

FreedomStories

Ordinary people caught-up in extraordinary circumstances...



“The collective wisdom of the characters is astonishing. They’ve had so much taken from them, yet they give so much.”

Arnold Zable – award-winning author & storyteller

© Flying Carpet Films

A STUDY GUIDE BY KATY MARRINER



ISBN: 978-1-74295-967-2

www.freedomstoriesproject.com

<http://www.metromagazine.com.au>

<http://theeducationshop.com.au>

CONTENT HYPERLINKS

3 Freedom Stories

3 DVD Contents

3 Curriculum links

4 How to use *Freedom Stories* in the classroom

4 Key knowledge

4 Key skills

5 Website

5 Synopsis

5 Director's statement

6 *Freedom Stories* participants

6 Feature Participants

6 Shorts Participants

7 Glossary

7 KWL – Asylum seekers and refugees

7 *Freedom Stories* – viewing charts

8 Defining key ideas

8 The 1951 Convention Relating to the Status of Refugees

9 1. Mustafa's story

11 2. Shafiq's story

13 3. Reyhana's story

15 4. Amir's story

17 5. Sheri's story

19 6. Arif's story

21 7. Aoham's story

22 8. Jamila's story

24 9. Parviz's story

25 Six Additional Short Films

25 10. 'Someone I'm Trying to Forget'

25 11. 'Only Sunday off'

25 12. 'Fighting for my Children'

25 13. 'A Place to Belong'

25 14. 'Dreaming of Freedom'

25 15. 'We are Guests in this World'

26 10. Aamer's story

28 11. Amin's story

30 12. Ferial's story

31 13. Michael's story

33 14. Mohsen's story

35 15. Najaf's story

37 Investigations

37 1: The global refugee crisis

38 2: A time capsule of Australia's response to asylum seekers

39 3: The contribution of refugees to Australian society

40 Class Conference

40 *Freedom Stories* online

40 Links

41 Credits

42 Appendix 1: KWL – Asylum seekers and refugees

43 Appendix 2: Viewing chart – participants

44 Appendix 3: Viewing chart – making comparisons

47 Appendix 4: Glossary

48 Appendix 5: The 1951 Convention Relating to the Status of Refugees



MAHIYA AND SHAFIQ MONIS

Feature:
99 min.
Shorts: 90
min in total.
Classified PG.

Freedom Stories

Freedom Stories (2015), a documentary project from Flying Carpet Films, brings together a collection of personal stories of former asylum seekers who arrived in Australia at a time of great political turmoil, but who have long since dropped out of the media spotlight. Given the ongoing controversies over 'boat people' it is timely that their stories be heard.

DVD Contents

On the *Freedom Stories* DVD you will find the feature documentary and six short films as follows:

- **Freedom Stories.** Feature documentary (99 min)
- *Someone I'm Trying to Forget.* Aamer's story. (14 min)
- *Only Sunday off.* Amin's story. (13 min)
- *Fighting for my Children.* Ferial's story. (12 min)
- *A Place to Belong.* Michael's story. (19 min)
- *Dreaming of Freedom.* Mohsen's story. (23 min)
- *We are Guests in this World.* Najaf's story. (19 min)

Teachers are advised to read the content advisory note for 'Dreaming of Freedom' – see Section 14. Mohsen's story.

The DVD and Video on Demand are both available from Ronin Films: www.roninfilms.com.au



Curriculum links

The *Freedom Stories* study guide provides a framework for positive discussion about the individual experiences of people who have sought asylum in Australia and the issues raised by their stories. The activities challenge students to think about asylum seekers and refugees in a compassionate way and allow students to engage in important conversations about Australia's response to these people.

This study guide to accompany *Freedom Stories* has been written for secondary students at all year levels.

Freedom Stories provides opportunities for students to consider:

- the key concepts and facts about refugees and asylum seekers;
- the human rights issues faced by asylum seekers and refugees;
- the extraordinary courage, hope, dignity and resilience of asylum seekers and refugees in the face of profound hardships;
- the value of the contributions of refugees to Australian society.

Having viewed and analysed *Freedom Stories*, it is hoped that students will be inspired to initiate student-led social justice projects that support the needs of and foster respectful attitudes towards asylum seekers and refugees.

For students in Years 7 – 10, the study guide provides information and suggestions for learning activities in:

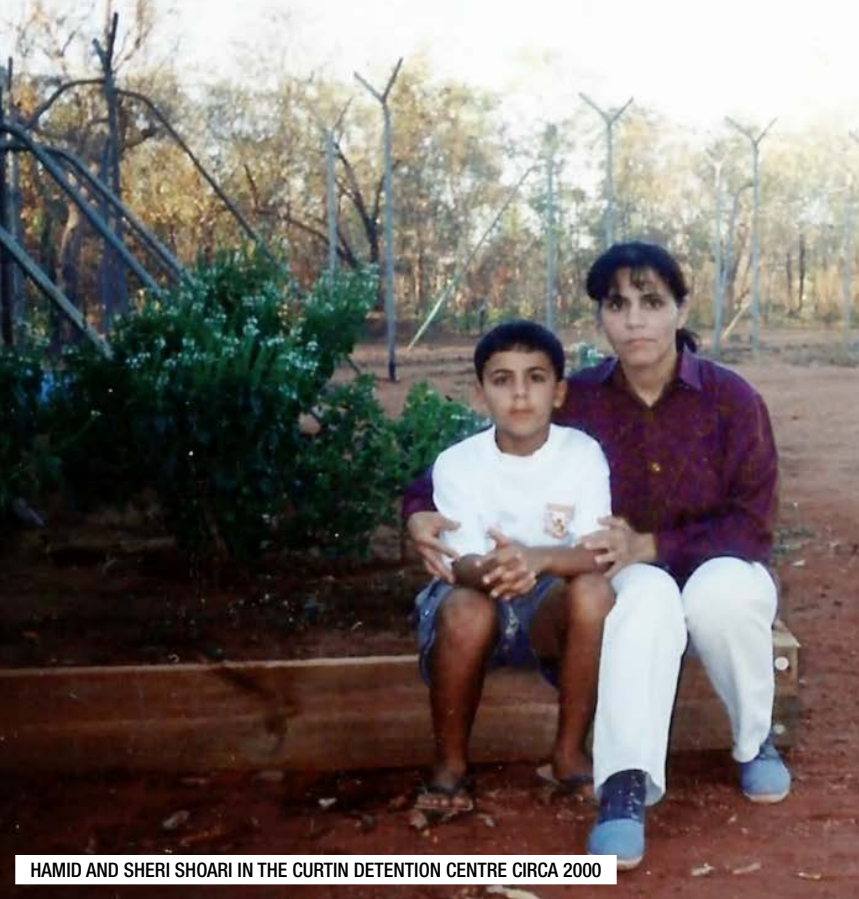
- Civics and Citizenship
- English
- Geography
- History
- Media Arts

Freedom Stories can also be used as a resource to address the Australian Curriculum general capabilities Ethical Understanding and Intercultural Understanding and the cross curriculum priority Asia and Australia's engagement with Asia. This documentary project is a suitable focus for cross curriculum projects about asylum seekers and refugees.

For students in Years 11 – 12, the study guide provides suggestions for learning activities in:

- English
- Global Politics
- Legal Studies
- Modern History
- Religion

Teachers are advised to consult the Australian Curriculum online at <http://www.australiancurriculum.edu.au/> and curriculum outlines relevant to their state or territory for further information.



HAMID AND SHERI SHOARI IN THE CURTIN DETENTION CENTRE CIRCA 2000

How to use *Freedom Stories* in the classroom

The *Freedom Stories* study guide is structured as a series of discussions about the participants whose stories are told in the *Freedom Stories* feature documentary and six additional short films. The study guide also features investigations linked to the key issues raised by the participants' stories. Background information and links to other resources about asylum seekers and refugees have been included to facilitate the work of teachers and students.

Given the personal and political dimensions of the content of *Freedom Stories*, teachers are advised to establish clear expectations about student participation in activities. Students should be encouraged to listen respectfully to the views of others and to express their own opinions in a thoughtful and considerate way.

Teachers are advised to preview *Freedom Stories* (feature and shorts) prior to classroom viewing. The content may be confronting for students, particularly those with refugee backgrounds. Teachers need to respect the circumstances of these students and remain aware of their sensitivities. These students may be willing to share their experiences with the class. If this is the case, teachers should moderate the discussion.

Teachers and students can use the Chapters Menu on the DVD to view the stories of each participant. This feature allows teachers to screen those stories that are particularly relevant to their curriculum objectives. Students can use this feature to aid their completion of questions and activities.

Key knowledge

This knowledge includes an understanding of:

- the text – including events, participants, settings, ideas, issues and themes;
- the ways filmmakers create meaning and build the world of the text;
- the political, social and cultural forces that shape our world;
- contemporary global issues and how people can participate as active and informed global citizens;
- the notion of a common humanity, in which there are shared responsibilities and rights that transcend national boundaries.

Key skills

These skills include the ability to:

- identify, explain and analyse events, characters, settings, ideas, issues and themes presented in texts;
- identify, explain and analyse how texts are created in and for different contexts, audiences and purposes, and the choices made by filmmakers to meet these;
- research, organise and analyse information and evidence to identify key points, points of view, perceptions and interpretations;
- present findings in appropriate forms for different audiences and purposes.

Teachers can access trailers for the *Freedom Stories* feature documentary on YouTube:

<https://www.youtube.com/watch?v=2HuuH2sHpg8> (90 seconds)

<https://www.youtube.com/watch?v=gHXxQVQQVOM> (3 minutes)

The trailers can also be viewed on the *Freedom Stories* website:

<http://freedomstoriesproject.com/>



Synopsis

Freedom Stories is an exploration of the struggles and achievements of former 'boat people'. Now Australian citizens, they arrived seeking asylum during the second term of the Howard Government.

It is more than twenty years since the introduction by Australia of mandatory detention for asylum seekers arriving by boat and at the time of writing this country remains the only United Nations Refugee Convention signatory with a policy of indefinite mandatory detention for all "unlawful non-citizens". *Freedom Stories* explores what it is like for people to experience mandatory detention and the uncertainty of temporary protection visas. How have they coped and what have they managed to achieve since?

It has taken astonishing resilience and many years for those featured in *Freedom Stories* to build secure and satisfying lives in their new country. They are ordinary people who found themselves caught up in the extraordinary consequences of political brinkmanship. They live among us now and this documentary provides an opportunity for their voices to be heard.



Website

The Education page of the *Freedom Stories* website provides access to additional curriculum resources.

www.freedomstoriesproject.com/education

Director's statement

I first began meeting asylum seekers while making *Welcome to Woomera* (2002). I got to know detainees from the Woomera Detention Centre who were then in community detention but 'for their own protection' the Immigration Department would not allow them to tell their stories on film.

My next film *Hope* (2008) featured the late Amal Basry, who survived the SIEV X people smuggling disaster in 2001, only to die from cancer five years later in Melbourne. Amal refused to be silenced about her experiences and in travelling around Australia with the film I met more former asylum seekers, who had all been through the experience of Australia's unique system of indefinite mandatory detention followed by Temporary Protection Visas (TPVs were abolished in 2007 but recently reinstated).

I decided to collaborate with some of these people in telling positive stories about their contributions as new Australian citizens to our society. Rather than making a 'political' film I simply wanted to introduce former asylum seekers to audiences that may never have met a 'boat person', because my experience was completely counter to the negative labelling and scapegoating that predominates in the 'refugee debate'.

As I embarked on this journey I soon realised that for many it had taken the better part of a decade to get their lives back on track and to start achieving something. To reap the benefit of hindsight I decided to work with participants who arrived in detention around 2001 – the controversial period of the Tampa, the 'children overboard' affair and the Howard Government's 'Pacific solution'.

My starting point for filming was 'what these people are doing now' but as I got to know them it became apparent that in one way or another most remain deeply affected by their experiences of the double 'limbo' of detention and TPVs. I was struck by the direct correlation between the psychological damage done and the time spent in detention and on TPVs, as well as age on arrival. So this became a film not just about our shared humanity and the enthusiasm and resilience of people compelled to seek a new home, but about how they are facing past traumas for which we all share some responsibility.

Freedom Stories features a dozen participants from a range of Middle-Eastern backgrounds and living across four states, some of whom were children when they arrived. They spent between several months and several years in detention and most spent several years on TPVs. In fact we filmed with closer to twenty people and those not included in the feature documentary have short profile films of their own. Each has their own story and with the Federal Government claiming to have 'stopped the boats' I believe it is time those stories were heard.

Steve Thomas

Freedom Stories participants

Feature Participants

AMIR JAVAN works as a licensed real estate agent and investment property specialist based in North Sydney. After fleeing Iran at the age of 27, Amir spent four-and-a-half years in the Curtin and Baxter Detention Centres. He was released after his case went to the High Court and then spent a further two-and-a-half years on a temporary protection visa.

ARIF FAYAZI runs a construction company in outer Melbourne. He spent ten months in the Woomera detention centre at the age of 31 and nearly six years on a temporary protection visa before his wife and surviving son were able to join him in 2007. They have another son, born here, and as well as supporting his family Arif works hard for the Afghan community of Dandenong.

MUSTAFA JAWADI is a motor mechanic in Canberra. After fleeing Afghanistan with his family at the age of 10, their boat caught fire during a stand-off with the Australian Navy and they were rescued from the water. They were detained on Nauru for three years, where Mustafa's younger brother was born, and spent three more years on temporary protection visas.

SHAFIQ MONIS is a housepainter and visual artist living in Melbourne. He spent nearly a year in the Woomera Detention Centre at the age of 31 and four years on a temporary protection visa. He was reunited with his wife and two teenage children in 2006 and, at the time of filming, his daughter **Mahdiya** was studying media and journalism at university. Shafiq's artwork has been greatly influenced by his journey to Australia.

SHERI SHOARI is a single mother with three sons, including Ali who has cerebral palsy. After arriving from Iran they were held in the Curtin and Baxter Detention Centres for three years before

settling in Adelaide. Sheri's youngest son, **Hamid**, was 10 at the time and joined the Australian armed forces at 16, while the oldest, **Mohammad**, was 14 and has now studied psychology and philosophy.

REYHANA AKHY works as a case officer at the Migrant Resource Centre in Adelaide. She and her family escaped from Afghanistan and were detained in the Woomera Detention Centre and then placed on temporary protection visas. Reyhana enjoys her job helping other migrants. At the time of filming, her daughter **Mariam** was studying criminology at university.

JAMILA AHMADI was seven-years-old when she and her family arrived from Afghanistan in 2001. They were detained in the Woomera Detention Centre and then spent three years on temporary protection visas. At the time of filming Jamila was completing a double degree in International and Development Studies at the University of Adelaide, and is actively involved in multicultural youth activities.

PARVIZ AVESTA runs his own tiling company in Melbourne. He was detained as a young teenager with his family for three years in the Curtin Detention Centre after they fled Iran. Parviz is still deeply affected by that experience but is working hard to develop his business. He is married and at the time of filming, he and his wife were buying their first house.

