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AMI
TIE

CODE

MIGRATION
AND RIGHTS:
BUILDING
DEVELOPMENT
TOGETHER



Cross
borders
lives
booklet

AMITIE CODE PROJECT

Cross-Borders Lives is a product of the AMITIE CODE Project.

The contents of this box can be used for public screenings, free of charge. Under no circumstances can these films be shown (entirely or partially) to the general public or to specific audiences in exchange for a fee, or by any other means create a profit.

If the projection of these films is part of a wider event where participation is subject to the purchase of a ticket, non-paying audiences must also be admitted during the screening of these films.

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www.humanrightsnights.org



Nowadays migration is at the centre of debate in Europe. The visible causes and consequences of migrations, such as climate change, concerns about human rights, conflicts, or demographic change in European cities, urge us to take action not only through humanitarian aid but, above all, through development cooperation and with a clear view on human rights. These three issues (migrations, development and human rights) are often dealt with separately. The core of the project is to investigate and focus on their nexus. On one hand migration flows, migrants reception and integration can not be correctly addressed without a view to development and human rights policies. On the other hand development policies should enhance the role of migrant communities as an empowered development actor and should acknowledge that there can not be development without human rights.

In this context, AMITIE CODE (Capitalizing On DEvelopment) is a development education project that involves 14 partners (local and regional authorities, universities and NGOs) from 6 different European countries: Germany, Italy, Latvia, Portugal, Spain and France. Through training, information and social campaigning, the project aims at raising awareness on the results of development cooperation, enhancing migration and development policies (both at local and EU level), supporting teachers with innovative methodologies and contents to deal with these issues in class, engaging youth in promoting human rights and sustainable lifestyles, fostering the introduction of the human rights-based approach in the policies of local administrations.

The activities take place in Bologna and Reggio Emilia (Italy), Loures (Portugal), Andalucia (Spain), Toulouse (France), Hamburg (Germany) and Riga (Latvia), and they will be focused on informing and raising awareness as much as producing real tangible change. They are also meant to directly involve migrants, in order to make sure that their point of view, skills and expertise is integrated in the project.

For further information on the project activities and outputs:

www.amitiecode.eu

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This box, Cross-Borders Lives, contains 6 DVDs, each one presenting films from one of the AMITIE CODE countries, for a total of 11 titles, dealing in a different and unique way with the issues of migration, development and human rights.

Cross-Borders Lives is designed to support educators, social workers, teachers and any other interested person, when organising a public debate or exchange on the three issues mentioned above.

Public screenings of these films can be used to raise awareness and inform the general public as well as to prepare a participative event where citizens can discuss and share opinions in a guided debate.

Anyone can use the contents of this box, the only requirement is that screenings, meetings and debates must be free: no-one can use or duplicate the contents of this box for commercial reasons, charging any kind of fee to view its content or for profit.



1. **Italy**

MEDITERRANEA by Jonas Carpignano
(Italy, France, USA, Germany 2015, 107')
feature film

On the journey across the Mediterranean sea and the difficulties of integration for migrants once in Italy, in between exploitation and harsh living conditions.

BORDERLINE: EUROPE'S WALLS

by Stefano Liberti (Italy 2015, 30')
5 short docs

The experience of migrants at the European borders - in Turkey, Melilla, Calais, Lampedusa and Fiumicino airport in Rome.

WELCOME TO ITALY by Stefano Liberti
(Italy 2016, 30')

6 short docs
The process of identification, first sheltering and care through the asylum system in Italy
Actors: migrants, refugees
Key words: Mediterranean, borders, asylum
Location: Southern Italy, Europe

2. **France**

DISPLACED. THE SYRIAN REFUGEES OF CALAIS
by Amel Guettafi (France 2015, 30')
short doc

ONE DAY. A FILM ABOUT THE JUNGLE IN CALAIS
by Färnebo Folkhögskola
(France 2016, 15')
short doc

