

## Transoceanic Student Exchange, Intercultural Pedagogy and Filmmaking. The Swiss Japanese Program PRISE

Estelle DOUDET (University of Lausanne)  
FUKAI Yosuke (Tohoku University)  
Antoine KLOTZ (University of Lausanne)  
Tabatha PALAZZOLO (University of Lausanne)

Since the 16<sup>th</sup> century in Europe<sup>1</sup> and the 19<sup>th</sup> century in Japan, successful higher education has been historically linked to learning about the world through distant travels. But the current state of energy resources encourages a profound modification of academic mobility policies to reduce air travel during studies. Yet, such travels are essential for transoceanic exchanges, as is the case between Switzerland, a continental country in the heart of Europe, and the Japanese islands. Increasing mobility of young people to give them a better understanding of global diversity, while decreasing mobility to avoid negative impacts on the climate — these are conflicting realities that can provoke a sense of unease among institutional leaders, educators, and many students.<sup>2</sup>

For over a decade, global universities have been at the forefront of discussions on the impact of climate and energy change on our future lifestyles. They indeed host the best-educated younger generations, who are particularly sensitive to this major issue.<sup>3</sup> In this context, we believe that the exchange of best practices regarding distant travel during studies is of crucial importance. The Swiss Japanese Program *Practicing and Reflecting on Interculturality in Society and Education* (PRISE) we are about to present appears to us as a significant case study for three reasons. First, it is a proof of concept for new forms of international education, bringing together students from Japan and Switzerland in remote workshops before undertaking a short and intensive practical work experience on-site. Secondly, it showcases the value of fostering motivation, creativity, and interactivity among students by collaboratively creating films. Lastly, it demonstrates how developing intercultural training programs in global universities enable to identify, reflect, and overcome clichés, to truly engage with

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<sup>1</sup> Edward Brodsky-Porges, ‘The Grand Tour travel as an educational device 1600–1800’, *Annals of tourism research* 8.2 (1981), pp. 171-186. This phenomenon was already popular in the previous century.

<sup>2</sup> Anne C. Campbell, Thi Nguyen, Maia Stewart, ‘Promoting international student mobility for sustainability? Navigating conflicting realities and emotions of international educators’, *Journal of Studies in International Education* 27.4 (2023), pp. 621-637.

<sup>3</sup> Robin Shields, Tianqi Lu, ‘Uncertain futures: climate change and international student mobility in Europe’, *High Educ* (2023). DOI: <https://doi.org/10.1007/s10734-023-01026-8> [visited on November 13 2023].

societies that are very distant from ours. Crossing cultures and oceans while respecting the limits of the planet: that is, in a word, the ambition of PRISE.

In the following discussion, our initial focus will be on elucidating the multifaceted challenges posed by exploratory programs, with a specific emphasis on the disruptive impact of the 2020-21 pandemic on global mobilities. Subsequently, we will delve into a comprehensive analysis of the film *Inari*, the principal outcome of the PRISE project. Our examination will illuminate how the film's narrative intricately weaves together diverse cultural dialogues, underscoring its pivotal role in fostering cross-cultural understanding<sup>4</sup>.

### **Objectives and Work Processes: Internationalization at home and Intercultural Pedagogy**

From its inception, the primary goal of PRISE has been to test an innovative solution to address the environmental impact of transoceanic travel in higher education. Indeed, for certain academic programs in the humanities and social sciences, there is often no alternative to on-site work stays for language learning and research on societies distant from the students' home country. However, given their energy costs, student trips, especially those involving transoceanic air travel, are increasingly challenging to justify without ambitious and concrete training objectives, and students are becoming less motivated to undertake them.

To address this issue, PRISE proposed an experience of 'internationalization at home', largely based on distance learning resources present and interoperable in Swiss and Japanese universities. These resources diversified significantly during and after the Covid-19 pandemic.<sup>5</sup> Between 2019 and 2023, we primarily used three types of tools: messaging, video conferencing, and interactive animation platforms (Skype, Teams, Zoom, Slack, Wooclap, etc.); electronic slideshow software (PowerPoint); and online file storage and sharing services (dropbox, OneDrive, etc.). And, since PRISE aims to raise awareness about the importance of publicly disseminating academic work, the participants also created from 2019 an open-source database (Wordpress) that publicly present the program's main results.<sup>6</sup>

Trained in these tools, around thirty students from Tohoku University under the guidance of prof. Fukai Yosuke and his colleagues Bertrand Sauzedde and Chloé

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<sup>4</sup>To ensure equal representation of both teachers' and students' perspectives, the first three sections of this article were authored by Professors Fukai and Doudet, and the fourth section by students Palazzolo and Klotz.