AOHAM AL-DUJAYLI is a primary school teacher and at the time of filming managed the IT program at her school. Aoham has gone through many changes since fleeing from Iraq with her father and two children in 2000. She has re-partnered in Australia and at the time of filming was looking for a new job.

Shorts Participants

FERIAL AL KHIL KHALI is a settlement worker at the Migrant Resource Centre in Adelaide. After fleeing Iraq she and her children were detained in the Woomera Detention Centre and subsequently placed on temporary protection visas. Ferial first volunteered at the MRC because she didn't want to 'just sit down at home' and her daughter **Fatin** has followed her example into social work.

NAJAF MAZARI is a rugmaker, storyteller and founder of the Masawat Development Fund. He was detained in the Woomera Detention Centre and spent four years on a temporary protection visa. His wife **Hakima** and daughter **Maria** joined him in 2006. Najaf runs a rug shop in Prahran, Melbourne, he is a published author and is fundraising for new facilities in his home town in Afghanistan.

AMIN SHERZAD owns a tow truck and works delivering cars for scrap to Afghan wreckers in outer Melbourne, who have established a new industry exporting used car parts to the Middle East. Amin is a 'Tampa boy' and was detained on Nauru for two years. He has a wife and baby and would like to establish his own business.

DR AAMER SULTAN is an experienced medical practitioner based in Sydney. Trained in Iraq, he was forced to flee after finding himself in conflict with the regime there and was subsequently detained for over three years in the Villawood Detention Centre. Aamer was awarded a Human Rights Medal for his research into the effects of long-term detention while in Villawood.

MOHSEN ZAND is a poet, musician and photographer who fled Iran at the age of 28 and was detained for four years in the Perth, Port Hedland and Villawood Detention Centres. He now lives in inner Sydney where he plays the santur and performs with his band Embers. He also works to help other asylum seekers.

MICHAEL ABOUJUNDI is the Residents' Advocacy Officer on the Housing Commission estate where he lives in Melbourne with his cats, Berty and Yeltsin. He is from Syria and spent five months in the Woomera Detention Centre and four years on a temporary protection visas. Despite the onset of gradual blindness he has qualified as a community worker, and has a strong relationship with **Sylvia**, his Australian 'mum' who lives next door.

Glossary

The following glossary provides students with definitions of key terms used in discussions about asylum seekers and refugees. Teachers may choose to provide students with this glossary. Alternatively, students can use the chart provided in [Appendix 4: Glossary](#) to build their own glossary.

- » **ASYLUM SEEKER:** an asylum seeker is someone who has fled from his or her country and is seeking refugee status in another country.
- » **BOAT PEOPLE:** a term used to describe asylum seekers who arrive by boat or attempt to arrive by boat without authority to enter Australia.
- » **CITIZENSHIP:** the position or status of being a citizen of a particular country.
- » **HUMAN RIGHT:** a human right is a right that recognises and protects the dignity and integrity of an individual.
- » **IMMIGRATION DETENTION:** is the government practice of detaining refugees, asylum-seekers and other migrants for administrative purposes; typically to establish their identity, facilitate an immigration or other protection claim, or to arrange their removal from the country.
- » **IRREGULAR MARITIME ARRIVAL (IMA):** A person who attempts to reach, or does reach, Australia by boat without a visa.
- » **MANDATORY DETENTION:** an Australian Government policy that requires all unlawful non-citizens to be detained until they are granted a visa or leave Australia.
- » **NON-REFOULEMENT:** a principle of international law which prohibits the forcible return of a refugee to the country of their nationality if there is a risk of persecution or other serious harm.
- » **PEOPLE SMUGGLING:** the facilitation, transportation, attempted transportation or illegal entry of a person or persons across an international border.
- » **PERMANENT RESIDENT:** a person who has been granted permanent resident status.
- » **PERSECUTE:** to oppress, harass or ill-treat because of race, religion, gender, sexual orientation, or beliefs.
- » **PROTECTION:** providing protection for refugees usually involves granting permission for them to live freely in their country of asylum; preventing their forcible return to situations of persecution; and providing support to enable them to live a normal life.
- » **REFOULEMENT:** the forcible return of a refugee or asylum seeker to a real risk of persecution or other serious harm.
- » **REFUGEE:** a person who owing to a well founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country.
- » **REFUGEE STATUS DETERMINATION:** is a legal and administrative procedure undertaken to determine whether a person should be recognised as a refugee under national and international law.
- » **STATELESS PERSON:** a person who is not considered to be a national by any country, including persons whose nationality has not been established.
- » **SUSPECTED ILLEGAL ENTRY VESSEL (SIEV):** is a term used by the Australian Government for boats entering Australian waters without prior authority.
- » **TEMPORARY PROTECTION VISA (TPV):** a type of visa that is granted to a person who has arrived without documentation and is deemed to be a refugee. A TPV provides lawful residence to a refugee for a limited time.
- » **UNITED NATIONS HIGH COMMISSIONER FOR REFUGEES (UNHCR):** an organisation that leads and coordinates international action to protect refugees across the world.
- » **UNAUTHORISED ARRIVAL:** any person arriving or attempting to arrive without authorisation or a valid visa.
- » **VISA:** an endorsement on a passport indicating that the holder is allowed to enter, leave, or stay for a specified period of time in a country.

KWL – Asylum seekers and refugees

A KWL chart is a suggested strategy to use prior to and after viewing *Freedom Stories*. The chart allows students to record their knowledge of asylum seekers and refugees prior to viewing *Freedom Stories* in the 'Know' column. In the 'Want to know' column, students can record the questions that they would like to ask about asylum seekers and refugees. The 'Have learned' column, can be completed by students after viewing *Freedom Stories*.

[See Appendix 1: KWL](#)

Freedom Stories – viewing charts

The *Freedom Stories* viewing charts allow students to make notes about the participants. Teachers may ask individual students or small groups to develop the notes on one participant using [Appendix 2](#). These notes can then be shared with the class. Alternatively, students can use [Appendix 3](#) to make a comparison of the participants' experiences of seeking asylum and living in Australia as refugees. Viewing charts are formatted as A4 pages for printing and photocopying purposes.



MUSTAFA JAWADI

Defining key ideas

The following list of words name the key ideas explored in *Freedom Stories*.

- FEAR
- ESCAPE
- ASYLUM
- DETENTION
- REFUGE
- RESILIENCE
- REUNION
- FREEDOM
- MEMORY

These words are relevant to the experiences of the refugees featured in the documentary feature and shorts; the investigation of Australia's response to asylum seekers and refugees; and the discussion of the global refugee crisis.

The word association activity provides students with an opportunity to consider their knowledge and understanding of what these words mean separate from discussions of asylum seeker and refugee issues. The intention of this activity is for students to respond to the words through mind mapping and word cloud exercises. Students could also create collages that use both text and images to convey their understanding of these words. Teachers may decide to use this activity to create displays that effectively turn the classroom into a gallery space.



AOHAM AL-DUJAYLI

The 1951 Convention Relating to the Status of Refugees

Countries are responsible for protecting the human rights of their citizens. When they are unable or unwilling to do so, people may suffer violations of their human rights that force them to seek asylum in another country. The 1951 Convention Relating to the Status of Refugees and the 1967 Protocol protect the rights of refugees.

The 1951 Convention Relating to the Status of Refugees and the 1967 Protocol are grounded in Article 14 of the Universal Declaration of Human Rights 1948. Article 14 recognises the right of persons to seek asylum from persecution in other countries.

Article 1 of the 1951 Convention Relating to the Status of Refugees and its 1967 Protocol defines a refugee as a person who owing to a well founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country.

The United Nations High Commissioner for Refugees (UNHCR) safeguards the rights and wellbeing of refugees. Through the 1951 Convention Relating to the Status of Refugees and the 1967 Protocol, UNHCR coordinates international action to protect refugees and resolve refugee problems worldwide.

- Teachers and students are advised to access information about the 1951 Convention Relating to the Status of Refugees and the 1967 Protocol online by accessing the UNCHR website: <http://www.unhcr.org/>.
- Teachers may choose to provide students with information about the 1951 Convention Relating to the Status of Refugees and the 1967 Protocol. Alternatively, students can complete an activity sheet about the 1951 Convention Relating to the Status of Refugees and the 1967 Protocol. **See Appendix 5: The 1951 Convention Relating to the Status of Refugees**

- KEY TERMS:
 - » **Article:** an article is a separate clause or paragraph of a legal document or agreement, that states a single rule or regulation.
 - » **Convention:** a convention is an agreement between states covering particular matters.
 - » **Protocol:** a protocol is an amendment or addition to a treaty or convention.
 - » **Signatory:** a signatory country is one that has agreed to accept the obligations under the 1951 UN Convention Relating to the Status of Refugees.
 - » **State:** a state is a nation or territory considered as an organised political community under one government.



1. Mustafa's story

Mustafa Jawadi and his parents were detained on Nauru for three and a half years when they sought asylum in Australia. He was ten years old. Mustafa's brother was born on Nauru.

Mustafa is now an automotive mechanic in Canberra. At the automotive garage, Steve films Mustafa's interaction with Jim, a regular and satisfied customer. When Jim learns that Steve is making a 'little doco about Mustafa and his life since he came to Australia', Jim jokes that Mustafa is a star.

- The automotive garage where Mustafa works is used as a setting in *Freedom Stories*.
Why is Mustafa's place of employment an appropriate setting for the telling of his story?
- Steve: *So, what do you know about Mustafa's story?*
Jim: *Not a whole lot. He's a pretty good mechanic; that's about all I know.*
Spend time as a class, discussing Jim's response to Steve's question and all that it reveals.
Jim knows that Mustafa is from Afghanistan. He does not know anything else about Mustafa.
How does Jim respond when he is told about Mustafa having been detained on Nauru?
- Nauru Regional Processing Centre is an offshore Australian immigration detention centre on the island of Nauru.
Use an Atlas to determine the location of Nauru.
Use the Internet to research the Nauru Regional

Processing Centre.

Drawing on your research, compile a fact sheet about the Nauru Regional Processing Centre. Your fact sheet should provide an objective description about Nauru Regional Processing Centre.

Use the questions: Who? What? When? Where? Why? and How? to organise your summary.

Drawing on your online reading about Nauru Regional Processing Centre, write a 250-word opinion piece that expresses your view of the offshore detention of asylum seekers on Nauru.

Mustafa and Steve visit the SIEV-X Memorial in Canberra. The SIEV-X was a people smuggling boat that sank on October 19, 2001 drowning 353 people. Steve's film *Hope* (2008) features Amal Basry, one of the survivors of the SIEV-X disaster. Mustafa and Steve visit the memorial. The youth group that Mustafa attended helped build the memorial.

- Steve: *When you were doing this, did it have a special meaning for you, given that your boat also sank?*
Mustafa: *It made me realise what people had gone through and I'm actually (one of) the really lucky ones to survive, to go through all this. And this could have happened to me, easily.*

The following websites provide information and linked resources about the SIEV-X and the SIEV-X Memorial:
SIEV-X <http://sievx.com/>
SIEV-X Memorial <http://www.sievxmemorial.com/>
Hope (2008) <http://www.hopedocumentary.com.au/hope/>

- Mustafa: *There was a big cloud of smoke, suddenly came up, so my father picked me up on his shoulders and then someone pushed my mum and so she fell in first and then me and my dad still had my hand and so we fell in and then out of nowhere we had (this) big block of wood floating right in front of us. So we were really lucky to have that. And we just hanged onto it.*
Before Mustafa and his parents were pulled from the water by the Navy, he remembers being shown a map of Australia with a cross on it.
What did you think and how did you feel as you watched and listened to Mustafa tell the story of his journey to Australia?
Why is it the responsibility of the Australian Navy to intercept asylum seeker boats?
Explain the symbolism of the sign shown to asylum seekers to deter their entry into Australian waters.
Given the nature of the conditions for an asylum seeker boat at sea, spend time as a class discussing the appropriateness of such a sign.
What sign should we show people who seek asylum in Australia?

When Mustafa and his family were released from detention, they moved to Canberra. Steve visits the family's home. Ten-year-old Amir, Mustafa's brother, helps Steve with the camera equipment. He holds the microphone to help record the sounds of the chickens and the roosters.

- Describe the home that Mustafa and his family have made for themselves in Canberra.
- Amir spent the first two years of life on Nauru. Mustafa suggests that Amir is 'Nauruan'.
Based on your research of Nauru, compile a list of reasons whether or not Nauru Regional Processing Centre is a suitable place for babies and children.
- Mustafa has some photographs that were taken during his time in detention. One is a photograph of Mustafa with Amir when he was only a few months old. Another is a photograph of Amir's first birthday celebrations. The two photographs are Mustafa's only visual reminders of his time in detention.
Pause the DVD, so that you can take a longer look at the photographs.
What do the photographs tell the audience about Mustafa and Amir's time in detention?
- How does *Freedom Stories* depict the brothers' relationship?
Your answer should refer to the following scenes:
 - Mustafa and Amir in the chicken coop;
 - Mustafa and Amir looking at the photographs;
 - Mustafa and Amir in the car.

Almost a year later, Steve returns to interview Mustafa. Mustafa has finished his apprenticeship and achieved his goal of becoming an automotive mechanic. Nat is the owner of the automotive garage. He has taught Mustafa how to be a capable mechanic. At age seventy, he is contemplating retirement. Mustafa will be able to take over the business.



- Nat: *Mus met all requirements and we aren't doing anyone any favours. He's earned his way all the way. You've got a person who is not wanted in Australia, who's now a tradesman. He'll spend the rest of his working life possibly in Australia.*
Describe the relationship between Mustafa and Nat.
What does Nat's claim suggest about the contribution that refugees like Mustafa make to Australian society?
- Mustafa: *So there is lots of Sri Lankans coming. That's a long way away. Indonesia where I travelled from is so close to Australia.*
In this sequence of *Freedom Stories*, Mustafa sits eating his lunch and reading the newspaper. The lead story is about asylum seekers. The headline reads 'Battle for our Borders.'
Explain the significance of this scene to Mustafa's story and to the film as a whole?

Mustafa is not only celebrating his graduation as a mechanic, he is engaged. Mustafa shares his good news with Steve and discusses his plans for the future. Mustafa's fiancée Kobra lives in Finland but the plan is to marry and live in Australia. While Mustafa has much to look forward to, he does not want to forget his past.

- Mustafa: *I want to be able to tell my kids all that story I've been through...so they know where their dad's come from and what he's been through so they don't take it easy on life. Work hard.*
Why is it important that stories like Mustafa's continue to be told?
Why do some of the asylum seekers interviewed in *Freedom Stories* want to forget the past?
- *Freedom Stories* uses cards to introduce the chapters in each participant's story.
Why are the chapters of Mustafa's story titled 'It could have been me' and 'Slowly I'm forgetting'?

Teachers and students are advised to use the following time codes to view Mustafa's story: (or the relevant chapter headings on the DVD)

- » 00.05: Introduction to *Freedom Stories*
- » 05.03: It could have been me...
- » 58.55: Slowly I'm forgetting...