NULLE PART EN FRANCE
by Yolande Moureau
(France 2016, 30')
short doc
Life in the the refugee camp The Jungle in Calais, France, main gateway to the United Kingdom
Actors: refugees
Key words: The Jungle, refugee camp, eviction, border
Location: Calais, France

3. **Germany**

LAMPEDUSA IN BERLIN by Mauro Mondello
(Germany 2015, 25') short doc

ISLAND 36 by Asli Özarslan
(Germany 2014, 65')
feature doc

Refugees and migrants in Berlin demanding the right to work and sharing their journey's stories
Actors: refugees from Africa
Key words: Work permit, rights, war, conflict, Mediterranean
Location: Berlin, Germany

4. **Spain**

THE LAND BETWEEN by David Fedele
(France/Australia/Morocco/Spain 2014, 70')
feature doc
The dangerous crossing of the borders between Africa and Europe in Ceuta and Melilla
Actors: economic migrants
Key words: border, crossing, human rights
Location: Morocco, Ceuta e Melilla

5. **Portugal**

ILHA DA COVA DA MOURA by Rui Simões,
(Portugal 2010, 81')
feature doc
Life of migrants Cape Verdian Portuguese in a neighbourhood of Lisbon
Actors: second generation Cape Verdian
Key words: suburbs, integration, colonisation, migration
Location: Cova da Moura, Lisbon

6. **Latvia**

THEY WERE THE FIRST by Kaspars Goba
(Latvia 2013, 52')
medium doc
The first days of Somali refugees arrived by chance in the city of Riga in Latvia
Actors: Somali refugees
Key words: displaced, disoriented, sheltering, policies
Location: Latvia, Riga

HOW TO ORGANISE A COMMUNITY SCREENING, A DEBATE OR A GUIDED DISCUSSION

The films presented in the Cross-Borders Lives can be used to prepare a public event. They can be screened before a conference, in order to introduce the issues that will be developed by discussants. Or they can be used before a public open debate, in order to raise some questions and focus the participants' attention on issues that the organisers want to discuss, especially in class, community screenings and participated events.

Here are some tips on how to prepare and run a public debate, using Cross-Borders Lives - the AMITIE CODE Touring Film Exhibition.

General suggestions:

Open debates and participated meetings are productive as long as they are organised for groups that are big enough to host people with diverse opinions and small enough to allow everyone to interact directly with the whole group. Therefore they should be thought for no less than 10 and no more than 30 people. If the group is larger, it can be divided into smaller groups. Each group should be guided by a moderator.

Participants ought to be informed that the event is interactive and participative, so information about this should be clear.

Organisers can hand out informational material to trigger and support the open discussion. Materials should be brief, clear and easily accessible (photos, graphs or short texts, rather than long explanations).

At the beginning of the session always introduce yourself, the organisations supporting the event and explain the activities that will take place during the event. Make sure to add something personal about yourself, to create a bond with the audience that will feel more comfortable speaking out.

Before the screening of the film:

Organisers may hand out the informational material and start with some 'trigger' activities, such as a **brainstorming**: "what comes to your mind when I say the word..."

Depending on the kind of audience, choose one word that is easily understandable, linked to the contents of the film you're about to show and that is part of the public debate on media and in society. Usually words like immigrants, refugees, war, poverty can trigger more ideas and emotions than migrations, asylum seekers, conflict, economic deprivation although the latter are more accurate.

In order to choose the appropriate **word**, you should decide which issues, that are dealt with in the film, you would like the participants to focus on. You should also keep in mind the kind of audience that you have in the screening - whether they are general adult public, young students, volunteers or migrants - and adapt your discussion to the audience.

In the part of this booklet dedicated to each film, you will find a **list of the issues** the film deals with and the stereotypes it can break.

List all inputs from participants, writing them down on a board that is visible to everyone in the audience. The moderator should not filter any input coming from the audience, even if it appears to be completely unrelated and irrelevant. If participants suggest words or sentences that aren't very clear, rephrase them and ask if they agree. Write words on the board graphically dividing them by issues (for instance, the word migrants may trigger words that have to do with employment, security, diversity, culture, food, world justice, development... write down these words grouping them by issue, for example using different

colours or writing them in different areas of the board). This will help you summarise the outcome of the brainstorming afterwards.