<sup>5</sup> Ariunaa Enkhtur, Ming Li, Xixi Zhang, 'Virtual Student Mobility from Students' Perspectives. A Case Study from Japan', *Higher Education Forum*, 20.59 (Research Institute for Higher Education, Hiroshima University, 2023). Open access: <https://ir.lib.hiroshima-u.ac.jp/journals/HighEduForum/v/20/item/53851> [visited on November 30 2023].

<sup>6</sup> *PRISE, Suisse-Japon*, University of Lausanne: <https://wp.unil.ch/projetprise/> [visited on November 30 2023].

Bellec (Tohoku University) collaborated with around fifteen French-speaking students from Gymnase de la Cité (Lausanne), from the University of Lausanne, and from the German and French-speaking University of Fribourg, under the supervision of prof. Estelle Doudet (UNIL), Marion Uhlig (UNIFR) and Mouna Cuche (Cité). At the beginning of the project, all participants were studying at the bachelor's level or in secondary education. We chose this early level of study as it seemed an interesting field to evaluate the links between age and perceptions of cultural stereotypes,<sup>7</sup> the main field of study for PRISE. It also aimed to raise awareness among new and future students about ways to undergo international training before the master's level, where transoceanic study trips traditionally take place.<sup>8</sup>

The work process was designed to unfold in four stages over a complete academic year. Teachers organized online workshops approximately once a month, where Swiss and Japanese student teams participated together. Additional workshops were organized by the students themselves, gathered in small binational groups, to perform specific tasks according to a specific schedule. Project leaders also met regularly online to coordinate the tasks in each country and to supervise the collaborative work.<sup>9</sup>

During the first two months, the initial phase of the work aims to develop a reflective and critical approach to cultural stereotypes, whether well-known or less visible, currently associated with Japan and Switzerland. Online questionnaires and interviews, conducted by students from one country, were sent to students from the other country with the goal of identifying and measuring the stereotypes that young Swiss and Japanese mutually associate with their own and each other's cultures.<sup>10</sup> In PRISE, for example, we worked on stereotypes associated with food (Swiss cheese, *inari sushi* いなり寿司), as well as social phenomena such as *johatsu* (蒸発) or voluntary disappearances in Japan. We also delved into European and Japanese religious and mythological cultures (Arthurian myths, Shintō tradition). All these elements were then incorporated into the scenarios written in 2019-20 and 2021-22.

Once some of these stereotypes are selected and collectively discussed, the second phase, during approximately months 3 to 4, involves deepening the knowledge

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<sup>7</sup> Ota Hiroshi, Giles Howard, Cindy Gallois, 'Perceptions of younger, middle-aged, and older adults in Australia and Japan: Stereotypes and age group vitality', *Journal of Intercultural Studies*, 23.3 (2002), pp. 253-266.

<sup>8</sup> Lucas Haldimann, 'Rapport : taux de mobilité et index d'internationalisation des hautes écoles suisses', *Movetia*, (2023) Open access: [https://www.movetia.ch/fileadmin/user\\_upload/Dokumente/Bereich\\_4/Medienmitteilungen/230119\\_Mobilit%C3%A4tsindex/Rapport\\_IndexInternationalisation\\_fr\\_final.pdf](https://www.movetia.ch/fileadmin/user_upload/Dokumente/Bereich_4/Medienmitteilungen/230119_Mobilit%C3%A4tsindex/Rapport_IndexInternationalisation_fr_final.pdf) [visited on November 14 2023].

<sup>9</sup> Over 35 extra meetings, the majority of which were held online, were required for the teachers involved in the project to design and supervise PRISE.