2. Shafiq's story

Shafiq Monis makes a living as a house painter. We are introduced to him while he is at work, painting a house. Even though the house has been to inspection and the paintwork was deemed satisfactory, Shafiq continues to repaint until he is satisfied with the quality of the work. Shafiq tells Steve that when it comes to house painting he is 'very fussy'.

- Steve: *But time's money, Shafiq.*
Shafiq: *Well reputation brings money as well.*
What does Shafiq's work ethic suggest about his character and his priorities in life?

Shafiq is passionate about house painting but he is also passionate about painting as a form of artistic expression. A talented painter from childhood, Shafiq found himself targeted when the Taliban came to power. Shafiq spent the next year in a Taliban prison. His family fled to Pakistan and having lost touch with them on his release he took the risky journey on a people smuggling boat to Australia.

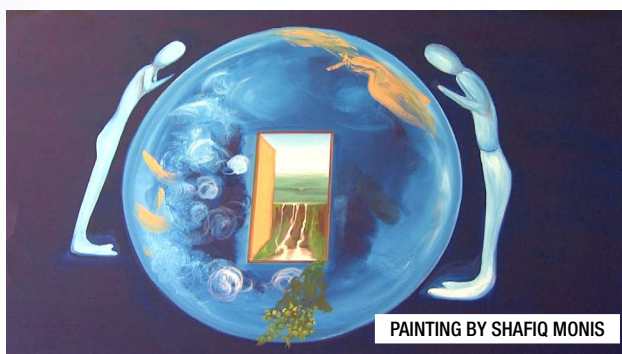
- Shafiq: *The Taliban took over Kabul and they were searching houses and they came to my house one day. They just found out my artworks and burnt them all. I used to do lots of portraits then and doing portraits is against their type of Islamic belief.*
Shafiq managed to save only one painting from his life as an artist in Afghanistan.
Given the danger and difficulties of an asylum seeker's journey, what does the existence of the painting suggest about its importance to Shafiq?
How do you think Shafiq managed to save this painting?
- Shafiq: *I was sitting right at the very edge of the boat. That was the nine freest days of my life. Ah, I wish I could experience that sort of freedom. There*

was nothing; there were no boundaries. Any kind of boundaries. I was completely in the hands of nature. Anything could happen but I was really happy.
The journey to Australia by boat is a risky one.
Were you surprised by Shafiq's description of his experience?

Shafiq was detained in the Woomera Detention Centre. During his ten-month stay, he became involved in a mural project. Steve and Shafiq view footage of the Woomera Detention Centre, filmed in 2003, when Steve was making a documentary about the town of Woomera.

- Woomera Immigration Reception and Processing Centre was an onshore Australian immigration detention centre in Woomera, South Australia.





Use an Atlas to determine the location of Woomera. Use the Internet to research the Woomera Immigration Reception and Processing Centre. Drawing on your research, compile a fact sheet about Woomera Immigration Reception and Processing Centre. Your fact sheet should provide an objective description about Woomera Immigration Reception and Processing Centre.

Use the questions: Who? What? When? Where? Why? and How? to organise your summary.

Drawing on your online reading about Woomera Immigration Reception and Processing Centre, write a 250-word opinion piece that expresses your view of the detention of asylum seekers in Woomera Immigration Reception and Processing Centre.

- What does the audience of *Freedom Stories* learn about Shafiq's time in detention? What do his experiences reveal about the treatment of asylum seekers in the Woomera Detention Centre during the second term of the Howard Government from 1998 – 2001?
- Spend time as a class, discussing the images that the asylum seekers painted as part of the mural project. Choose one of the murals. Write a description of the mural and its symbolic meaning.

During his time in detention, Shafiq won a first prize award for his artwork. His name is not on the award. He is referred to on the award by his allocated detention number.

- Why do you think the authorities refer to detainees by number rather than name?
- Pause the DVD, so that you can take a longer look at Shafiq's entry in the art exhibition at the detention centre. Use the following sentence starters to make a response to the artwork:
 - I see...
 - I think...
 - I wonder...

What does the use of Shafiq's number rather than his name suggest about the relationship between the asylum seekers and the staff at the detention centre?

- Shafiq: *Back home in Afghanistan I did mostly portraits, wildlife, landscapes but when I came to Australia without even realising it, I was, I discovered later that my style is changing and I didn't even know what it called.*

Shafiq is a surrealist artist.

What is surrealism? What are the qualities of surreal art? Take another look at Shafiq's paintings. Why are Shafiq's paintings examples of surrealism? Can you think of any reasons why Shafiq's style of painting changed as a result of his journey to Australia?

Shafiq and his family are building a life for themselves in Australia. In *Freedom Stories*, Shafiq and his daughter Mahdiya visit the building site that is their new home. Shafiq explains his ideas for future home improvement projects, while Mahdiya contemplates celebrating her twenty-first birthday in the house.

Mahdiya's story is also one of displacement and the search for asylum. After escaping from Afghanistan with her mother and brother when she was just a small child, they found refuge in Pakistan. They did not know if they would ever see Shafiq again. Ten years passed before he could reunite with his wife and children.

- Mahdiya: *I was five years old when we were separated and I was fifteen when I saw my dad again.* What did you think and how did you feel as Mahdiya told her story of being reunited with her father after a ten-year separation? What words would you use to describe the father-daughter relationship now?
- Shafiq: *To have a family but not be with them always the feeling killed me every day.* How did the separation from his wife and children affect Shafiq?
- Shafiq: *Right now I think I can say that at forty-three years of my life this is, apart from work pressure, this is the happiest moment of my life.* Given what you have learnt about Shafiq's story, what prompts Shafiq to make this claim? Why is Shafiq's story one of resilience?

When it is completed, Steve visits Shafiq's new home. Shafiq's paintings hang on the walls.

- Steve: *The umbrella is a constant theme in your paintings.* Drawing on Shafiq's response to Steve's observation, explain the symbolism of the red umbrella.
- *Freedom Stories* uses cards to introduce the chapters in each participant's story. Why are the chapters of Shafiq's story titled 'An object, not a man', 'This is the happiest moment of my life' and 'The shelter'?

Teachers and students are advised to use the following time codes to view Shafiq's story (or the relevant chapter headings on the DVD):

- » 10.36: An object, not a man...
- » 1.12.40: This is the happiest moment of my life...
- » 1.35.26: The shelter...



3. Reyhana's story

Reyhana Akhy, her husband and two young children fled Afghanistan and the Taliban only to find themselves in the Woomera Detention Centre for eight months at the height of the riots there in 2001.

While Reyhana wanted to participate in *Freedom Stories*, the prospect of recounting her experience of asylum triggered feelings of anxiety. Mariam is Reyhana's daughter. She attended filming to provide her mother with support but was initially reluctant to appear on camera. When Reyhana's memories of all she has left behind distressed her, Mariam moved closer to comfort her mother.

- Reyhana: *For myself it was good time as well. We were safe. We were not worried about someone would come or kill us or what will happen to us. But from the other side we were worried maybe they will send us back and they don't accept us.*

How does Reyhana view her time spent in detention? Why does Mariam challenge her mother's recollection of life in Woomera?

Mariam was eight-years-old when she arrived at the Woomera Detention Centre. What are her recollections of detention?

Mariam still has her identity card from Woomera. Pause the DVD, so that you can take a longer look at the identity card. What did you think and how did you feel when you saw Mariam's identity card?

*For an additional activity about the Woomera Detention Centre, see 2. Shafiq's story.

- Mariam: *It's like a dream. I just remember like some scary parts. During the protests we would just see people would throw themselves on top of the barbed wire.* During their detention, Reyhana and Mariam witnessed incidences of suffering. Asylum seekers protested about their circumstances by participating in hunger strikes. Others resorted to self-harm. Use online resources to research the protests by asylum seekers detained at the Woomera Detention Centre that occurred at the time of Reyhana and Mariam's detention.

The Government's response to self-harm in detention is invariably that people do this kind of thing in the hope that the Government will relax its policies and let them stay in Australia. Refugee advocates argue that self-harm arises when people have lost all hope due to indefinite detention.

Why did the asylum seekers detained in Woomera decide to resort to such extreme measures to protest about their detention? Did their protests initiate change?

What do the incidences of self-harm described by some of the other asylum seekers featured in *Freedom Stories* suggest about the reasons for this behaviour?

- How does *Freedom Stories* depict the mother-daughter relationship?

Your answer should refer to the following scenes:

- Reyhana and Mariam's interactions during the interview in the living room;
- Reyhana and Mariam preparing a meal.

Reyhana's traumatic experience of fleeing her home country, detention and the uncertainty of a Temporary Protection Visa took its toll.

- What is a Temporary Protection Visa (TPV)? TPVs were abolished by the Rudd Labour Government in 2008 but reinstated by the Abbot Coalition Government in various forms, including Bridging Visas. Use the Internet to research temporary protection visas.

Drawing on your research, compile a fact sheet about Temporary Protection Visas and other kinds of temporary visas applied to asylum seekers. Your fact sheet should provide an objective description of Temporary Protection Visas.

Use the questions: Who? What? When? Where? Why? and How? to organise your summary.

Drawing on your online reading, write a 250-word opinion piece that expresses your view of Temporary Protection Visas.

- Reyhana: *it was a very bad experience for me. I was sick for three years when I came out from detention centre. All the time I must go see counsellors, psychologists, psychiatrists. And that was a very difficult time for me and especially I couldn't speak English. I couldn't communicate with people. It was very hard for me to find a job.*

What do Reyhana's experiences as an asylum seeker and as a refugee reveal about the effects of the Howard Federal Government's immigration policies and practices? Why do you think such policies were adopted when the Government knows their personal consequences to asylum seekers? Have Australia's immigration policies and practices in regard to asylum seekers and refugees become more humane and compassionate since then? Useful link: <http://www.border.gov.au/Trav/Refu>

For Reyhana, the decision to seek asylum in Australia means she is separated from family. Reyhana's mother and sister managed to escape to Pakistan where they remain in constant danger from the Taliban. Reyhana's request for them to be allowed to join her in Australia has been refused.

- Spend time as a class, discussing the sacrifices that asylum seekers make in leaving their home country and the ongoing impact of these sacrifices once they are granted refugee status.
- Reyhana maintains a Facebook page. Her user name is Raha Banoo. Raha Banoo means free lady. She laughs and smiles, as she explains to Steve that the page is a forum for her to freely express her opinions. What does Reyhana post about? What is freedom of opinion and expression? What does Reyhana's online presence suggest about her belief in freedom of opinion and expression? Steve asks Reyhana if she thinks of herself as 'a fighter'? How does she respond?



When Steve revisits Reyhana she is working as a case officer at the Migrant Resource Centre of South Australia.

- Reyhana: *I just feel for the people who came in here new and they don't have any experience. That's very, very hard for them. Specially for women who need lots of assistance. They don't know language. They don't know the culture in here and they have lots of issues. Yeah, that's why just I enjoy it and I love it to work.* Describe Reyhana at work as a case officer. Explain her motives for working in migrant services. How does she respond to the needs of clients? How has she changed since Steve's previous visit?
- Reyhana: *It's my choice and it's my right. That's why I choose to don't wear...In our community, they have, believe lots of value in the scarf but in my belief, I think, women need to have choice to wear it or don't wear it and it 's not making me a good person if I'm not good person.* Reyhana's not wearing a head scarf is the most obvious evidence that she has changed. Was the decision not to wear a head scarf an easy one for Reyhana to make?
- *Freedom Stories* uses cards to introduce the chapters in each participant's story. Why are the chapters of Reyhana's story titled 'Five star hotel' and 'It's my choice'?

Teachers and students are advised to use the following time codes to view Reyhana's story (or the relevant chapter headings on the DVD):

- » 16.32: Five star hotel...
- » 1.03.59: It's my choice...



4. Amir's story

In 2000, **Amir Javan** escaped from Iran when a reformist group he had joined was persecuted by the authorities. Having sought asylum in Australia, Amir was detained for four and a half years in the Curtin and Baxter Detention Centres.

- Curtin Immigration Reception and Processing Centre is an onshore Australian immigration detention centre in Derby, Western Australia.
Use an Atlas to determine the location of Derby.
Use the Internet to research the Curtin Immigration Reception and Processing Centre.
Drawing on your research, compile a fact sheet about the Curtin Immigration Reception and Processing Centre. Your fact sheet should provide an objective description about the Curtin Immigration Reception and Processing Centre.
Use the questions: Who? What? When? Where? Why? and How? to organise your summary.
Drawing on your online reading about the Curtin Immigration Reception and Processing Centre, write a 250 word opinion piece that expresses your view of the detention of asylum seekers in the Curtin Immigration Reception and Processing Centre.
- Baxter Immigration Reception and Processing Centre was an onshore Australian immigration detention centre in Port Augusta, South Australia.
Use an Atlas to determine the location of Port Augusta.
Use the Internet to research the Baxter Immigration Reception and Processing Centre.
Drawing on your research, compile a fact sheet about the Baxter Immigration Reception and Processing

Centre. Your fact sheet should provide an objective description about Baxter Immigration Reception and Processing Centre.

Use the questions: Who? What? When? Where? Why? and How? to organise your summary.

- An important difference between Baxter and, for example, the Woomera and Curtin Detention Centres, was that it was 'purpose built'.
What is the meaning of the term 'purpose built'?
Use online resources to identify how the design of the Baxter Detention Centre differed from the design of other detention centres referred to in *Freedom Stories*?
Drawing on your online reading about the Baxter Immigration Reception and Processing Centre, write a 250 word opinion piece that expresses your view of the detention of asylum seekers in Baxter.
- Amir: *When I get into the detention centre I was twenty-seven, when I got out I was thirty-one and a half. The golden years of my life have been wasted there for nothing. Some of my memories are not quite nice. They are not something that I would want to be repeated again anywhere around the world but some part of that was quite interesting because the nature was really beautiful.*
How does the footage used in the telling of Amir's story portray the Curtin Detention Centre?
What does Amir's claim suggest about the damaging nature of his experience of detention?

Amir is now living in Sydney and working as a real estate agent. Before he came to Australia, he made a living as a jeweller. He tells Steve that he has brought his experience of jewellery to real estate.

- Amir: *I do my best to be a trusted real estate agent.*

I build up a relationship with all my clients based on trust and whatever I told them I was a man of my word.

How does *Freedom Stories* portray the life that Amir has made for himself in Australia?

What do the scenes of Amir at work tell the audience about his work ethic and his pride in his achievements?

In *Freedom Stories*, Steve and Amir visit the residential estate near Sydney's Olympic Park. The conversation highlights Amir's knowledge of Australian sport. Amir arrived in Australia on June 20, 2000. The Sydney Olympics commenced a few days later. He was placed in detention and as he acknowledges, 'The biggest event in Australia but I've been in the wrong place.' Four years later when the next Olympics took place in Athens, Amir was still in detention.