If a new input is a synonym of a previously suggested word, ask if they are satisfied with the previous input or if instead they prefer to write this synonym as well. If so, ask what difference they perceive.

Keep in mind that you may have to break the ice: **feel free to give your own inputs**.

If, during the brainstorming, the inputs coming from the audience do not mention the issues you wanted to focus their attention on, give your own inputs that hint in that direction.

After the brainstorming, sum up the results, by addressing the broader issues that emerged - that you made graphically visible grouping the various inputs by using different colours or dividing them on the board - and try and elaborate them into **questions** that you know will find an answer in the film.

For instance: the word was immigrants and many inputs from the audience were connected to security and cultural diversity. "Is immigration a security problem for our towns?". "How does cultural diversity improve our lives?". Only phrase questions that you know will find an answer in the film you're about to screen. In the section dedicated to each film, you will find a list of suggested questions for that specific film.

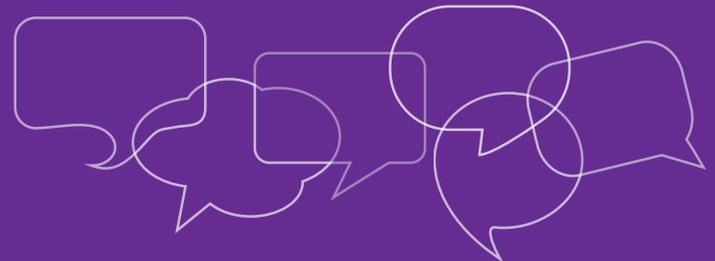
After the screening of the film:

Read the questions you phrased before the screening and ask what they think the answer is. During the debate, try to create an informal and friendly atmosphere, but make sure to guide it by always being the one who keeps the floor, avoiding dialectic matches among participants.

Make sure that everyone feels s/he has the possibility to intervene: welcome any opinion, as long as it's not violent or offensive. You can state "I disagree with you, and this is why" and explain why you disagree, but make sure that any opinion can be expressed.

Often in larger groups, only few people intervene. Try to involve everyone by often looking at the ones who are not participating and by asking them for "new opinions", without directly inviting anyone to speak.

Be prepared with a list of **resources** (websites, books, articles, films, documentaries) that participants can use to have further information on the issues dealt with during the discussion.



Mediterranea

by Jonas Carpignano (Italy, France, USA, Germany 2015, 107')



Synopsis

Ayiva (Koudos Siehon) and Abas (Alassane Sy) arrive in the South of Italy through the Mediterranean sea hoping to find a better life. They instead encounter resentment from the locals and their idealistic notions of Italy are shattered by a harsh reality: they are forced to live in makeshift settlements and, although they are able to find jobs packing fruit, they found it difficult to obtain the official papers that would allow them to remain in the country. Racial tensions in the community escalate into violence, however their determination to strive for a better life here in Italy, whatever the price, does not fade away.

Bio filmmaker

Born in Italy from Italian father and African-American mother, Jonas Carpignano lives in between New York City and Rome. Throughout his graduate studies at NYU he has worked in various roles – from cinematographer to gaffer, from editor to production manager. His short films have been recognised at prestigious festivals, among which Cannes, Venice and Sundance. *Mediterranea* – premiere at Cannes Film Festival – is his first feature film and has won many awards internationally.

