

Videocamp Film Fund 2018

Final Five Q&A: **Biana Lenti (director)** and **Juliana Oliveira (writer)** of *Get Me Out*

The theme for the Videocamp Film Fund 2018 is inclusive education – teaching children with and without disabilities together. Hundreds of filmmakers entered the Fund for the chance to receive \$400,000 to produce their powerful film. A jury of highly respected members of the film industry and top specialists on the theme has narrowed it down to the Final Five, and will announce the final project on 21st September.

One of the films to reach the Final Five is *Get Me Out*, directed by Bianca Lenti and written by Juliana Oliveira. We caught up with them to discuss social impact filmmaking and the state of inclusive education in Brazil.



How do you feel to be in the Final Five?

Bianca Lenti: Excited and happy! We got shortlisted for the Videocamp Film Fund last year when it ran just in Brazil, so we knew we had to apply again. This time is an even bigger challenge because it's international, and we're proud to be representing Brazil again.

What made you want to make a film about inclusive education?

Juliana Oliveira: We're both mums and we're interested in everything about childhood and education. Here in Brazil it's tough to talk about inclusive education. We have so many challenges in our education system here, so it's even harder for children with disabilities. When we found the three main characters in our film, the Agents of Inclusion, it was an opportunity to tell a really powerful story about young people on the path to change schools' minds about diversity and inclusion.



Tell us about the film's main characters

BL: So Rafael, Larissa and Priscilla are Agents of Inclusion. They visit public schools around Rio de Janeiro, talking to students of all ages, and we're going to follow them over six months. 19 year old Larissa has Down syndrome, and wants to become a writer. Priscilla is 26. She dreams of becoming a samba musician and dancer, and she has autism. And Raphael, also 26, loves theatre and wants to become a playwright. They go into schools and do theatre workshops, storytelling, and discuss disability and diversity. It empowers all the children, showing them role models they can relate to, whether or not they have disabilities, and inspiring respect for diversity.

What would you want audiences to take away from the film?

JO: We don't want to make a film with a dark atmosphere. There are many challenges, but our film is about hope and light, like the personalities of our characters. Education and understanding is the only way we can overcome prejudice, so we want this film to inspire and empower people. We've been working with Larissa, Raphael and Priscila for two months and we've learnt so much from them. Now we want to share that with the world.

Tell us about your previous work

BL: At our production company, Giros, we work on everything from feature documentaries to television programmes and animation series. We make a lot of educational programmes for a channel here in Brazil called Futura, and we're partners of TV Scholar, which is a school TV channel here. So a lot of what we do touches on childhood, education and society, and we truly believe in the power of movies as a tool to increase awareness and create social change. Two years ago we made the award-winning documentary *Boy 23: The Forgotten Boys of Brazil* about racial prejudice and slavery in Brazil. It's now been viewed all around the world (and is available to watch on Videocamp). It's used by the Order of Attorneys of Brazil as a tool to raise awareness, and it has been used in the National Truth Commission.

What is the representation of people with disability like in Brazil?

JO: We have problems here with the representation of disability on screen. There are a lot of stereotypes, but the situation is improving and now there are a growing number of people with disabilities represented on screen and behind the scenes. I think we reached a milestone in 2016, with the Olympic and Paralympic Games in Rio, when all the media and the public was celebrating the achievements of these athletes, with and without disabilities alike.

What about in education?

BL: We have a big economic and political crisis so although we're a rich country, the money that is supposed to go to education and healthcare often disappears through corruption. People are fighting against prejudice and for inclusion – both people with disabilities and the parents of children with disabilities – there is still a long way to go.

How will you make the project inclusive?

JO: It doesn't make sense to make a film about inclusion if we don't have the voices of people with disabilities behind the camera as well, so people with disabilities will be included in the film

crew. The film is all about their voices, and experiences, and that's essential. During our projects here we often have dedicated writers' rooms, for instance all women, all people of colour, all people who are LGBT+. If you're telling a story reflecting certain experiences, you need people who know those experiences first hand behind the scenes and on camera, to make it authentic, honest, and real. Representation really matters.

About Bianca Lenti

A former journalist, Bianca Lenti is now partner and creative director of Brazilian production company Giros. She has worked on series produced for Canal Futura, GNT, TV Brasil, Globo News, History Channel and Canal Brasil, among others. She has written four feature documentaries, including the award-winning Menino 23. She also leads the Creative Production and Executive Production of the fiction series A Revolta dos Malês (SescTV, expected to be released in 2019) and Baile de Máscaras (TV Brasil, expected to be released in 2018), and the General Direction of the children's fiction series Queimamufa! (Canal Futura, expected to be released in 2019).

About Juliana Oliveira

Juliana de Oliveira is a journalist, researcher and screenwriter at Giros production company. She has worked on projects for channels including Arte 1, Mais Globosat, Curta!, Canal Futura, Canal Brasil and Rede Globo. She has also worked on the feature-length films Menino 23, Cena Nua and Família Diniz, and developed fictional projects including Queimamufa!, Jungle Pilots and Revolta dos Malês.