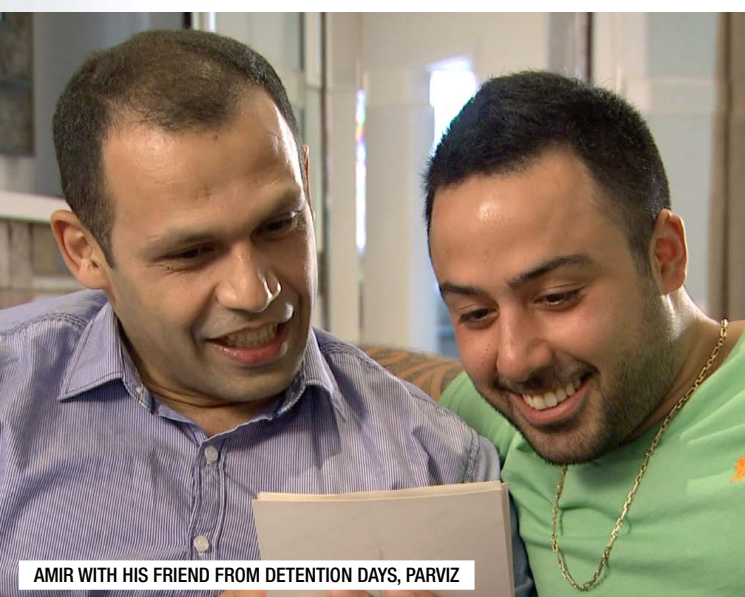
- The director of *Freedom Stories*, Steve Thomas juxtaposes the Olympic logo and the cyclone wire fence of the detention centre. What meaning is achieved through the juxtaposition of these images?

- Amir shows Steve a photograph taken during his time in detention. He is pictured with other asylum seekers. Pause the DVD, so that you can take a longer look at the photograph.

What does the photograph tell the audience about Amir's time in detention?

While in detention, Amir had to fight to prove his refugee status through a series of court cases. After three years, the full Federal Court finally ruled in his favour but then the Immigration Department appealed to the High Court.

- Amir: *Fourteen months more, I stayed in the detention centre for nothing and again we won.*



AMIR WITH HIS FRIEND FROM DETENTION DAYS, PARVIZ



AMIR AND FRIENDS IN THE CURTIN DETENTION CENTRE

Amir: *...it was a waste of time, waste of money and waste of everything.*

What does Amir's fight to prove his refugee status suggest about his courage and his resilience?

- Amir: *It is really sad when I go back and remember every single day, every single week, month, year, I still can't believe that it happened to me.*

Amir: *...I take lots of good lessons out of whole horrible circumstances. I've learned that I should not be careless about others but in detention the government have been really careless about us and I've learned that we should care about each other.*

What do these claims suggest about the ongoing impact of Amir's time in detention?

Is Amir right to call the Australian Government that was in power during his time in detention careless?

Have successive Australian Governments been careful or careless in their response to asylum seekers and refugees?

- When Amir talks about his own situation and terrible experience he is able to do it with a smile but in the chapter titled 'What are we doing with our kids...' when he recalls his friend Parviz's experience he breaks down. Why do you think this happens?
- *Freedom Stories* uses cards to introduce the chapters in each participant's story.

Amir's story is told in two chapters.

Why are the chapters of Amir's story titled 'I still can't believe it happened to me' and 'What are we doing with our kids...'

Teachers and students are advised to use the following time code to view Amir's story (or the relevant chapter heading on the DVD):

» 25.47: I still can't believe it happened to me...

Teachers and students are advised to use the following time code to view the story of Amir's friendship with Parviz (or the relevant chapter heading on the DVD):

» 1.07.15: What are we doing with our kids...



5. Sheri's story

Sheri Shoari's story is one of courage. In 2000, she escaped Iran with her three children. Her son Ali, who was thirteen at the time, has cerebral palsy. Sheri carried Ali much of the way to Australia on her back wrapped in a shador. The family spent three years in the Curtin and Baxter Detention Centres.

- What aspects of Sheri's story of seeking asylum in Australia highlight her courage? How is this same quality shown in how she is now living her life?
- How does *Freedom Stories* portray Sheri's relationship with her three sons, Mohammad, Ali and Hamid?

Hamid, Sheri's youngest son, plays and coaches soccer for the Adelaide Cobras. While Hamid is living a satisfying

life and is looking forward to a happy future with his fiancée Jennifer, he acknowledges that he has not fully recovered from his time spent in detention. For Hamid, controlling his anger is not easy.

- A photograph of Hamid with his mother is the only one that Hamid has from those years of his childhood spent in detention.
Look through your family photographs. Is there more than one photograph of you as a child? What story do the photographs tell of your childhood?
Pause the DVD, so that you can take a longer look at the photograph.
What does the photograph tell the audience about Hamid's time in detention?
- Hamid: *I will forever remember the times in the detention centre, and the things I saw, people trying to hurt themselves, cutting themselves, causing harm to themselves. It will forever be there.*

Drawing on Hamid and Mohammad's descriptions of their time in detention, hold a class forum to discuss the contention 'That a detention centre is no place for a child'. You may refer to the experiences of the other *Freedom Stories* participants who spent some of the





years of their childhood or adolescence in detention during the forum.

*For additional activities about the Curtin and Baxter Detention Centres, see 4. Amir's story.

- Hamid: *But what has happened, it will never go away. It will forever still be in my memory.*
How has Hamid tried to overcome the damage done by the years spent in detention?

Hamid's older brother Mohammad still carries the scars of spending three years of his childhood in detention. Having studied Philosophy and Psychology at university, Mohammad now works at a local factory. The depression he has experienced since he was detained causes him to retreat to the privacy of his bedroom and a solitary pursuit of knowledge through reading about a variety of subjects.

- Mohammad: *In detention centre, they will feed you but they will take away that very right to be a child, which you so desperately need. I understand it now far more and many older people don't. They tend to think childhood is just a phase. It isn't, you have to go through it. Otherwise you will never grow up.*
Why does Mohammad say that he has never grown up?
How has the time spent in detention affected Mohammad?
- Sheri: *I know I can. It's the 21st century. Women can do anything.*
Of Sheri, Dave her driving instructor says she will not quit, '*Some people would say stubborn, I'd say very*

persistent.

What does the footage of Sheri learning to drive suggest about her resilience?

- *Freedom Stories* uses cards to introduce the chapters in each participant's story.
Why are the chapters of Sheri's story titled 'Only two ways out of there' and 'I know I can'?

Teachers and students are advised to use the following time codes to view Sheri and her sons' story (or the relevant chapter headings on the DVD):

- » 32.31: Only two ways out of there...
- » 1.29.47: I know I can...



6. Arif's story

Arif Fayazi fled Afghanistan to seek asylum in Australia. He was detained for ten months in the Woomera Detention Centre. Arif had to wait seven years before his family could join him.

- Arif: *In my trade you have to work five days a week, six days a week or sometimes seven days a week. Because maybe in the next week, you don't have any job. This is how it works here, and you have to find a time for your family.*

Arif: *I'm trying to give them, what I have been denied the whole of my life. To contribute as much as I can to my new country.*

Drawing on these claims and the scenes used to tell Arif's story, spend time as a class discussing Arif's attitude to his work. How do you think his experiences as an asylum seeker have shaped his sense of commitment and his priorities in life?

Different countries and cultures have different attitudes to work. Use the Internet to research attitudes to work in Afghanistan. Drawing on your research, explain Arif's statement that 'this is how it works here'.

- Drawing on Arif's experience, discuss the difficulties that asylum seekers and refugees face when they are separated from their immediate family. If you have watched Shafiq's story, you can also use his experience of being separated from his wife and children as evidence.
- Arif: *A lot of bad things happened to my life or a lot of hardships that I have I'm trying to forget it. If*

something holds you back, it means your life will stop. You cannot live. You have to let it go. You cannot hang it on to something, that will hold you back. And if it affect you it will affect your family.

How has Arif's view of how to confront life's hardships allowed him to overcome the challenges that he has faced in his decision to seek refuge in Australia?

How have the other participants in *Freedom Stories* confronted life's hardships?

One of the hardships that Arif encountered was the burden of being separated from his wife and children. Arif is one of the many refugees now settled in Australia who was placed on a Temporary Protection Visa (TPV).

- Arif: *We were given a Temporary Protection Visa for three years. After three years you have to prove again if you are refugee and then you're going to be eligible for the permanent protection and then for family reunion and for all of those things.*

*See 3. Reyhana's story for additional activities about TPVs.

Arif was kept on a TPV by the authorities for seven years. How did the TPV improve Arif's life? How did the TPV threaten Arif's sense of security?





As part of the telling of Arif's story, Steve and Arif visit Molly Meldrum. Molly Meldrum is a television personality and Australian icon. Arif's craftsmanship has transformed slabs of marble into an Egyptian sanctuary in Molly's backyard.

- Explain the significance of this sequence. How does it add to our understanding of Arif?

When Steve revisits Arif, he is close to opening a construction supplies business with three other men, who like Arif sought asylum in Australia and were detained in the Woomera Detention Centre.

- Steve: *Are you taking a big risk with this business?*
Arif: *Yes, no risk greater than the risk that we, I took to sailing in the boat to come to Australia... When I came here I had nothing, ok. I started from scratch. If this business didn't work, I will start from scratch again if I had my time.*
In your own words, explain Arif's attitude to taking risks?

Despite all that Arif has achieved since he was granted refugee status and the happiness that has come from being reunited with family, he still lives with great sadness.

- Arif: *I think once I remember at my house you asking me how you did it, how you forgot, how you restarted and I explained, it's better the worst thing to be forgotten. I cannot turn the clock and make a different way. I always feel guilty for everything you know, but I couldn't do anything about it and that's why I got very sick.*
Arif: *Always, you know if you gain something you lose*

something. Nothing for free. I paid a very high price for everything I gained today here.

What did you think and how did you feel as Arif told Steve about the death of his two daughters?

- *Freedom Stories* uses cards to introduce the chapters in each participant's story.
Why are the chapters of Arif's story titled 'Keep your mind busy with work' and 'If you gain something, you lose something'?

Teachers and students are advised to use the following time codes to view Arif's story (or the relevant chapter headings on the DVD):

- » 41.03: Keep your mind busy with work...
- » 1.18.25: If you gain something, you lose something...



7. Aoham's story

Aoham Al-Dujayli is a teacher in an Islamic College in Melbourne. She started her career as a primary school teacher in Baghdad before fleeing Iraq with her family. Despite completing a teaching degree in Australia and now close to completing a Masters in Education, Aoham is struggling to find a teaching position in mainstream education.

- Aoham: *We were so happy. We were so happy to be out of the detention centre but the law said back then that I would never become a permanent resident here.* Like Arif, Aoham was placed on a Temporary Protection Visa (TPV). Why did the TPV put Aoham in what she describes as 'another desperate situation'?
- Aoham: *I love coming to this conference because it gets me to see what's happening in the educational field in Australian schools. I'm hoping that I would push a little bit toward more technology and where learning is not bound by boundaries and walls of the classroom.*

What do the scenes that show Aoham pursuing her interest in education initiatives suggest about her work ethic and the contribution that she wants to make to society?

As part of the telling of her story, Aoham meets with theatre director Robin Laurie. They first met in 2002. Robin was looking for material on asylum seekers' experiences for a new play. Aoham who had been writing about her journey thought her story 'The Winged Lion' would be useful.

- *'While the boat moved into the deep I was staring at the land. And for the first time I asked myself, "What am I doing? Where am I going? Am I really taking my children and risking our lives in this way? I should go back before it's too late." – excerpt from 'The Winged Lion'*
Aoham: *And I got them from my bag and I said these are things I've written about my journey. Maybe they can help you because I cannot take part of it. I knew I couldn't take part of it.*
Robyn: *So we had to solve how Aoham could be in the performance and not be seen. And we came up with using those Islamic screens, those beautiful screens and that we had two screens made and they were either side of the stage and Aoham could be behind the screen beautifully lit.*

Explain the importance of Aoham's performance. Your response should refer to the significance of the theatre production for Aoham and for the audience.

Explain the significance of Aoham's claim 'I knew I couldn't be part of it'.

Why is it important to create theatre that engages with

social issues?

Since the theatre performance, Aoham's life has been one of change. Her marriage ended and she has repartnered. She continues to study and has not relinquished her ambition to be employed in mainstream education.

- Aoham: *This is the life I dreamt of. I didn't want more than being able to just live a normal life. It took me a long while to accept that there would be no bombings soon, that there would be no aeroplane throwing missiles on my head.*
What does Aoham's comment reveal about the reasons why people seek asylum?

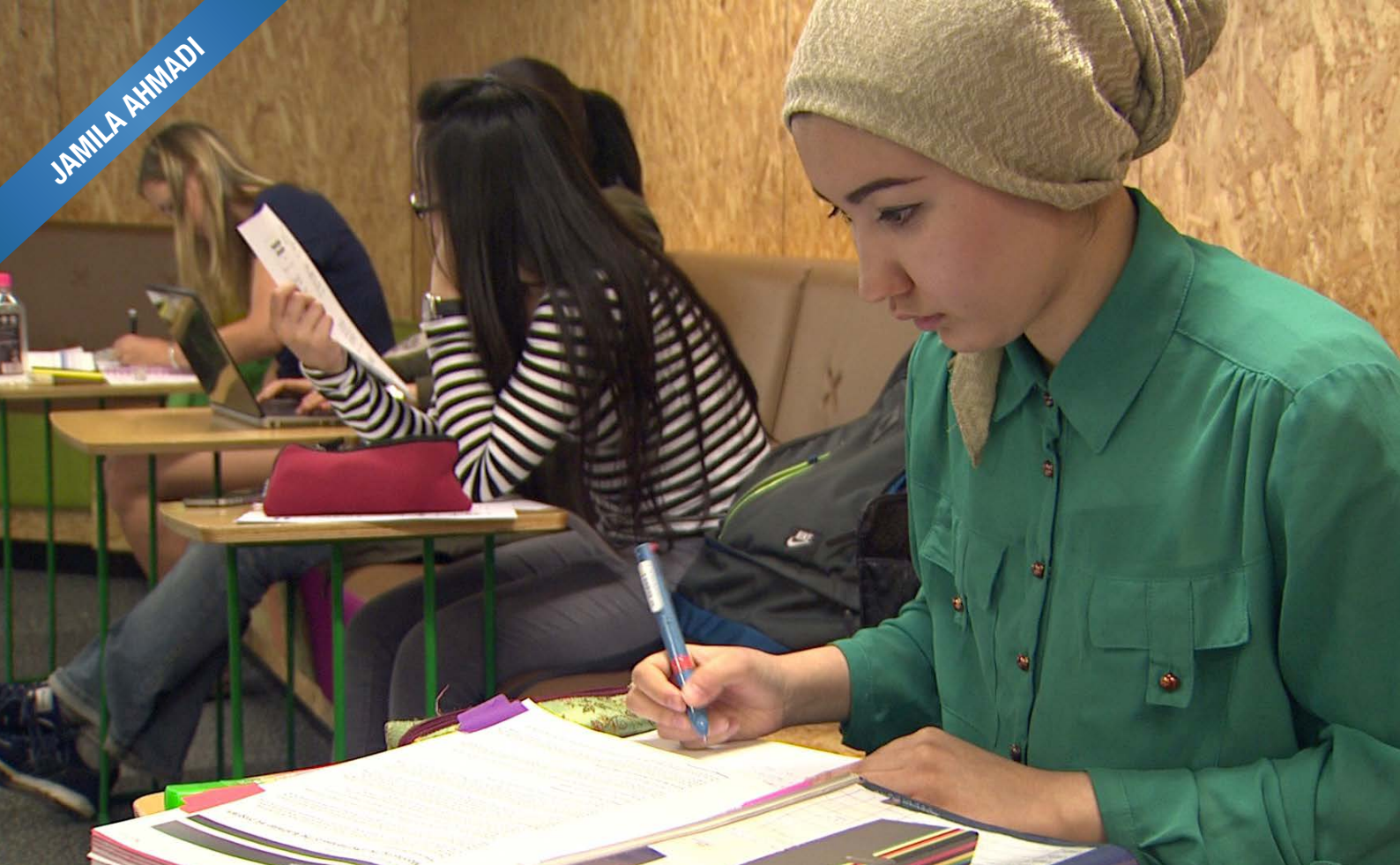
Having contemplated changing her name to improve her employment prospects, Aoham makes the difficult decision to do so. When Steve visits Aoham for a second time, she has legally changed her name to Alana Elias.