Context of filmmaking, interview to filmmaker

"My mother is African American and my father is Italian. And I've always paid close attention to relations between different ethnic groups and in particular to roles played by blacks in Italian society. So when the first racial riots erupted in Rosarno in 2010, I immediately went to Calabria to better understand the circumstances that led to the revolt. These are events that took a historical significance because for the first time, the issue of race relations was raised in Italy. So I started interviewing people and gathering their memories, listen to their stories. I settled in Italy and I started thinking about writing a screenplay on the subject. My meeting with Kudu Siehon (who plays the role of Ayiva) was decisive. No only he became a close friend but it also allowed me to enter this world that I wanted to describe. Eventually he became the main character of the film. The parallel that I was interested to draw in my film is that with the migration history of the early XX century, when Italians left Sicily and Calabria in the hope of starting better lives in America, to feed their families. Obviously there is a difference between southern Italian emigrants to America and the current African immigrants to Italy, if not only because at that time it was possible to emigrate although in a highly controlled and regulated manner. However every wave of migration shares the basic feature of economic need. Italy at the time was Third World compared to the global cities of New York and Chicago. also back then the migration dream was powered by the flow of communication between the two worlds – the letters that migrants sent home and the articles in the press all cultivated the belief that a better life over the ocean was possible. I wanted to make a film that captures the common aspects of the experience of migration in its everyday life.

Topics for discussion

1. *The role of the media in creating the dream-land of migration: social media, FB or the press create a distorted imagined context and feed the decision of migrants to leave their own country for a new destination, despite the dangers of migration. The same migrants sometimes depict a successful story, even when it is not the reality.*
2. *The fragmented and various aspects of a migrant experience - violence, racism, everyday life in harshness, work exploitation, resignation, displacement, solitude but also euphoria for a new life, camaraderie, sense of community... all of these elements are depicted within the film.*
3. *The Mediterranean as "a place of encounters, conflicts, confrontations... but above all, a place that cannot be defined by borders". The tragedy that is happening daily is transforming the Mediterranean in an open cemetery. A tragedy that is not a natural calamity but the result of a lack of coherent policies in the field of migration and development, as well as global instability and deep economic inequality.*

Borderline: Europe's walls

by Stefano Liberti (Italy 2015, 30')



Synopsis

A video reportage through the entry gates to Europe, which look more and more like a war frontline with sensors, thermal video cameras, radars and drones. Published in April 2015 on Internazionale online, the web series portrays this border that turns around itself, becomes an obstacle and a wall to desperate people trying to escape from conflicts and persecutions. The videos, realised with the support of Open Society Foundation, proposes a meaningful mapping of the European borders. They bear witness to how – between the end of XX and the beginning of XXI century – Europe decided to consider the Other a threat of danger rather than a source of wealth.

Bio filmmaker

Journalist for Il manifesto, Liberti publishes in Italy (Geo, L'Espresso, Ventiquattro, Internazionale) and at international level (El País Semanal, Le Monde Diplomatique). In 2007, he makes an exclusive interview to the three technicians hostage to MEND (Movement for Emancipation of Niger Delta) in Nigeria. His work has been recognised by multiple awards – among which, Prize Luchetta 2007, Prize Indro Montanelli 2009 for the book *A sud di Lampedusa / South of Lampedusa*, on the route of migrants from Africa to Europe. In 2011 he publishes the book *Land grabbing Come il mercato delle terre crea il nuovo colonialismo / How the market of lands create a new colonialism*, on the global landgrabbing phenomenon. Always in 2011 he follows the war in Libya and together with a CNN troupe and colleagues Gabriele Del Grande and Alfredo Bini, he enters in the city of Misurata under siege. In 2012 he has produced, with Andrea Segre, the documentary *Mare chiuso / Closed Sea*. His last project – the book *I Signori del Cibo. Viaggio nell'industria alimentare che sta distruggendo il pianeta / The Lord of Food. A Journey in the food industry which is destroying the planet* – follows the production of the web series *The Dark side of the Italian tomato*, a multimedia take on how Italy's tomato business is thriving – at the expense of African migrant workers and Africa.