<sup>10</sup> Robert E. McGrath, Lewis R. Goldberg, 'How to measure national stereotypes?', *Science* 311.5762 (2006), pp. 776-779.

of the media through which these auto- and hetero-stereotypes are disseminated.<sup>11</sup> Grouped this time into several binational teams, PRISE members selected examples of Swiss and Japanese cultural productions where the chosen stereotypes play a significant role. Fictional and documentary narratives (myths, novels, travel guides), graphic works (comics, illustrations), and films (cinema, video) were presented and discussed online, with the aim of reusing some of their themes and aesthetic forms to fuel a collaborative creative process. The codes of Japanese detective films and those of the mockumentary, a genre combining documentary and playful fiction, very popular in the West, were used to create the visual and narrative universe of the two films planned in PRISE.

During months 5 to 6, the third phase of the work aims indeed to collectively write an original film script. PRISE participants produced two scripts aiming at developing a critical but also playful perspective on certain stereotypes associated with both countries and the media that popularize them. The script *The Cat of Lausanne* (ローザンヌの黒猫, 2020)<sup>12</sup> depicts Camille and Kotaro, two Swiss and Japanese friends who became professional investigators after their studies, trying to solve three mysterious crimes on the shores of Lake Lemman. The script and film *Inari* (いなり, 2022)<sup>13</sup> narrates the adventures of Emilie, Manon, and Roxane, three young Swiss on a study trip in Japan, and their friend Asumi, searching for Adam, a fellow student who disappeared upon landing.

Finally, the fourth phase of the work, during to the end of the academic year, involves transitioning to the realization, requiring a more intensive pace of online meetings before and after the ten-day on-site stay. After creating a storyboard and a shooting plan, assigning roles in the filming (acting or technical production), making costumes, one of the two teams joins the other in their country to carry out the filming. The film is then edited and provided with subtitles in French, Japanese, and English. *Inari* was presented publicly several times in 2023, both in Japan and Switzerland.

## Mean: Filmmaking

In French, the term *prise* ('take') refers to the recording a scene during the shooting of a film. This name was indeed chosen in connection with filmmaking. The choice of this working method may seem surprising for a program that has developed

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<sup>11</sup> See for example: Jennifer Bender, Bob Gidlow, David Fisher, 'National Stereotypes in Tourist Guidebooks: An analysis of auto-and hetero-stereotypes in English, American, German, Swiss, Spanish and French guidebooks about Switzerland', *Annals of Tourism Research* 40 (2013), pp. 331-351.

<sup>12</sup> Complete scenario accessible online: <https://wp.unil.ch/projetprise/prise-2020/>

<sup>13</sup> *Ibid.*

within the framework of an academic training but can be explained for several reasons.<sup>14</sup>

The two project leaders, Fukai Yosuke and Estelle Doudet, have gained expertise over the years using filmmaking in their teaching. The student films *Qui suis-je?* (*Who am I? わたしはだれだ?*) supervised by prof. Fukai at Tohoku University since 2018 allowed him to demonstrate the importance of this tool for acquiring a foreign language like French, which is much fantasized but rarely spoken in Japan.<sup>15</sup> While drawing on the visual universe of late 20<sup>th</sup>-century animated films, which are now part of Japanese popular culture, *Qui suis-je?* presents itself as a series of detective stories in which characters change their linguistic and social identity as Japanese individuals compelled to speak and act in French to solve mysteries. The goals of these productions are ambitious because participating in a film requires students to have advanced skills in language, public speaking, and memory. However, the diversity of participants' skills is also taken in account. A film allows them to find the role that suits them best, from acting for those most comfortable with oral expression to staging for those who excel in organizing collaborative work. Furthermore, the fact that multiple takes can be done to improve a scene is reassuring for foreign language learners. Finally, the result can be easily distributed across various media (big screens, phones, etc.) and accessible to diverse audiences, which is also motivating for students.<sup>16</sup>

Estelle Doudet has also been working for several years on project-based pedagogy in higher education in France and Switzerland, focusing particularly on the motivation that arises, this time among native-speaking students, from the transition from theoretical teaching to practical, interactive, and creative experiences of writing and acting in medieval French.<sup>17</sup> She has developed a method of *recherche créative* (performance-based research and replace by prformance as reserced), which combines the analysis of ancient sources with live performances. Three types of tools are used:

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<sup>14</sup> For a general assessment of filmmaking as a pedagogical tool, Matthew Rogers, 'Conceptualizing and Implementing Critical Filmmaking Pedagogies', *Creative Dimensions of Teaching and Learning in the 21<sup>st</sup> Century*, Jill B. Cummings (ed by), (Leiden: Brill, 2017), pp. 229–237; DOI: [https://doi.org/10.1007/9789463510479\\_023](https://doi.org/10.1007/9789463510479_023) [visited on November 30 2023].