- Aoham: *I was looking for a name that has to have a nice meaning as well. So when I shortlisted the names, Alana was one of them. Means, the kind girl or the beautiful girl or the kind hearted person something like that. And lots of people said Alana.*
Our name is a significant part of our identity. Why did Aoham find the decision to change her name difficult? How does the audience know that she is happy with her decision? What does Aoham hope that her change of name will achieve?
It is not unusual for migrants to change their names to facilitate assimilation or to avoid discrimination. Did any of your ancestors migrate to Australia? Did they change their names? Do you know why?
- *Freedom Stories* uses cards to introduce the chapters in each participant's story.
Why are the chapters of Aoham's story titled 'The lady behind the screen' and 'What's in a name'?

Teachers and students are advised to use the following time codes to view Aoham's story (or the relevant chapter headings on the DVD):

- » 46.31: The lady behind the screen...
- » 1.26.02: What's in a name...





8. Jamila's story

Jamila Ahmadi was just seven years old when she and her family arrived from Afghanistan in 2001. They were detained in the Woomera detention centre and then spent three years on Temporary Protection Visas. In the film she is a student at Adelaide University where she is studying a Bachelor of Development Studies and a Bachelor of International Studies. Her commitment to her studies has led to her participation in a university exchange program to Malaysia.

- *'We should feel sorrow but not sink under its oppression.'* - Confucius (551BC - 479BC)
Why do you think the director of *Freedom Stories*, Steve Thomas, has decided to use this quotation to tell Jamila's story?
To what extent, do you think the quotation reflects the stories of the other participants?

Steve has Jamila repeatedly walk past a statue of Confucius at Adelaide University to get the best possible shot.

- Steve: *Is that you when you're walking past Confucius or is it someone I've invented?*
How does Jamila respond to Steve's question?
What do you think Steve's question reveals about the making of a documentary film such as *Freedom Stories*?
- Jamila: *Oh, I think it was set in stone like from the time*

I went to primary school, you know, I was like I have to go to university. It's probably one of my parents' dreams and myself too. You know, getting to university was such a huge deal for us.

Jamila; I'm doing a Bachelor of Development Studies and a Bachelor of International Studies. What drives me is that I've been in that position as a refugee and I know how it feels and I know that the policy makers, the government, whatever they decide it actually impacts on us and because of that I actually wanted to pursue International Studies and Development Studies because I've been in their position, I've been in their shoes. I've been an asylum seeker, so I just want to somehow maybe in my own little way make a difference.

Education is a fundamental human right.

Article 26 of the Universal Declaration of Human Rights states that everyone has the right to an education.

Article 22 of the 1951 Convention Relating to the



Status of Refugees states that refugees have the same rights to access education as others living in the same Contracting State.

Why is education important?

Why is education important to Jamila?

Do you think Jamila's life experiences have shaped her interest in further education and her likely vocational path?

- Steve asks Jamila what she remembers of her journey to Australia.

This is how she responds:

'What I remember, let's see. I think I remember mostly the, you know, the part where we're actually on the boat. There was 200 people squished in this little blue coloured boat. Overcrowding and just dehydration and there were people praying like, you know, just get us out of here, like, why did we come and then they would remind themselves like, you know, this is our only hope. On the fifth day I remember our boat was just not going anywhere, so you know, we were totally lost and the Australian Navy came and rescued us. You know, everyone on the boat was saying, oh, we would enter paradise...'

Of her time in detention, Jamila says:

'...but it was disappointing when we actually reached Woomera. Barb wires around everywhere and just, you know, there was nothing there, nothing. As a little kid I was sort of, you know, upset about it. When are we going to get out of here? And why are we being trapped like this? You know, we're not criminals. We just want help.'

Jamila's decision to participate in the *Freedom Stories* project was motivated by a desire to challenge the media's portrayal of asylum seekers and refugees.

- Steve: *So is your speaking out like a resistance to what you feel people think about you and people like you.*
Jamila: *The way that some ignorant people portray refugees and asylum seekers, yes, I feel resistance to that because I feel like the need to get up and be like, "No, no, you're wrong that's not it, this is how it is."*
How does the mainstream media portray asylum seekers and refugees? Working with a partner, use the Internet to research print, radio and television news stories about asylum seekers and refugees.
How does the language used by politicians and the

mainstream media to describe asylum seekers arriving by boat as 'illegals' relate to Jamila's claim that 'we're not criminals, we just want help'?

How does *Freedom Stories* challenge the mainstream media's portrayal of asylum seekers and refugees?

How does Jamila want ordinary Australians, like you, to regard and respond to asylum seekers and refugees?

How can you change other people's perceptions?

- *'Not one of us, Not one of us, not my own, not my blood. We're on the same planet but not in your world. Go home, you're not one of us. Not one of us.'*

The soundtrack to Jamila's story is a song by SWAP titled 'Not One of Us'. The song makes an ironic comment on attitudes that portray refugees as different and as a threat.

Why is this song pertinent to Jamila's story?

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

What view of asylum seekers and refugees is challenged by 'Not One of Us'?

What view of refugees is endorsed by 'Not One of Us'?

- *Freedom Stories* uses cards to introduce the chapters in each participant's story.
Jamila's story is told in one chapter.
Why is Jamila's story titled 'In my own little way make a difference'?

Teachers and students are advised to use the following time code to view Jamila's story (or the relevant chapter heading on the DVD):

» **52.45:** In my own little way make a difference...





9. Parviz's story

Amir Javan and **Parviz Avesta** are friends. They first met in the Curtin Detention Centre. Parviz was fifteen-years-old. After arriving from Iran with his family in 1999, Parviz spent two and a half years in Curtin during its worst period of protests and riots. He is still deeply affected by the experience. Parviz now works as a tiler in Melbourne

- Parviz: *I haven't got any good memory.*
Parviz is one of many asylum seekers who protested against their detention by sewing their lips together and going on a hunger strike.
Use online resources to research the protests by asylum seekers detained at Curtin that occurred at the time of Parviz's detention.
Why did the asylum seekers detained in Curtin decide to resort to such extreme measures to protest about their detention?
Did their protests initiate change?
What do we learn about the ongoing impact of Parviz's time in detention?
*For an additional activity about the Curtin Detention Centre, see 4. Amir's story.
- Parviz: *In Curtin it was very bad but we had a good memory together with our friends. We couldn't do nothing in there but we were happy together.*
Amir: *For his age it was absolutely wrong to be there. It is something that I will not forget and I will not forgive, because whatever has happened to him, it is really devastating.*
Parviz and Amir look at photographs taken during their time in detention. Amir was like a brother to Parviz during their time in Curtin. That Amir has travelled from Sydney to help Parviz move house is evidence that the friendship made then is as strong today.
How does *Freedom Stories* depict Parviz and Amir's friendship?

Your answer should refer to the following scenes:

- Amir helping Parviz move house;
- Parviz and Amir looking at the photographs from their time in detention;
- Parviz and Amir being interviewed by Steve.

Explain the value of Parviz and Amir's friendship. Pause the DVD, so that you can take a longer look at the photographs.

What do the photographs tell the audience about Parviz and Amir's time in detention?

What memories of the men's time in detention are prompted by the photographs?

- Parviz: *it's not a good memory but I'm very happy everything's finished and me and Amir and my family are together and we have a good life now.*
What does Parviz's claim tell the audience about his perspective on his past, present and future?
- *Freedom Stories* uses cards to introduce the chapters in each participant's story. Parviz's story is told in one chapter. Why is Parviz's story titled 'What are we doing with our kids'?

Teachers and students are advised to use the following time code to view Parviz's story (or the relevant chapter headings on the DVD):

» 1.07.15: What we are doing with our kids...

Six Additional Short Films



10. 'Someone I'm Trying to Forget' AAMER'S STORY (19 MINS)

A doctor from Iraq, Aamer spent two and a half years in the Villawood Detention Centre in Sydney, where he conducted undercover research into the effects of indefinite detention on his fellow asylum seekers and won a Human Rights Award. Now Aamer is an Australian citizen with a thriving medical career and a strong sense of responsibility to his patients. But as the saying goes in Iraq, 'those who go to war never come back' – detention has changed Aamer forever.



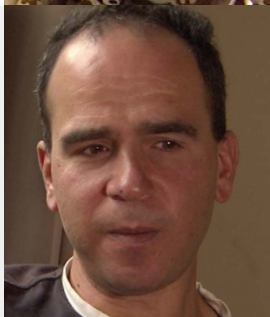
11. 'Only Sunday off' AMIN'S STORY (13 MINS)

Amin fled Afghanistan as a young man and was saved from drowning on the way to Australia by a container ship called the Tampa. Following a stand-off with the Australian Government, Amin then spent more than two years in detention on Nauru with the other 400 survivors. Today Amin lives in Melbourne and supports his family here and overseas by working six days a week as a tow-truck driver, part of a new industry, salvaging car parts for export to the Middle East.



12. 'Fighting for my Children' FERIAL'S STORY (12 MINS)

Ferial left Iraq to save herself and her children and she has been fighting for them ever since. After being released from the Woomera Detention Centre they settled in Adelaide, where Ferial's determination resulted in her eldest daughter becoming the first person on a Temporary Protection Visa to attend University. These days, Ferial works as a Settlement Officer at the Migrant Resource Centre, helping refugees from many countries.



13. 'A Place to Belong' MICHAEL'S STORY (19 MINS)

Michael is from Syria and found himself in the Woomera Detention Centre before being released in Melbourne. Partially sighted, he lives with his two cats on a housing commission estate, where he works as the Residents Advocate. Over the years Michael has struck up a 'mother-son' relationship with his next-door neighbour, Sylvia, a 94-year-old 'Aussie battler'. But despite finding a place to belong, he still has to deal with tragic news from war-torn Syria.



14. 'Dreaming of Freedom' MOHSEN'S STORY (23 MINS)

After fleeing Iran, Mohsen spent four years in immigration detention before settling in Sydney. Now he is an Australian citizen, a poet, musician, photographer and father – but still he struggles with the legacy of the past. While in detention, Mohsen was encouraged by Australian supporters to voice his feelings through poetry. Now he asks documentary maker Steve Thomas to help turn one of those poems, 'Dream of Freedom', into a video clip.
CAUTION: This film discusses psychological trauma and conveys thoughts of suicide and self-harm, which may be disturbing for some viewers.



15. 'We are Guests in this World' NAJAF'S STORY (19 MINS)

Najaf has never forgotten the bombing of his house in Afghanistan that killed two members of his family. After fleeing the country and experiencing detention at Woomera, Najaf opened a rug shop in Melbourne to continue the trade of his boyhood. Now, reunited with his wife and daughter after five years apart, Najaf also works hard to raise funds for an ambulance back in his home town, so that sick and injured people can get to hospital before it is too late.



10. Aamer's story

Dr Aamer Sultan's story begins with footage of him preparing for surgery. An experienced medical practitioner, Aamer's insistence on treating everyone equally led to his persecution by Saddam Hussein's regime. He fled Iraq for Australia in 1999. Aamer was detained for three years in the Villawood Detention Centre.

- Steve: *Aamer's insistence on treating everyone equally led to his persecution by Saddam Hussein's regime. Use the Internet to research, why Aamer's actions might have been regarded as a threat to the ruling power.*
- The Villawood Immigration Detention Facility is an onshore Australian immigration detention centre in Villawood, New South Wales.
Use an Atlas to determine the location of Villawood.
Use the Internet to research the Villawood Immigration Detention Facility.
Drawing on your research, compile a fact sheet about the Villawood Immigration Detention Facility. Your fact sheet should provide an objective description about the Villawood Immigration Detention Facility.
Use the questions: Who? What? When? Where? Why? and How? to organise your summary.
- In 2016 the Villawood Immigration Detention Facility is currently being upgraded.
Access the Villawood Immigration Detention Facility website at <http://villawoodredevelopment.border.gov.au/>.
Share your opinion of the 'upgrade' with the class.
Does the facility upgrade signal a change for the better in terms of Australia's treatment of asylum seekers?
- How does the footage used in the telling of Aamer's story portray the Villawood detention centre?
Drawing on your online reading about the Villawood Immigration Detention Facility and Aamer's recollection of his time spent in detention, write a 250 word opinion piece that expresses your view of the detention of asylum seekers in the Villawood Immigration Detention Facility.

The conditions in the Villawood Centre provoked Aamer into action. Steve and Aamer watch the 2001 episode of the ABC current affairs program *4 Corners* that featured the story of his time in detention.

- What words would you use to describe Aamer's decision to expose the conditions in Villawood at the time of his detention on national television?
- Read the transcript of Aamer's story online at <http://www.abc.net.au/4corners/stories/s344246.htm>.

In collaboration with two Sydney psychologists, Aamer participated in research into the effects of long term detention while he was in Villawood. He tracked forty fellow detainees for two years. The research concluded that 87% became clinically depressed. The findings were published in the *Lancet Medical Journal* and Aamer was awarded a

Human Rights Medal for his research. As a detainee he could not collect his award in person.

- Aamer: *I think it's human nature to look forward for tomorrow but the longer you stay in detention centre the hope of tomorrow gets less and less.*

Aamer: *We have a saying in our country, men who go to war never come back. Detention changes you forever. You don't get over it.*

What do Aamer's claims suggest about the damaging nature of his experience of detention?

Drawing on the stories told in *Freedom Stories*, compile a list of the harmful effects of detention on the health of asylum seekers.

Aamer was released from detention on July 2002. Not long after he bought a bike. Aamer says that riding the bike helps him manage depression.