Context of filmmaking, interview to filmmaker

"Throughout this journey across the European border, we have seen walls always higher, closed seas and fortified spaces. At the borders between Turkey and Bulgaria, between Morocco and the Spanish enclave of Melilla, in the French city of Calais – from which migrants try to reach the United Kingdom – in the middle of the Mediterranean Sea and at Fiumicino airport in Rome, the border seems the frontlines of a war that the European Union fights with ultra high technology weapons: sensors, thermal video cameras, radars and drones. Every means is good to avoid access to the intruders, technically defined as 'irregulars'. As in every war, even this one has its victims: according to a (perhaps prudential) official estimate of the United Nations High Commissioner for Refugees, in 2014 only there have been 3.419 deaths in the Mediterranean. (Stefano Liberti, Internazionale, 22/04/2015)

Topics for discussion

1. *The concept of border, the building of the first wall in Europe after the break of the Berlin's wall in 1989, the current walls at the gates of Europe.*
2. *Why can not a 'humanitarian corridor' be created? The lack of a legal access system creates the conditions that feed migrant trafficking, human traffickers' criminality and violent rejections. Which are then the success elements of a migratory experience? Resilience, luck...? Those who don't make it, linger in a limbo of uncertainty.*
3. *The people encountered alongside such formless spaces as the borders, expected a welcoming Europe. Europe has instead decided to consider the Other as a dangerous risk rather than a precious resource.*

Welcome to Italy

by Stefano Liberti (Italy 2016, 30')



Synopsis

Five reportage on the reception of migrants in Italy, produced with the support of Open Society Foundation, in order to share some information around the reception system – through the first person accounts of those who are in the system, both the migrants that are received, the social workers and the security forces. These films try to contribute to a debate on the issue that is too often contaminated by fear and alarming political slogans.

Context of filmmaking, interview to filmmaker

“This is not the Europe I expected”, says an Oromo Ethiopian in the first video of the web series. Saved in the sea and landed in Messina, the man has been forced to leave his fingerprints through physical and psychological violences. He did not want to submit himself to identification because he was aware that in this way he would have lost the chance of claiming asylum somewhere else – according to the Dublin convention, it is in fact compulsory to apply for international protection in the first country of safe haven. He was aware that he would have ended up being caught up in the grips of the Italian system of migration management. “We have tried to tell the various layers of this ‘onion’ system: the most dramatic as well as the most virtuous ones, the suffering and the joy, the stories of integration and those of dis-integration. These last ones unfortunately are the majority – this because the Italian reception system, despite the steps forward of the last few years (such as the increase of placements within the SPRAR, the Reception System for Refugees and Asylum Seekers structures), it is still imprinted by an emergency management approach, not transparent and most of the time ineffective.” According to the data of the Ministry for Interior Affairs, 113.360 foreign citizens have been so far integrated within the Italian reception system. 70% of them has been placed in the so called Centri di accoglienza straordinaria / Extraordinary Reception Centres (CAS), hotels or warehouses throughout the whole of Italy, often far away from inhabited areas; the rest is divided between the Centri di accoglienza per i richiedenti asilo / Sheltering Centers for Asylum Seekers (CARA), governmental structures where one can remain for months awaiting (even if the law would foresee a maximum staying of 35 days) and the centres of SPRAR –, the only context where real and effective integration projects can be delivered. At the end of October 2016, more than 130.000 migrants had arrived to Italy. The previous year, 153.000 were counted. If there is an effective reception mechanism, these would still be manageable numbers for a country that has more than 60 millions inhabitants of which 5 millions are migrants. In 2015, 58% of asylum seekers had been granted one form of international protection. (Stefano Liberti, Internazionale, 12/05/2016).

Topics for discussion

1. Why is immigration always seen/represented as a cost and a problem, rather than a resource?
2. The Italian reception system for refugees and asylum seekers is branched in different paths: from small territorial reception programmes to large centres. These differ in terms of efficiency, costs and mostly, sets of services and opportunities that they can provide to the beneficiaries, which makes the whole system uneven and sometimes unfair. Most of the time refugees and asylum seekers are assigned to one branch or another by chance.
3. Provide first hand experience by inviting people who work in the reception system or guests, in order to provide real data and factual information.