<sup>15</sup> Kobayashi Yoko, 'Japanese university students' longing for an idealized France and encounters with global English in Europe', *High Educ* 84 (2022), pp. 451-463; DOI: <https://doi.org/10.1007/s10734-021-00783-8> [visited on November 30 2023].

<sup>16</sup> Fukai Yosuke, 'Apprendre le français à travers la création de vidéos sur YouTube - Mise en place de nouvelles approches didactiques et formations intégrant le numérique', *Translation of Knowledge and its Method*, Corinne Denoyelle (ed by), *Acta Litt&Arts* 10 (2019) <http://ouvroir-litt-arts.univ-grenoblealpes.fr/revues/actalittarts/404-la-traduction-du-savoir-et-ses-methodes> [Open access under restoration as of 15.11.23].

<sup>17</sup> Estelle Doudet, 'Playing Medieval : Learning through Performance in the Alps', *Translation of Knowledge and its Method*, Corinne Denoyelle (ed by), *Acta Litt&Arts* 10 (2019) <http://ouvroir-litt-arts.univ-grenoblealpes.fr/revues/actalittarts/404-la-traduction-du-savoir-et-ses-methodes> [Open access under restoration as of 15.11.23].

immersive virtual reality, which allows a sensory experience of playing and watching a show several centuries ago; creative writing, to understand deeply and reinvent the functioning of ancient dramatic forms; theatrical practice supervised by professional artists, to propose original productions, preserved through filmed recordings.<sup>18</sup>

PRISE's specific use of filmmaking has emerged from several months of dialog between Estelle Doudet and Fukai Yosuke and aims to respond to the diversity of the participants involved in the project. First, diversity in educational objectives: all Japanese students were learning French, whereas most Swiss students were interested in interculturality, with some specifically learning Japanese. Second, diversity in training: Tohoku University students pursued courses in economics, physics, or literature; half of the Swiss were high school students preparing for diplomas not always leading directly to university — working with university students was therefore motivating but also intimidating for them. Finally, linguistic, and regional diversity: in PRISE, students spoke French, Japanese, English, while mastering other native languages, and came from different countries and regions (the Swiss cantons of Vaud and Fribourg; various cities of Japan), with diverse social backgrounds. Choosing filmmaking made these differences converge and interact to reach a common, concrete goal. Indeed, as emphasized by Japanese educators who have witnessed PRISE,<sup>19</sup> conceiving, writing, acting, and shooting a film is a highly inclusive and motivating work process because it requires both academic and non-academic skills. Such a collective creation values the sharing of knowledge and personal experience on an equal footing.

## Challenges

Despite intensive use of e-active learning and a thoughtful 'less for more' policy in the use of study trips and transoceanic air travel, a program like this requires significant human and financial resources. The support of the four institutions involved in the program has been essential to provide project leaders and organizers with the extra time needed for remote and on-site work, as well as substantial teaching materials. Moreover, PRISE would not have been possible without generous funding from Movetia, the Swiss national agency for the promotion of mobilities.<sup>20</sup>

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<sup>18</sup> Estelle Doudet, 'From the Return to Origins to the Future of Avatars: Restoring Theatres in Middle French', *Le Moyen français*, forthcoming 2024.

<sup>19</sup> Nishikama Hasumi, 'Analysis of a new type of learning project: new trends in designing French language experiences through Japan', *Proceedings of International Federation of French Teachers*, Ulaanbaatar, Mongolia, 2019 (Keio Open Repository of Academic Resources, 2020). DOI: [https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara\\_id=2019000007-201900085](https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara_id=2019000007-201900085).

<sup>20</sup> Movetia, <https://www.movetia.ch/en/>.