- How do the stories of Aamer's three long distance bike rides shape our understanding of and response to Aamer?
Suggested link: <http://www.smh.com.au/articles/2002/10/08/1034061205727.html>
Why do you think Aamer's detention story concludes with him riding his bike?
- What do we learn about Aamer's commitment to his work as a medical practitioner?

Why do you think Aamer does not share his refugee background with his colleagues?

What does Aamer's story suggest about the skills that asylum seekers bring to Australia?

- Aamer: *After time I realised these fences around are not to prevent us from escaping – never. No, these fences have been set to prevent you, the Australians, from approaching us. It's pretty clear.*

This is a statement taken from the 4 Corners story. While Aamer made this claim in 2001, do you think it is as true today? What is achieved by keeping asylum seekers at a distance from the Australian people?

Aamer also shares an anecdote about overhearing hospital staff speaking fearfully of asylum seekers. He tells Steve, 'There's a lot of misinformation'.

Do you agree with Aamer, are ordinary Australians misinformed about asylum seekers and refugees?

- Want to be more informed? Read 'Asylum Seekers and Refugees: Myths, Facts and Solutions' online at http://www.asrc.org.au/pdf/myths-facts-solutions-info_.pdf and 'Busting some myths about asylum seekers and refugees' by comedian Tom Ballard online at <http://www.theage.com.au/comment/busting-some-myths-about-asylum-seekers-and-refugees-20160309-gnf7ti.html>.
- Why is Aamer's story titled 'Someone I'm trying to forget'?





11. Amin's story

Amin Sherzad escaped on his own from Afghanistan in 2001. He was twenty-one years old. With more than four hundred other asylum seekers, Amin set out from Indonesia on an overcrowded people smuggling boat called the Palapa. The Palapa experienced distress in the stretch of ocean between Christmas Island and the coast of Indonesia.

The ship that rescued the asylum seekers aboard the Palapa was the Norwegian container freighter MV Tampa. The captain attempted to bring the asylum seekers to Australia, the nearest mainland but was prevented from doing so by the Australian Government.

- Amin: *I think I will not forget that. Every year on August I remember the Tampa.*

What did you think as you listened to Amin's recollection of his time aboard the Palapa and MV Tampa?

- Use the Internet to research the Tampa incident.

Suggested links:

National Museum of Australia

http://www.nma.gov.au/online_features/defining_moments/featured/tampa_affair

Refugees: The Tampa Case

http://www.futureleaders.com.au/pdf/Julian_Burnside.pdf

Tampa Incident – Parliament of Australia

http://www.aph.gov.au/~media/wopapub/senate/committee/maritime_incident_ctte/report/c01_pdf.ashx

Tampa enters Australian Waters with 433 asylum seekers

<http://www.abc.net.au/archives/80days/stories/2012/01/19/3412121.htm>

How did the Tampa incident determine Australia's policy on unauthorised boats?

How did the media coverage of the Tampa incident influence public opinion about asylum seekers?

How did the Tampa incident influence the 2001 Federal election?

Captain Arne Rinnan was the captain of the MV Tampa.

What role did he play in the rescue of the asylum seekers aboard the Palapa? How was his intervention viewed by the Australian Government of the time?

Why do many of the Tampa refugees regard Captain Rinnan as a hero? Do you think his actions were heroic? Why?

Suggested link: <http://www.sbs.com.au/news/article/2011/08/26/tampa-ship-captain-voices-frustration>

<http://www.sbs.com.au/news/article/2011/08/26/tampa-ship-captain-voices-frustration>

After a week aboard the MV Tampa, Amin and the other 437 asylum seekers were taken to Nauru, where they were detained while their refugee claims were considered.

- Amin: *we were living in tent for nearly six months. After six months they fixed the room. I was really depressed as well because I was thinking too much what's going to happen to me. What's going to happen to my family.*
Amin: *The good was we survived. We arrived in Nauru. We thought we will be released from here maybe a couple of months, three months, something like that. That was wrong. We wait there for two years. Some of my friends stay longer.*

Spend time as a class, discussing Amin's experiences in detention. What do his memories of his time spent on Nauru reveal about conditions in the detention centre during this era?

Have the conditions at the Nauru Regional Processing Centre improved or deteriorated? Use online resources to determine the answer to this question. Based on your research, write a letter to the editor of a national newspaper expressing your view of the detention of asylum seekers on Nauru.

*For an additional activity about the Nauru Detention Centre, see 1. Mustafa's story.

Halinka is a friend of Amin. Their friendship was initiated when Halinka wrote to Amin and other asylum seekers who came to be known as the Tampa boys, while they were in detention on Nauru.

- Halinka makes a comparison between the Exodus of 1947 and the Tampa incident.
Use the Internet to research the Exodus of 1947.



Begin your research at <http://history1900s.about.com/od/holocaust/fl/Exodus-1947.htm>.

Drawing on your research, identify what the events have in common.

- What role has Halinka played in Amin's resettlement in Australia?
What do Halinka's actions suggest about the way that we should respond to asylum seekers and refugees?

Amin was interviewed three times by UNHCR. His application for refugee status was rejected twice before an appeal process saw him granted refugee status. Amin spent another year on Nauru because no country was willing to accept him. He was finally given a Temporary Protection Visa that enabled him to live in Australia as a refugee for five years. On September 10, 2003, Amin left Nauru for Melbourne.

- Halinka: *They were saying we're still in a cage; it's just a bigger cage.*
Why does Halinka refer to Temporary Protection Visas as 'torture'.
*See 3. Reyhana's story for additional activities about TPVs.
- Halinka: *Amin. I think so but it's difficult to know because when we meet socially we talk about, you know, family, events and politics, sometimes. I wouldn't dream of asking him, you know, how his trauma is going. I think it is buried at least for the time being.*
Steve asks Halinka if she thinks Amin has 'recovered', what does her response suggest about the ongoing impacts of the trauma experienced by asylum seekers and refugees?

Amin has built a life for himself in Australia. He has a family and is working hard to establish a small business. Amin works six days a week collecting cars that can be sold as scrap metal.

- What does Amin's work ethic suggest about the type of man he is and his priorities in life?
How does Amin's work ethic dispel misconceptions about the cost of resettling refugees in Australian society?
How does Amin's work ethic challenge the myth that refugees are 'taking our jobs'?
- Woman: *I want you to know that you've come to a country that is very tolerant and we're very happy for you.*
Explain the significance of Amin's interaction with a customer. Why do you think this scene is used to conclude Amin's story?
- Why is Amin's story titled 'Only Sunday off'?

*Read more about Amin's story online at <http://www.sbs.com.au/news/article/2011/08/23/refugee-shares-tampa-memories>.

12. Ferial's story

Ferial Al Khil Khali was an agricultural engineer in Baghdad, with a husband and four young children, when her life and her family's lives changed forever.

- Ferial: *In 1999 my husband escape from Iraq because of Saddam's Regime in that time and they put him in the prison for some times.*
Why did Ferial decide to stay in Iraq?
What does her account of her life in Iraq suggest about the difficult decisions faced by asylum seekers?

When a family friend told Ferial that her husband was in Australia, she needed to look at a map. She tells Steve, that when she discovered the location of Australia she thought, 'Oh, my God. This is the end of the world.' Ferial laughs when she recalls this memory.

- Ferial: *And in that time I hear about my husband. He's came with a boat to Australia, and after that they put a Temporary Protection Visa. That mean he can't bring his family.*

How would you feel if you were separated from your family for an extended period of time?

Ferial's story like the stories told by the other *Freedom Stories* project participants is one of separation from and reunion with family.

What do the stories reveal about the impact of being separated from family?

What do the stories reveal about the impact of being reunited with family?

How does Australia help refugees to reunite with their families?

Refugees granted TPVs cannot access the same benefits and services provided to other refugees and humanitarian entrants.

Use the Internet to research the entitlements available to holders of Permanent Protection Visas and TPVs.

What other categories of visas exist?

Suggested link: <http://www.humanrights.gov.au/publications/questions-and-answers-about-refugees-asylum-seekers>

*See 3. Reyhana's story for additional activities about TPVs.

Ferial tells Steve that the reality of leaving Iraq was that she could not return because the government would ensure that she was killed. Faced with a difficult choice, Ferial decided to take the risk of boarding a boat that was much smaller than she expected and making the hazardous journey to Australia. When Ferial and her children arrived in Australia, they were detained in the Woomera Detention Centre.

- Ferial: *All the time the officers check you for everything. Ferial: Where is Australia? I didn't see any Australia here. Just I see a desert and prison here. You put us*



here, like an animal.

How does the footage used in the telling of Ferial's story portray the Woomera Detention Centre?

Spend time as a class, discussing Ferial's recollection of her time spent in detention.

Detention is defined as a restriction on freedom of movement. What does Ferial's account of life in Woomera reveal about the loss of freedoms experienced by asylum seekers, other than freedom of movement?

*For an additional activity about the Woomera Detention Centre, see 2. Shafiq's story.

Ferial and her husband, who had been detained in the Port Hedland Detention Centre, were finally reunited after two years apart and given Temporary Protection Visas. More than a decade later, Ferial still remembers the challenges she faced during resettlement. She now works in a voluntary capacity and as a settlement officer at the Migrant Resource Centre in Adelaide to support new arrivals.

- Ferial: *I want to help the people. Help the people when they arrive and they don't see anyone from their country.'*

Steve: *Apart from her knowledge, it strikes me that the most important thing Ferial is passing on is her resilience.*

What does the footage of Ferial at community gatherings and at the Migrant Resource Centre reveal about her personal qualities? How are these qualities making a difference in the lives of others?

How does Ferial view her contributions to the community?

Steve describes Ferial as a 'fighter'. Do you agree with his assessment of her character? Why?

- Explain the significance of Ferial's interest in Indigenous culture. What does her interest in grass weaving suggest about her understanding of belonging? Explain the purpose of the scene in which Ferial attempts to teach Steve how to weave.
- Why is Ferial's story titled 'I'm fighting, fighting for my children'?



13. Michael's story

Michael Aboujundi arrived in Australia in 2000 from Syria. He spent five months in the Woomera Detention Centre and then three years on a Temporary Protection Visa before becoming a permanent resident.

- Michael: *Three years is a long, long, long time for someone who doesn't know whether he's going to be sent back. I was checking my letterbox at the weekend thinking there might be a letter from the Department of Immigration saying pack up and off you go.*
What does Michael's statement reveal about the experience of being granted a TPV rather than a Permanent Visa?
See 3. Reyhana's story for additional activities about TPVs.
- Steve cannot help but observe that Michael's efforts to keep his cats safe make the backyard of his flat resemble the Woomera Detention Centre.
What part does this scene play in the telling of Michael's story?

Michael wrote to Steve after he had watched *Hope*. He explains to Steve that the film affected him in a profound way because of the journey being similar to his own.

- Michael: *...where people know they may or may not make it but they've got hope to reach to a free country.*
Michael uses the words 'hope' and 'free' to describe the experience of seeking asylum in Australia. Drawing on Michael's story and the stories of the other refugees featured in *Freedom Stories*, discuss the significance of these words.
Steve's film *Hope* tells the story of Amal Basry, a survivor of the SIEV X disaster of 2001 when 353 asylum seekers drowned at sea. Why is Michael drawn to Amal's story?

Watch the trailer at <http://www.hopedocumentary.com.au/hope/trailer.htm>.

Watch the extras clip at <http://www.hopedocumentary.com.au/hope/about-amal.htm>. What does Amal's list of favourite movies tell film buff Peter Kemp about her personality?

Michael lives on a Housing Commission estate in Melbourne. Despite suffering from a form of partial blindness, Michael is determined to live life on his terms. For Michael this means contributing to the community in which he lives. We see Michael hard at work on the estate on what is known as 'Baker's Delight night'. Michael coordinates the event in his role as the resident's advocate for the three hundred people who live on the estate. We also see him going shopping with his neighbour and friend Sylvia, and voting in the 2013 Federal election with Sylvia and another neighbour Barry.

- Sylvia: *I reckon he should get a gold medal for it. For the way he helps people here.*
What makes Michael a good neighbour? What reasons can you give to explain Michael's sense of community? Do you know your neighbours? How do you behave in a neighbourly way? Like Michael, do you contribute to your local community?
- Steve asks Michael, 'Do you regard Sylvia as your friend?' How does Michael respond?
How does Sylvia view Michael and their friendship? What does the footage reveal about their regard for each other? Why do you think Steve describes their

relationship as 'unique'?

While Michael has found safety in Australia, his family in Syria has been devastated by the recent conflict. He tells Steve,

'I lost my brother in just August, six months ago now, seven months. Then his children were injured. Three of them. Then his mother-in-law also got killed. Then my uncle. Then recently, just three days now when I learned that one of my brothers is missing.'

Michael seeks respite from the unrelenting bad news by watching Arabic *Candid Camera*.

