires - in between resistance, criticism, networking and empowerment.

Born in Jakarta in 1991, **Monica Vanesa Tedja** is a Chinese-Indonesian filmmaker whose films pose questions around minority identity issues through intimate character work, with equal parts humour and pathos. She holds an MA in Film Directing from the Film University Babelsberg KONRAD WOLF. Her thesis film, DEAR TO ME (2020), looks at religion and sexuality through the story of a young man and his parents on a family vacation. It won the best short film category at First Steps Awards 2021 and received Special Mention from the Youth Jury at Locarno Open Doors Screenings.

**Dieu Hao Do** is a German artist, filmmaker and film activist. His films explore post-colonial perspectives on historical memory of the American War in Vietnam. AT THE END OF THE WORLD premiered at the Max Ophüls Preis film festival in 2016. His directing studies led him to thinking, speaking and acting critically of racism. As a member of the Berlin Asian Film Network (BAFNET), Hao works on promoting differentiated representations of Asian-German realities in film and television. He is also an initiating member of Diversity in Film, the first comprehensive survey of filmmakers on diversity and discrimination in front of and behind the camera.

**8 // Suzan D. Cigirac und Sándor A. Klunker: Living Diversity! Meine/Deine/Unsere Kultur Ein Resonanzworkshop zur Vertiefung und zum Ausbau Interkultureller Kompetenz**

Vieloft entdecken - Interaktive Übungen und der Erfahrungsaustausch der Teilnehmer\*innen fördern das gegenseitige Verständnis und eröffnen einen Raum für den Umgang mit den eigenen Sicht-, Denk- und Handlungsweisen (Positionen). In der gemeinsamen Arbeit werden unterschiedliche Perspektiven und Wahrnehmungen sichtbar und erfahrbar, die uns in der Auseinandersetzung die eigen, teils unbewussten (kulturellen) Beschränkungen (Prägungen) erkennen lassen, uns aktiv sensibilisieren und uns dazu auffordern, das eigene Handlungsrepertoire im zwischenkulturellen Kontext zu erweitern und die Vielfalt (in uns allen) gemeinsam zu feiern und zu leben!

**Sándor A. Klunker** ist Deutscher ungarischer-nigerianischer Herkunft. Er ist Social-Designer, Berater und Vermittler in Kultur- und Bildungskontexten. Als interkultureller Trainer begleitet er Menschen in Organisationen und Institutionen zu Öffnungs- und Diversifizierungsprozessen. Er entwickelt außerdem Workshop- und Bildungsformate zum Umgang mit Fragen der Gestaltung von Diversität, Anti-Diskriminierung, Gleichberechtigung und Inklusion.

**Suzan D. Cigirac** ist Designerin, Prozess-Gestalterin, Freie Journalistin und Poet\*in für kreatives Denken und Handeln. Kollaboration und Kooperation. Sie begleitet Ideations- und Transformations-Prozesse in der Team- und Projektentwicklung von Institutionen, Organisationen, der freien Wirtschaft sowie der Zivilgesellschaft. Als Design-Didaktikerin entwickelt und gestaltet sie Learning-Experience-Formate in unterschiedlichen Vermittlungskontexten in der Bildung, der Wissenschaft, im Design und der öffentlichen Hand.

**9 // Viktoria So Hee Alz: Not Without Us! Safe Space Workshop for Students of the BiPoC Community**

„Talking nearby instead of talking about“ – *Trinh T. Minh-ha*  
This workshop offers a safe space for students of the BiPoC community that allows us to share thoughts, feelings and visions about how we want to work and how we want to be acknowledged by the industry.

**Viktoria So Hee Alz** [she/her] was born in Busan, South Korea, and raised in Germany. She is a screenwriter and activist based in Berlin. She holds an MA in Theater and Film Studies, English Literature and Musicology. In 2014, she graduated in Film Screenwriting.

We will take a closer look at existing shows and films from and by marginalised groups of people that offer a new and innovative take on how we tell stories.

Currently, she is the head writer for the second season of PARA – WIR SIND KING.  
Furthermore, she is the creator and writer of the Web Series #HEULDOCH – THERAPIE WIE NOCH NIE, a feminist approach on #MeToo.

**10 // Radmila Mladenova: Antigypsyism and Film**

Antigypsyism has a century-long history in European literature and arts. Antigypsyism or the perception that „gypsies“ are intrinsically, irrevocably and radically different is a normality across Europe, a shared view which has been perpetuated by all art forms. In European literature, fine arts, popular culture as well as in film and visual media, „gypsy“ figures are commonly perceived and portrayed as „non-white“ or „black“ and via this colour-coding they are linked to darkness and the night, to the cyclical time of nature, to poverty and criminality, always stylised as socially and ethno-racially „outsiders to the modern „white“ national body. Positively or negatively coded, „gypsy“ figures have become indispensable as contrast figures in all of the arts and are still part of the language of European art.

The aim of the workshop is to question the regnant black-and-white perception lens, placing a special focus on film. The point of departure will be the state-of-the-art photographic project „Humanae“ by Brazilian artist Angélica Dass who raises the issue of skin colour and its representation/construction in visual media. Throughout the workshop, the central question will be „Who is „white“ and who is „non-white“ and how do we decide where to draw the line?“

Dieser Workshop wird finanziert vom Zentrum für internationale Kulturelle Bildung am Goethe-Institut Schwäbisch Hall.

**Die Vorträge werden auf Englisch gehalten, die Workshops finden in deutscher oder englischer Sprache statt.**