Another significant, albeit circumstantial, challenge was the impact of the exceptional Covid-19 pandemic on global mobilities. Launched in the fall of 2019 and planned to produce two films until the summer of 2021, PRISE was severely affected by lockdown measures worldwide. This unexpected difficulty forced a modification of the originally planned outcomes. Despite efforts to find alternative solutions, students were unable to realize *The Cat of Lausanne*, whose shooting was supposed to take place in Switzerland in the spring of 2020 and therefore remained in the script stage. It was also necessary to wait for the high-security reopening of Japanese borders in the summer of 2022 to finally shoot *Inari* in Japan, based on the second script created by the teams. The project's extended duration, which led to more than thirty online workshops for a single round-trip flight and work stay, did not diminish the participants' motivation. This demonstrates the extraordinary commitment that the pedagogy tested in PRISE can generate. However, it disrupted team building. In 2021-22, the Japanese team was entirely new, as the previous students had completed their French studies, while the Swiss students remained the same throughout the project, contributing to the strong solidarity of their group.

### **In pursuit of *Inari*: A Student Reflection on the Challenges and Contributions of Intercultural Filmmaking**

As Swiss student supervisors of the script and filming of *Inari*, we would like to contribute our perspective as participants in the PRISE program. When we reflect on the working process that led to the creation of *Inari*, we are struck by its challenging dimension, from both a material and intercultural perspective.

The first step in creating *Inari* was the scenario. As mentioned above, the Swiss team was interested to explore the stereotype of *johatsu*, a typical Japanese social phenomenon to our eyes. Therefore, we proposed a story about a group of four Swiss young people, Roxane, Emilie, Manon, and Adam, going to Japan. One of them deliberately disappears, with the desire to evoke in his friends, who need finding him (he took their return flight tickets), an experience of Japan free from the stereotypes that immediately captivate them. But is this character himself devoid of a biased view of Japan? This is what Roxane, Emilie, and Manon will discover with the help of Asumi, as they embark on the successive resolution of the enigmas Adam conveys to them. Building on this script foundation, we collectively decided to work on various cultural stereotypes about Japanese food, religion, urban landscapes, etc. We organized a gathering of data and pieces of information by splitting ourselves into groups with specific questions to discuss with Tohoku university students. As our script idea implied that we would move between different Japanese cities, we had to work extensively on Tokyo, Kyoto, and Sendai and discover what the clichés for each city were and what the perception of each place was from Swiss and from Japanese points of view. As was also the case for *The Cat of Lausanne*, the remote discussion

workshops that PRISE invited us to organize and lead meant that, because of time delay between Japan and Switzerland, we students had to plan our online meetings by anticipating the seven hours gap between us. It made Japanese students work until late evening and us from early morning.

When we started working on *Inari*, the pandemic was already happening so we knew that our project would need to be small, mobile and that it would be dependent on the trip destinations. We then decided to write the movie in the form of a ‘written vlog’, a video blog in which the events are scripted, but the form lets believe that everything was true. This genre, popular on the internet on YouTube and Instagram, is close to the “found footage”, a genre where characters find images that were filmed by someone else. Some examples are *The Blairwitch Project* and *Paranormal Activity*.<sup>21</sup> This allowed us to create a movie at a fast pace and as the cinematography resembles that of amateur touristic videos, some imperfections such as blurry visuals were tolerated if the time of production was short. As the characters integrate the camera in their acting and as the camera is in the diegesis of the movie, this allowed the actresses to look like tourists during our shoots and permitted a certain amount of spontaneity in the acting and the visuals elements that we could add or remove during the editing.

There are some unlikely events in *Inari* and the form of the written vlog raises the question of veracity. We pretend that everything is true as it happened in the same world as the viewer but as the events unfold and with the repetition of “*C’est incroyable*” (すごいですね), it creates a tension between the discourse of the movie and the spectatorship contract of the beginning. It also clashes with the internet tendency to script every video but never to make it obvious. Here, we decided to tackle the subject like a fiction movie: it had to be plausible but the barrier between the scripted and unscripted had to be blurry so that the viewers are constantly trying to figure out if the events are real or not.

The writing process has been quite long, with periods of intense writing and gaps of motivation. We first created a rundown of all the events in chronological order based on our discussions with the Japanese team. Then we sent it to them who gave us their feedback: it appeared that our scenario was “too cliché” for them. This showed us that working interculturally is not as easy as it may seem and can lead to interesting misunderstandings to discuss – since stereotypes were precisely the focus of our research. While we were in the process of rewriting some parts of the scenario, we learnt that our trip had to be rescheduled because of the travelling ban in Japan. It led to six months without progress. As the perspective seemed quite grim, we almost gave up before deciding to finish the scenario and hope that we would come one day. We finished the scenario in the span of three weeks and sent it to the Japanese team who sent us their proposals to complete our script.