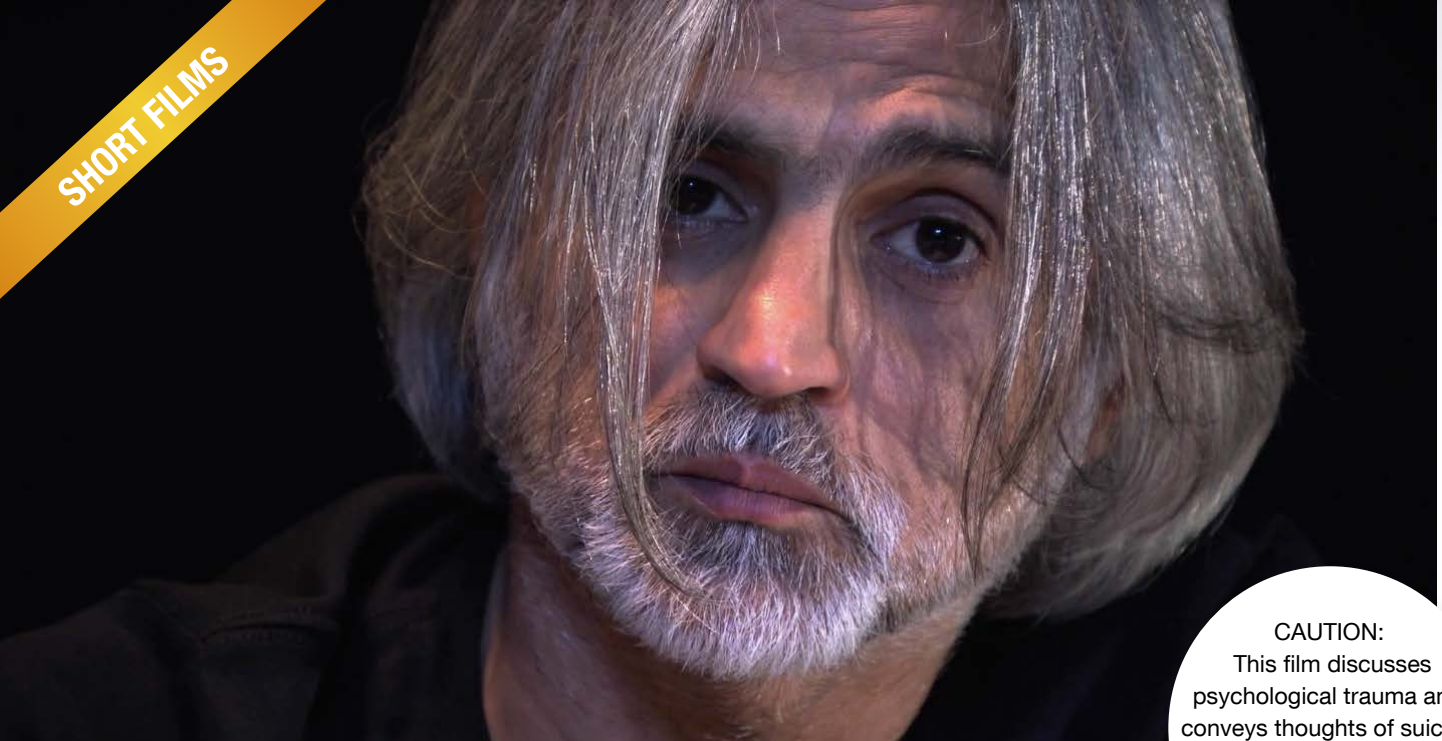
- Why does Michael describe *Candid Camera* as 'my medication'? How does it help him cope?
- What do you know about the conflict in Syria? Learn about the conflict in Syria by accessing the following websites:
Amnesty International: Syria
<https://www.amnesty.org/en/countries/middle-east-and-north-africa/syria/>
BBC News: Syria – The story of the conflict
<http://www.bbc.com/news/world-middle-east-26116868>
UNHCR: Stories from Syrian Refugees
<http://data.unhcr.org/syrianrefugees/syria.php>
UNHCR: Syria Regional Refugee Response
<http://data.unhcr.org/syrianrefugees/regional.php>
Drawing on your knowledge and understanding, write a 10-point report that identifies the humanitarian challenges of the conflict in Syria. Your report should begin

with a brief overview of the conflict that indicates when the conflict commenced and the reasons for the conflict.

- Michael: *From here we decide the future of this country. People shouldn't be afraid of their government. The government should be afraid of people. Michael: I have my right to decide, you know, who's going to be our next prime minister. We have a say, you know, in the direction of the government.*
Explain the significance of Michael's statements about exercising his democratic right to vote in the 2013 Australian Federal election.
How does Michael react when Steve asks him about voting in Syria?
- Michael: *It's shocking really. Both parties whether Labor or Liberals, it's like racing to cruelty against asylum seekers and refugees in this country.*
Michael's claim is about the policy statements of the 2013 Federal election.
Use online resources to research the current policy statements of the Australian Labor Party, the Liberal Party of Australia and the Australian Greens.
Do you think these policy statements show compassion for asylum seekers? Will these policy statements protect people who seek asylum in Australia?
- Sylvia: *They're human beings.*
Steve asks Sylvia's opinion of the negative views that some Australians hold about refugees. How does she respond?
- Why is Michael's story titled 'A place to belong'?



MICHAEL AND SYLVIA



CAUTION:
This film discusses psychological trauma and conveys thoughts of suicide and self-harm, which may be disturbing for some viewers.

14. Mohsen's story

Mohsen Soltany Zand was twenty-eight years old when he fled Iran to find asylum in Australia in 1999. Now a permanent resident, Mohsen spent four years in detention, first in the Port Hedland Detention Centre and then in the Villawood Detention Centre, before he was accepted as a refugee.

- Mohsen is in the bush photographing birds when he tells Steve, 'You have to be in the right moment; right place.' Steve asks, 'Do you feel when you arrived in Australia, you were in the wrong place in the wrong moment?'
Explain Mohsen's response – 'Exactly. Wrong place. Wrong moment. Wrong government'.
Do you think 'wrong' is an appropriate word to describe Mohsen's experience as an asylum seeker? Is it an apt word to describe the experiences of the other people featured in *Freedom Stories*?

Mohsen tells Steve that when he was first placed in detention that he was 'very happy'. His experience of detention did not remain a happy one. His experience became one of fear,

'I been witness for how many suicide. I witness bashing. Couple of time they bash me in detention. They took me into some isolation block for punishment. I've been on suicide watch always.'

- Mohsen and Sandy Evans agree that indefinite mandatory detention of asylum seekers is 'worse than prison'.
Why do you think they draw this conclusion?
In 'Someone I'm Trying to Forget', Aamer describes how the longer a person is in detention 'the hope of tomorrow gets less and less'. Explain the significance of Aamer's comment by drawing on the experiences of Mohsen and the other *Freedom Stories* project participants.

*'If one person dies,
someone will bury them,
If a bird falls from the sky,
there is one to mend its wing,
If a building collapses,
they dig for survivors,
After the deluge,
loved ones will be found
We are the dying,
just barely breathing,
We are the birds,
hearts pierced by the arrow of faith,
We cry out from beneath
the rubble of humanity.
Washed up by the flood
to your shore.'*

*'They are the sounds I fear,
heavy footsteps running,
urgent voices shouting.
The kick that breaks open the door,
They are the image that haunts,
Looming shadows,
Burning light,
My huddled form
This is the question that begs –
What is your number?'*

- Mohsen is a poet. While the poetry he wrote when he was younger was about love, Mohsen now writes poetry about the experience of detention.
What reasons does Mohsen give for his decision to

write poetry about the experience of detention?

What does Mohsen's poetry tell a reader about his experience of detention?

What comment do the poems make about the experience of detention?

Make a list of the dominant images of each poem. What thoughts and feelings are conveyed by each of the images that you have listed?

When Mohsen was transferred to the Villawood Detention Centre in suburban Sydney, he initiated a friendship with an Australian woman called Suzanne. Suzanne helped Mohsen take his appeal all the way to the High Court where he won refugee status.

- Describe Suzanne and Mohsen's friendship and the importance of this friendship.
What can we learn from Suzanne's actions?
Why do you think Mohsen had to take his case for refugee status all the way to the High Court?
Use the Internet to research the process asylum seekers have to undertake to gain refugee status. What are their rights of appeal if their application is declined?
- What does Mohsen's determination to fix Suzanne's lawn-mower reveal about his character qualities?

Mohsen is a musician. He explains that music has helped him through his struggles, providing him with a sense of calm, although he clarifies, 'but it's not fixed me; it's something stuck in my brain.' Mohsen's musical collaboration with his band Ember is based on improvisation. He plays an ancient Persian instrument known as a santur. Mohsen's santur was a gift sent to him from Iran by his mum.

- What type of musical instrument is a santur? Why do you think Mohsen's mother sent him a santur?
- Mohsen: *We actually play what we feel.*
Suzanne: *I thought it was a very big relief and release for his innermost turmoil to get it out. To have some sort of vehicle for expressing himself and getting it out of himself and while he's still beset by mental and psychological difficulties, the difference between now and back eleven years ago is that he can do something about it. He can take if you like control and set up a band and play the music regularly or write the poetry or look after his daughter.*
What role does music play in Mohsen's life? What progress has he made since leaving detention.
What does bassist Ben Eadie think their improvised music achieves?

'Dream of Freedom' was the first poem Mohsen wrote in detention about a hallucination in which he ends his life by slashing his wrists with a razor,

**'I'm looking for a sharp razor
All rent is settled in a second
The hand is cutting
Blood is all over the room'**

Mohsen asked Steve to help him create a video based on the poem. The shooting of the video is documented in 'Dreaming of Freedom'.

- How did Steve react to Mohsen's request? Why do you think he agreed to help?
During the making of the video clip Steve refers to the difference between making a documentary and a fiction film. What do you think Steve means when he claims that 'as a documentary maker I have learnt to put my trust in chance'?
- **'I awake and the razor is still in my hand
It all happened on the edge of the razor.'**
How is visual language used to create meaning in the video?
Why is the video important to Mohsen?
What does he hope the video will prompt an audience to think and feel?

Steve and Mohsen show a rough edit of the video to Sandy Evans. Sandy is a jazz musician who has collaborated with Mohsen and his band.

- Sandy: *I (was) felt incredibly ashamed to be living in a country that was treating asylum seekers the way that we were.*
Like Suzanne, Sandy decided to make contact with asylum seekers during their time in detention. What reasons does she give for taking the action that she did?
Sandy speaks of feeling 'ashamed' of Australia's treatment of asylum seekers, having watched *Freedom Stories*, both the feature and the shorts, what word best sums up your response to Australia's treatment of asylum seekers?
Sandy Evans is a renowned Australian saxophonist (<http://sandyevans.com.au/>) but in this sequence Sandy plays an instrument that doesn't look like a saxophone. Can you discover what it is? What do you think of the combination of Mohsen and Sandy's instruments? How does their music complement Mohsen's video clip?

Ever since his release from detention, Mohsen has tried many kinds of treatment for the stress and depression that is a consequence of his time in detention.

- Steve films a session of Mohsen working with his therapist at S.T.A.R.R.T.S.
What does this scene suggest about the importance of treatment?
What does the therapist Mirjana think is happening in Mohsen's brain and why?
What is neurofeedback therapy? How might this therapy improve Mohsen's mental health and wellbeing?
- S.T.A.R.R.T.S stands for the Service for the Treatment and Rehabilitation of Torture and Trauma Survivors.
Use the Internet to research S.T.A.R.R.T.S.
Who are S.T.A.R.R.T.S. clients?
How does S.T.A.R.R.T.S. support its clients?
- Steve: *I'd like to think this is a happy ending but I also know that life isn't as simple as any film.*
How does 'Dreaming of Freedom' conclude?
Why do you think Steve reminds the audience of the difference between reality and the representation of reality?
- Why is Mohsen's story titled 'Dreaming of Freedom'?



15. Najaf's story

Najaf Mazari's family home in Afghanistan was bombed during the Russian Occupation, and as a Hazara, he was tortured by the Taliban. In 2001, he fled Afghanistan, leaving behind his wife and baby daughter. Najaf was detained in the Woomera Detention Centre when he arrived in Australia.

- Use the Internet to research the conflict in Afghanistan in 2001.
Who is the Taliban?
Who are the Hazaras?
Why was an ordinary man like Najaf subject to persecution by the Taliban?
- Najaf: *It is the middle of the desert in Woomera. When you're locked inside that means from outside no one can hear your voice. It is really scary.*
What are Najaf's memories of his time in detention and his attempts to obtain a visa?
*For an additional activity about the Woomera Detention Centre, see 2. Shafiq's story.
- Steve: *But on a Temporary Protection Visa you still weren't free were you?*
Najaf: *No, no, definitely it is not free. Physically you're free. Mentally you're not free.*
Najaf spent four years on a TPV.
What does Najaf's story reveal about the limitations of TPVs?
*See 3. Reyhana's story for additional activities about TPVs.

rented a retail property in Prahran, Victoria and opened a rug shop. Unable to afford the rent for the business as well as for somewhere to live, Najaf slept at the shop and showered at the local swimming pool for two years.

- Najaf: *This luck I made it from my hard work. I started with nothing.*
How does the information about Najaf's decision to open the rug shop shape your understanding of his character qualities? What were his fears? Why did he persist despite these fears?
You can visit Najaf's rug shop online at <http://najaf.com.au/>. Why do you think the website for Najaf Rugs and Textiles informs customers of Najaf's life story and educates customers about the upheavals suffered by the Afghan people?
- Why do you think Najaf took to feeding the pigeons in his backyard every day?

Najaf was separated from his family for five and a half years. His wife Hakima did not hear from Najaf for two and half years. When he left Afghanistan his daughter Maria was six-months-old. She was almost six-years-old when they were reunited in 2006.

Trained in rug making as a boy in Afghanistan, Najaf



MARIA AND ROBIN

- What does family mean to Najaf? How has this sense of family influenced his life decisions? How does this sense of family continue to shape his life decisions?
- Like Shafiq and Arif, Najaf fled Afghanistan alone. Why do you think he left his family behind?

With the help of author Robert Hillman, Najaf has co-written two books about his experiences and life in Afghanistan. The first book *The Rugmaker of Mazar-E-Sharif* has sold widely and been included in the secondary school curriculum. All profits from the sale of the books go to the Masawat Development Fund, which Najaf has established to help his community in Afghanistan.

*Teachers may choose to provide students with excerpts from *The Rugmaker of Mazar-E-Sharif* (2008) and *The Honey Thief* (2011) to facilitate the discussion of Najaf's story.

The Hazara Association of Victoria gives an annual award in recognition of service to the community. The first recipient of this award was Najaf.

- Najaf: *I believe I am a guest in this world. We are born, we come with the empty hand. We're going back with the empty hand. I said before I go, before I die, I want to do something for the people.*
How is the Masawat Development Fund making a difference?
Explain the significance of the footage of Najaf delivering the ambulance to the residents of his hometown.
- 'We are guests in this world' shows Najaf giving a speech at a secondary school. One student asks

if Najaf considers himself lucky to have had the opportunity to come to Australia.
How does Najaf respond?

Like some of the other *Freedom Stories* participants, Najaf's resettlement has been supported by ordinary Australians. Robin Bourke met Najaf when she was shopping in Prahran. Ever since that first encounter, Robin and her family have welcomed Najaf and his family into their lives.

- Describe the relationship between Najaf and Robin, and the relationship between the Mazari and Bourke families. What do the scenes set at the Bourke home suggest about the way that all Australians could respond to asylum seekers and refugees?
- In the scene where Robin helps Maria with her homework it becomes apparent that Maria now speaks several languages.
What languages does Maria speak? What did this scene make you think?
- Maria: *Robin mum's always been there for us, we love her.*
Explain the significance of Maria's statement.
- In 'We are guests in this world', Najaf and Hakima vote in the 2013 Australian Federal Election.
Explain the significance of this scene. What do Najaf and Hakima's statements reveal about exercising their democratic right to vote?
- Why do you think the filmmaker concludes Najaf's story with Najaf teaching Steve how to thread a needle without looking?
- Why is Najaf's story titled 'We are guests in this world'?



<http://www.amnesty.org.au/resources/activist/POL4017962015ENGLISH.PDF>

8 Ways to Solve the World Refugee Crisis (Amnesty International)

<https://www.amnesty.org/en/latest/campaigns/2015/10/eight-solutions-world-refugee-crisis/>

- International Statistics (Refugee Council of Australia)
<http://www.refugeecouncil.org.au/getfacts/statistics/intl/>
- Emergencies (UNHCR)
<http://www.unhcr.org/emergencies.html>

MAPPING THE CRISIS: WORKING WITH A PARTNER

- Draw an A3 world map of the global refugee crisis. Your map should show:
 - a. the countries of origin of refugees;
 - b. the current locations of large numbers of displaced people;
 - c. the countries that receive the most applications for asylum.
- Describe and explain what the map shows about the global refugee crisis.