Displaced. The syrian refugees of Calais

by Amel Guettafi (France 2015, 30')



Synopsis

Displaced follows three Syrian refugees living in the makeshift camp The Jungle in Calais on the Northern border of France. Each felt the urgency to flee their country after the war escalated. They survive on the bare minimum, living in tents throughout the winter and keep on trying to cross the English Channel to Britain every night. The impact that the ongoing brutal war in Syria is having on human lives – in terms of suffering, deaths and displacement – is here represented through the stories of a graduate, a former student and an ex-Syrian Army soldier.

Bio filmmaker

Amel Guettafi is a journalist and documentary filmmaker currently studying a Master degree in Journalism at Georgetown University, Washington DC. As an intern at CBS News, she carried out long-term investigations, among which a series of inmate deaths in US prisons due to failing healthcare. She worked on the Middle East Live Blog at The Guardian, translating press releases from the Free Syrian Army. She also trained at Al Jazeera in London interviewing experts on the psychology of crowd control with regards to the Republican Guard Massacre in Egypt. She finally ran a twice daily news show from Coventry University, managing a team of over 20 broadcast journalists. She aims to continue her work broadcasting stories of the impact of foreign policy on the daily lives of people, lending a voice to the voiceless.

Context of filmmaking, extracts interview to filmmaker or producer

“I recently spent a week in Calais on the Northern border of France filming Syrian refugees. The men are mainly between the ages of 20 and 35. They left their home country in hope to find a more stable life in Europe, most specifically, in Britain. This is an account of my first impressions... The Jungle is home to about 300 refugees from around the world, including Afghanistan, Iraq, Pakistan, Egypt and most recently Syria. In the winter, the tents sit on perpetually damp soil and wet grass, with litter and bottles of urine strewn across corners of the camp. Some people have been at the camp for over 6 months. Others were newly arrived, only a week when we met them. It is hard to ignore the timorous plastic tents standing at about 4 feet in height evenly distributed in rows across a large area of land about the size of a football field, meters away from Calais’ ferry port. Calais’s port receives nearly 50 sailings a day and serves as the gateway between England and the rest of Europe. And there they were, so close yet so far. With barely 30 km of sea between the refugees at the camp and their ultimate goal, it was the saddest manifestation of irony.... The snippets of these men’s lives reflect a greater image of Syrians escaping a war that has engulfed the area, almost out of nowhere. Their lives also represent hundreds of people from areas of conflict across the globe that are now in Calais.... A few weeks ago, I was on BBC Coventry and Warwickshire discussing the latest developments at the camps. The refugees had been evicted and the camps were completely destroyed by the police. The presenter asked me “why would they come here in the first place? aren’t a lot of them economic migrants?” (Amel Guettafi)

Topics for discussion

1. We have become desensitized, unable to see the human faces that are attached to every news story. We have an immediate assumption that the migrants’ intentions are just to take advantage.
2. Whilst there will always be those who stand to gain from war dynamics and destruction at every level, there are those whose lives have been irrevocably shattered by conflict. Their position in Calais is not one of choice, but it is one of desperation. Confused perception of migrants clash with the reality of their life.
3. Law enforcement is evicting the ‘Jungle’ among riots and demonstrations from refugees and NGOs. Thousands are heading homeless and vulnerable towards the streets of Paris and a large number of children is disappearing. Should ‘The Jungle’ be instead recognised and living there permitted?

One Day.

A film about the jungle in Calais

by Färnebo Folkhögskola (France 2016, 15')



Synopsis

The struggle for dignity and respect in the refugee camp The Jungle in Calais, France. About 6000 people were estimated to be living in the camp in desperate conditions, lacking almost everything. As The Jungle is recognized as an illegal squat to be dismantled rather than a formal refugee camp, there is not adequate public support whilst several NGOs try to offer their aid. Daily police harassment was followed by the camp eviction in January 2016, destroying people's rudimentary shelters and common areas of gathering and social care. Thousands were left with nothing but with the determination to stay on and continue the struggle. In the film, Abdul and Samer share their stories and life in the camp as a collective experience and struggle for freedom.