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<sup>21</sup> Daniel Myrick and Eduardo Sánchez (dir), *The Blair Witch project* (1999); Oren Peli (dir), *Paranormal Activity* (2007).



The version proposed by the Japanese team made us realize that the stereotypes that seemed obvious to us were not necessarily perceived as such. For instance, the form of the written vlog was not explicit enough and we realized that it was not something that Japanese people were familiar with. To us, it was popularized with “mockumentaries” (fake documentaries) like *What we do in the shadows* (2014), *The Office* (2005-2013), or *Parks and Recreation* (2009-2015), but these pieces of media are unknown to a large part of the Japanese population. Once the genre explained in better terms, it underlined some impossibilities of the Japanese version. We could only show scenes that the characters had filmed, however, the Japanese version included scenes in alternate edits where we would see the Swiss characters and then the Japanese character Asumi alone. She could not appear alone as she did not have a camera and therefore could not show the viewers her point of view. The form influenced the story in this way.

On the other hand, when we read the Japanese proposal, the theme of fate — without knowing it, the Swiss Manon and the Japanese Asumi were linked by fate and by their ancestors — struck us as we considered it as a typically Japanese element. To our European ears, that sounded too cliché! We then decided to keep the idea, but to reduce the importance of fate in the dialogue and to emphasize it in the visual storytelling by having Manon and Asumi wear the same fox pendant. Hence, the characters shared a link that could be discovered by the attentive viewer without pointing at it too much. Doing so satisfied the Japanese and Swiss members of the writing team.

It was originally an idea from the Swiss team as the nuclear catastrophe was a big part of the visuals of both Swiss and Japanese character’s childhood. This aspect was quickly developed by the Japanese writing team: it was very important for them to include the 2011 tsunami in the story because of its deathly consequences and the philosophical mindset that ensued. We felt that it was a strong event in their minds that marked the Tohoku region and its inhabitants. Interestingly, in the scenario of *The Cat of Lausanne*, the lake was the driving element of the story, as according to an Arthurian legend, a monstrous feline lived there and emerged to kill its enemies. Based on this local myth, the 2020 script imagined that the cat now killed certain individuals responsible for the Swiss lakes’ high level of pollution, such as financiers, entrepreneurs, or even climate change skeptics. The Japanese proposal for *Inari* made us realize that their imagination was far more oriented towards the ocean and the earth, both respected and feared.

To elaborate on the stereotypes in the movie, we first identified the formal clichés of the audiovisual genre we had chosen, the vlog: filming everything, showing all of the trip on a day to day basis, and from the first person perspective. In *Inari*, this perspective is mainly Roxane’s, who constantly talks to the camera, seeks approval from her viewers. As a young influencer, she sees Japan through the filter of her camera lens. The actress had to adopt a special way of speaking, somewhat superficial and seemingly ignorant. Another type of stereotype we worked on is more specifically

cultural. Japan, from a European perspective, bears two sides: a pop culture one and a traditional-historical one, the latter being supposedly better seen than the former. In our discussion with the Japanese team, we reflected on the fact that these two sides coexisted, and they both belong to the Japanese way of life without hierarchy between them. This evolution from opposition to coexistence is depicted in the film by the tension between the Swiss characters in the beginning of the film: Manon, Roxane, Emilie, and Adam each have their own perception of the country, which creates a misunderstanding between them. But the discussions also led to debunking certain behavior stereotypes, following the advice of the Japanese team. The cliché about introverted Japanese people is broken by Asumi, a friendly woman who takes initiatives by helping the Swiss students. While Roxane is the extraverted vlogger and Emilie boyish and food oriented, Adam is an “*otaku*” (オタク) and Manon is introverted and shy, like would be a stereotyped Japanese character. We wanted to demonstrate that cultural stereotypes, far from being fixed and discriminatory, can also be dynamic and inspiring, if they are understood and shared.

*Inari* is the result of two and a half year of work and rework, write and rewrite, of a lot of encounters and friendships between Switzerland and Japan. We wanted to experiment on interculturality in an empirical way, by talking with people, working with them, learning their way of life, and finally confronting our mutual visions about each other. We hope that this light-hearted and fun film will be enjoyable for the audience that discovers it and can serve as an example for other initiatives like PRISE.