KEY QUESTIONS: CLASS DISCUSSION

- What is the refugee crisis?
- Why are there so many refugees?
- Why is the word 'crisis' used to describe the plight of refugees?
- Why is the plight of refugees a 'global' problem?
- How is Australia responding to the global refugee crisis? How are countries other than Australia responding to the global refugee crisis?
- How can we achieve a 'global' solution to the world's refugee crisis? Is there anything that you can do to help?

PRESENTATION: PEER COLLABORATION TASK

- Use Google Slides – <https://www.google.com.au/slides/about/> – to make a three-minute presentation about the global refugee crisis.

Investigations

1: The global refugee crisis

According to the UNHCR Global Trends: Forced Displacement in 2015 Report, 65.3 million people were forcibly displaced worldwide as a result of persecution, conflict, generalised violence, or human rights violations during 2015.

Most regions in the world are affected in one way or another by the displacement of these people. As the population of forcibly displaced people continues to grow, so too does the urgency of a global response to this humanitarian crisis. It is essential that as a global community we recognise the shared nature of our responsibility towards these people and prioritise their protection.

There are several types of forcibly displaced persons. These include:

- Refugees
- Asylum seekers
- Internally Displaced Persons
- Stateless Persons
- Returnees

RECOMMENDED READING: INDIVIDUAL WORK

- UNHCR Global Trends 2015
<http://www.unhcr.org/global-trends-2015.html>
UNHCR Global Trends: Forced Displacement in 2015 Report <https://s3.amazonaws.com/unhcrsharedmedia/2016/2016-06-20-global-trends/2016-06-14-Global-Trends-2015.pdf>
The Global Refugee Crisis: A Conspiracy of Neglect (Amnesty International)



2: A time capsule of Australia's response to asylum seekers

Your task is to work as a class to create a multimedia time capsule of Australia's response to asylum seekers. The objective is to create an exhibit that you might see in a museum or an art gallery that will inform and engage the school community.

KEY QUESTIONS

- What do you know about Australia's response to asylum seekers in the past?
- What do you know about Australia's current response to asylum seekers?
- What do you think should be Australia's future response to asylum seekers?

DESIGNING THE TIME CAPSULE

- Make a class mind map about the design of the exhibition and determine a location in the school that will be a suitable space for the exhibition.
- Make a list of the work to be completed. Assign tasks to individuals and establish a set of shared expectations about the exhibition.
- Agree on a deadline for the completion of individual tasks and a date for the opening of the exhibition.

HELPFUL LINKS

- Australia's refugee policy – timeline (State Library New South Wales)
<http://www.legalanswers.sl.nsw.gov.au/guides/>



MICHAEL

- hot_topics/refugees/timeline.html
- Boat arrivals in Australia since 1976 (Parliament of Australia)
http://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1314/BoatArrivals
- History of Australia's refugee program (Refugee Council of Australia)
<http://www.refugeecouncil.org.au/getfacts/history-australias-refugee-program>
- Timeline (Refugee Council of Australia)
<http://www.refugeecouncil.org.au/getfacts/timeline/>
- Timeline of Events (Asylum Seeker Resource Centre)
<http://www.asrc.org.au/resources/fact-sheet/timeline-of-events/>



REYHANA



3: The contribution of refugees to Australian society

The value of refugees in our community and their positive contribution to Australian society cannot be denied. Australia's refugees have contributed to every aspect of society including the arts, sports, media, science, research, business, politics and civic life. Through promoting awareness of the valuable contribution that refugees have made and continue to make in Australian society entrenched stereotypes and prejudices can be challenged.

- The refugees featured in *Freedom Stories* are Australian citizens.
Refugees are able to apply for nationality of their country of residence after meeting residence requirements. What are the residence requirements for a refugee applying to become an Australian citizen? Why do you think a refugee to Australia would want to become an Australian citizen?
- Working as a class, list the ways that refugees contribute to Australian society.
Use the Internet to research well-known people in Australia who have a refugee background.

Do you know anyone who has a refugee background? Your task is to celebrate the achievements and contributions of people who have settled in Australia as a refugee or who has a refugee background. This will be achieved through a poster series that will be displayed around the school. The intention is to raise awareness about the reasons why Australia should welcome refugees.

The person that you choose as the focus of your poster may be a prominent person or someone who you know through family or friends. Your poster should tell this person's story and honour this person's achievements. Spend time as a class, discussing the organisation of your awareness raising campaign. As a class, agree on a poster design that will allow you to engage the school community in this important conversation. Use Google images to source images of posters that have been designed to raise awareness about asylum seekers and refugees. Use these images to inspire conversations about your poster design.

You may like to time your campaign to coincide with World Refugee Day or Refugee Week or another important date regarding asylum seekers and refugees; for example, July 28, the date that the 1951 Convention into the Status of Refugees was adopted.

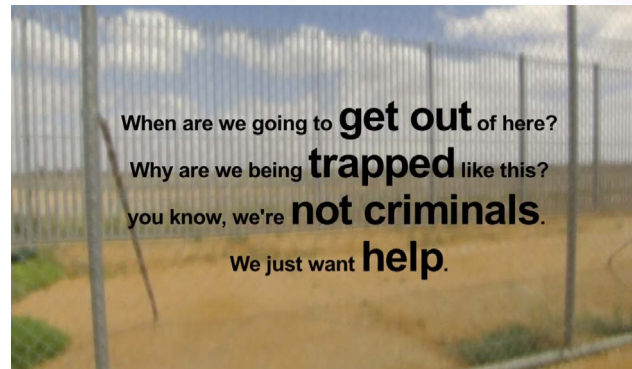


Class Conference

Does Australia safeguard the rights and wellbeing of asylum seekers?

Hold a class conference about the issue of Australia's response to asylum seekers. Your objective is to write a 10-point agreement about Australia's response to asylum seekers.

- Begin by giving your conference a name.
- Every student in the class will be expected to participate in the class conference.
As a conference delegate, students are free to choose who they represent. Every conference delegate will be expected to make a speech to the assembly and take part in small group and whole group debates and negotiations. Conference delegates with like-minded views and shared interests are encouraged to work collectively.
Those students who form the conference executive, will be responsible for facilitating the discussions by providing information to conference delegates and leading the writing of the 10-point agreement.
- **STAGE 1: Reading and research**
Use the Internet to research the issue of Australia's response to asylum seekers.
Your focus should be the current Australian Government's policies towards asylum seekers and the impact of these policies for asylum seekers and in shaping the attitudes of Australian citizens.
- **STAGE 2: Welcome and keynote speeches**
The welcome and keynote speeches will be given by the members of the conference executive.
The conference executive will be responsible for providing an overview of the issue and the need for action, as well as a briefing on the conference's objective – the 10-point agreement.
- **STAGE 3: Roundtable discussions**
The purpose of the roundtable discussions is for members of the conference executive and conference delegates to share their knowledge and understanding of the issue; to ask questions; and to shape their position statements.
- **STAGE 4: Position statements**
Conference delegates will be required to present a one – two minute position statement that answers the question – Does Australia safeguard the rights and wellbeing of asylum seekers?
- **STAGE 5: The 10-point agreement**
The conference executive will work with small groups of like-minded conference delegates to write a 10-point agreement to present at the final session of the conference.
Each group will present their version of the 10-point agreement.
Negotiations will then take place to write a 10-point agreement that will be ratified by both the conference executive and delegates.



Freedom Stories online

Website: <http://freedomstoriesproject.com/>

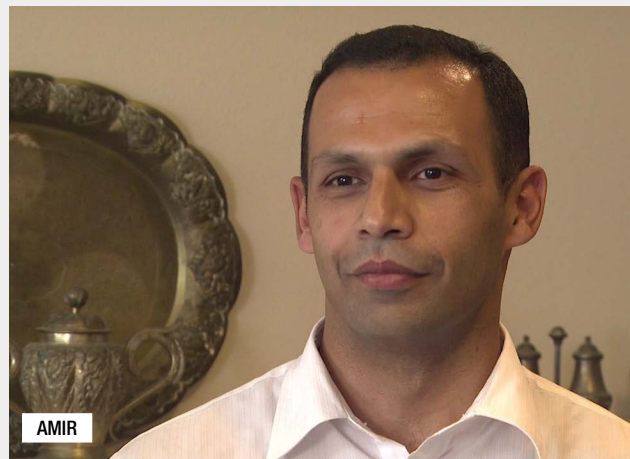
- » **Facebook:** <https://www.facebook.com/freedomstoriesproject/?fref=ts>
- » **Video On Demand:** <https://vimeo.com/ondemand/freedomstories>

Links

- Amnesty International Australia
<http://www.amnesty.org.au/>
Amnesty International Australia is a section of the Amnesty International network, and is part of the global movement promoting and defending human rights and dignity.
- Australian Human Rights Commission
<https://www.humanrights.gov.au/our-work/asylum-seekers-and-refugees/asylum-seekers-and-refugees-guide>
Established in 1986 by an act of the federal Parliament, the Australian Human Rights Commission is an independent statutory organisation and report to the federal Parliament through the Attorney-General.
- Australia for UNHCR
<http://www.unrefugees.org.au/>
Australia for UNHCR is an Australian charity that raises funds to support the work of the United Nations

Refugee Agency in Australia. Our purpose is to provide life-changing humanitarian support to refugees and other displaced and stateless people who come under the care and protection of the UN Refugee Agency.

- Department of Immigration and Border Protection
<http://www.border.gov.au/Trav/Refu>
The role of the Department of Immigration and Border Protection is to manage the entry and settlement of people in Australia.
- International Organization for Migration
<http://www.iom.int/>
The International Organization for Migration is dedicated to promoting humane and orderly migration for the benefit of all. It does so by providing services and advice to governments and migrants.
- Refugee Council of Australia
<http://www.refugeecouncil.org.au/>
The Refugee Council of Australia is the national umbrella body for refugees and the organisations and individuals who support them.
- Settlement Council of Australia
<http://www.scoa.org.au/>
The Settlement Council of Australia is the national peak body for settlement. The council represents settlement agencies across Australia providing direct services to people of refugee and migrant background. The council's goal is to help ensure the best possible settlement



Credits

Co-Producer, Director and Narrator:
Steve Thomas

Producer: Lisa Horler

Principal Cinematography:
Philip Bull, Jenni Meaney, Peter Zakharov

Editor: Uri Mizrahi

Composer: Brett Aplin

Production Company:
Flying Carpet Films, Melbourne



outcomes for migrants and refugees settling in Australia.

- Parliament of Australia
http://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1415/AsylumFacts
The Parliament of Australia website provides access to a series of research papers. This research paper, updated on March 2, 2015, provides information on asylum claims, unauthorised arrivals and irregular migration in Australia and Europe.
- United Nations High Commissioner for Refugees
<http://www.unhcr.org/cgi-bin/texis/vtx/home>
The Office of the United Nations High Commissioner for Refugees is mandated to lead and co-ordinate international action to protect refugees and resolve refugee problems worldwide.
- United Nations High Commissioner for Refugees Canberra
<http://unhcr.org.au/>
The UNHCR Regional Representation is based in Canberra, and is responsible for the promotion and protection of refugee rights in the region which includes Australia, Cook Islands, Federated States of Micronesia, Fiji, Kiribati, Marshall Islands, Nauru, New Zealand, Niue, Palau, Papua New Guinea, Samoa, Solomon Islands, Tonga, Tuvalu and Vanuatu.

KWL - Asylum seekers and refugees

[illegible]

Viewing chart – participants

Use the participant viewing chart to compile a comprehensive profile of one of the people featured in *Freedom Stories*.

- **Past:** In this column make notes about the person's

experience of seeking asylum.

- **Present:** In this column make notes about the person's current circumstances.

- **Future:** In this column make notes about the person's hopes and aspirations.

Participant's name	
Country or origin	
Reason(s) for seeking asylum	

PAST	PRESENT	FUTURE

Viewing chart – making comparisons

Use the table to compare and contrast the individuals profiled in *Freedom Stories*.

In the column labelled '**Asylum**' make notes about the person's reasons for seeking asylum and/or their journey as an asylum seeker from his/her home country to Australia.

In the column labelled '**Detention**' make notes about the person's experience of detention in Australia.

In the column labelled '**Impacts**' make notes about the immediate and long term impacts of the person's search for asylum and experience of detention.

In the column labelled '**Resilience**' make notes about the person's responses to the challenges that they have faced in their lifetime, his/her sense of happiness and his/her sense of hope.

FEATURE	ASYLUM	DETENTION	IMPACTS	RESILIENCE
Mustafa				
Shafiq				
Reyhana				
Amir				

FEATURE	ASYLUM	DETENTION	IMPACTS	RESILIENCE
Sheri				
Arif				
Aoham				
Jamila				
Parviz				

SHORTS	ASYLUM	DETENTION	IMPACTS	RESILIENCE
Ferial				
Najaf				
Amin				
Aamer				
Mohsen				
Michael				

Glossary

TERM	DEFINITION
Asylum seeker	
Boat people	
Citizenship	
Human right	
Immigration detention	
Irregular Maritime Arrival	
Mandatory detention	
Non-refoulement	
People smuggling	
Permanent resident	
Persecute	
Protection	
Refugee	
Refugee status determination	
Refoulement	
Stateless person	
Suspected Illegal Entry Vessel	
Temporary Protection Visa	
Unauthorised arrival	
UNHCR	
Visa	

The 1951 Convention Relating to the Status of Refugees

1. Who is an asylum seeker?

[illegible]

Who is a refugee?

[illegible]

What is the difference between an asylum seeker and a refugee?

[illegible]

2. What is the 1951 Convention Relating to the Status of Refugees?

What world events prompted the establishment of the 1951 Convention Relating to the Status of Refugees?

[illegible]

Who does the 1951 Convention Relating to the Status of Refugees protect?

[illegible]

3. What is the 1967 Protocol?

[illegible]

Why was the 1967 Protocol established?

4. What is the United Nations High Commissioner for Refugees (UNHCR)?

What is the purpose of the UNHCR?

What role does UNHCR play in the implementation of the 1951 Convention Relating to the Status of Refugees?

5. List the rights of refugees as determined by the 1951 Convention Relating to the Status of Refugees.

6. Drawing on your knowledge of the 1951 Convention Relating to the Status of Refugees and the 1967 Protocol explain how granting a person asylum is a humanitarian act.

Drawing on your knowledge of the 1951 Convention Relating to the Status of Refugees and the 1967 Protocol explain how granting a person asylum is a legal act.

7. What is Article 33 of the 1951 Convention Relating to the Status of Refugees? Explain the significance of Article 33?

8. Australia is a signatory to the 1951 Convention Relating to the Status of Refugees (and the 1967 Protocol). What are the obligations of the Australian Government when an asylum seeker is found to be a refugee?

Funders and Partners:



Distributor:
Ronin Films
PO Box 680
Mitchell ACT 2911

For DVDs and further information,
contact the distributor, Ronin Films.
Phone 02 6248 0851
www.roninfilms.com.au

This study guide was produced by **Flying Carpet Films**

Written by **Katy Marriner**

Designed by **ATOM**