Bio filmmaker

A school project, carried out by three students who travelled to The Jungle in Calais to get a better picture of the place and give voice to the people there. Involved in all aspects of the film production, including filming, editing, adaptation, translation and subtitle – and new to the film industry – the footage was collected with a clear mind, trying to portray a fair and honest picture of things, untouched by the business side of filmmaking. Färnebo Folk High School in Sweden is the Folk High School of the peace, ecology and solidarity movement.

Context of filmmaking, extracts interview to filmmaker or producer

According to the local activist NGO, Calais Migrant Solidarity, the name 'Jungle' is a translation of a Pashto language word 'dzhangal' which means forest and was how Pashto speaking migrants and refugees referred to the Calais 'jungle' and other shanty towns during the mid-2000s. Since 1999 there have been various 'jungle' camps around Calais, where migrants set up camp on unoccupied land, moving on to new locations when camps are closed down by the French authorities. At the same time other migrants squat in abandoned buildings. In April 2015, The Guardian reported that the official and principal 'jungle' in Calais was located at a former landfill site, five kilometres from the centre of town, and occupied by 1,000 of the 6,000 migrants in Calais. According to the paper, it was one of nine camps existing in Calais at that time. The Jungle for the first time had showers, electricity and toilets, plus one hot meal served per day, but without proper accommodation. Conditions in the other camps are even poorer, typically without proper sanitary or washing facilities and accommodation consisting of tents and improvised shelters.

Food is supplied by Charities. The French authorities have faced a dilemma of addressing humanitarian needs without attracting additional migrants. The Jungle is located in a Seveso zone (regulated by Directive 82/501/EC). To solve this issue, government action is guided by the Treaty of Le Touquet of 4 February 2003, signed by former French president Nicolas Sarkozy, committing to halt illegal immigration to the UK via Calais.

Topics for discussion

1. *The Jungle is not a recognized refugee camp, public services are not delivered and people are left to the mercy of NGOs, volunteers and activists solidarity. How can such a place exist without any kind of public social support in Europe?*
2. *People, who have escaped the horrors of war and the dangers of the migrant journey, are then violently handled by harsh policing, further displacement and marginalization. Are we really sure that another way to handle this refugee camp does not exist?*
3. *Why is the State not offering public aid? Shouldn't Europe respect human rights of every person on European soil?*

Nulle part en France

by Yolande Moureau (France 2016, 30')



Synopsis

In January 2016 the Belgian filmmaker Yolande Moreau visited for ten days The Jungle and Grande Synthe in Calais, to meet with migrants who spend their days and nights in tents stuck in the mud and misery. Tent canvas, lights, an incessant wind, policemen, smiling children, a flag that sadly waves, a bulldozer that denies migrants the right to live on this earth ... Calais. "We have not escaped the death to come here to die", says a Kurdish woman. Escape from death to die in another land: thus ends the life of Ali, Aroon Youusif, Shaheed, lying forever in the cemetery of the Jungle of Calais and Grande Synthe. "Nulle Part en France" (Nowhere in France) asks a simple question: when will the wait finally end?

Bio filmmaker

Yolande Moreau is a Belgian comedian, actress, film director and screenwriter, prize-winner of three César Awards. She made her debut in cinema with director Agnès Varda in *Sept pièces* (1984) and *Vagabond* (1985). Her other acting roles include *Germinal* (1993) by Claude Berri, *Amélie* (2001) and *Micmacs* (2009) by Jean-Pierre Jeunet), *Je T'aime* (2006) by Agnès Varda, *Louise Michel* (2008) and *Mammuth* (2010) with Gérard Depardieu. She makes her filmmaking début with *When the Sea Rises* (2004) which was awarded the César Award for Best First Feature Film. Her film *Henri* (2013) was screened in the Directors' Fortnight section at the Cannes Film Festival.

Context of filmmaking, extracts interview to filmmaker or producer

The film alternates interviews of refugees mostly Afghans in Calais with poetry and texts written by Laurent Gaude and read by the actress and director. Different than that of a conventional documentary *We are in the wild camp Basroch in Grande Synthe, near the city of Dunkirk where the "other" jungle had settled - discreetly later than Calais, before being discharged in its turn. Wild the camp no longer exists since March 2016. Its inhabitants were moved to a new camp built by Medecins sans Frontieres and the Municipality. The mayor of Grande Synthe has obtained the commitment that the state would take over the camp's operating costs - estimated at between 3 and 4 million Euros per year. What first struck the filmmaker on her way in January in The Jungle that is "the earth drinks of water." This soil soaked, dirty, leaving boots muddy, is constantly present in the image. A land in which you sink and from which it is difficult to escape. As these camps that continue to be filled by people but from where it is almost impossible to leave.*

Topics for discussion

1. *Is Calais a symbol of today's Europe and France failing reception policies? And what about future policies?*
2. *When will the wait in Calais end? And why such determination to cross the Channel to Britain? Wouldn't it be easier to apply for asylum in France and then move to Britain later?*
3. *Can refugee's representation and the despair of a refugee squatting camp be aestheticised, romanticised or instrumentalised by the gaze of a filmmaker or a news reportage? What are the ethics in the representation? Have refugees a say in their portrayals?*

Lampedusa in Berlin

by Mauro Mondello (Germany 2015, 25')



Synopsis

Refugees demonstrate in Oranienplatz, a square in Kreuzberg district in the centre of Berlin. Mostly Africans, they are here in tents for months demanding the right to work legally in Germany. The camp is called 'Lampedusa in Berlin' as most of the refugees living here have come to Europe from Libya via the Italian island of Lampedusa across the Mediterranean. Initially immigrants in Libya, where they legally worked, earning money and savings for their family back in Africa, they had to flee Libya in 2011 during the civil war. Most were forced on overloaded boats to Lampedusa. Many of them, who were granted asylum and temporary permission to work in Italy, moved to Germany in the hope of finding work and means of support, as Italy suffers from the ongoing global economic crisis and high unemployment. However with their documents they are not able to work legally in Germany or in any other EU country outside of Italy.

Bio filmmaker

Mauro Mondello is a journalist, freelance, war reporter and documentary filmmaker. Among his collaborations are La Repubblica, Avvenire, Radio Rai, Panorama, Rivista Studio, Vita, East, Zeit Magazine, L'Espresso. Since 2007 he has focused his work in South America, Middle East, Balkans and Caucasus, committed to report on migration and conflicts. Lampedusa in Berlin (2015) is his latest work.

Context of filmmaking, extracts interview to filmmaker or producer

In February 2011, hundreds of people take the streets in Bengasi, North-east of Libya to protest against Muhammad Ghaddafi regime, in the wake of the Arab Spring. This is the spark that lights up the civil war in Libya and forces around 2,5 millions foreign workers to flee the country (according to IOM - International Organization for Migration). More than 60,000 are thought to have left to reach Lampedusa island on boats from Libya. At least 5,000 are lost in the Mediterranean. Through the stories of Issah, Dickson and Ali, the film tries to portray the plight of thousands who had to flee Tripoli, passed through Italy and then left again to look for a better living in Europe. This story is a meaningful example of the ineffective European migration policies and the consequent difficulties that thousands of people experience when they reach Europe. "I think it is unjust to classify people in A or B citizens according to their geographical origin, not only refugees fleeing a war but also those who leave their country for a better life and economic conditions. I live, as many other Italians, in Berlin for this same reason, but our right as Europeans to move across every country was not earned by ourselves, we did not have to ask for a visa or other paper..." "A picture of a dead child on the beach or of a father protecting his child during the journey, all this intensifies the cinematographic narrative of migration, it is surely a trend topic, but it does not seem to get the deserved constant attention: media is only interested when something happens..." (Mauro Mondello, Africanews, 4/03/2016).

Topics for discussion

1. Many of the refugees had not planned an emigration to Europe. They were immigrants in Libya, they were forced to migrate by former President Muammar Gaddafi's policies, and most of them were sent on overloaded boats to Lampedusa. International and national laws differentiate migrants into economic migrants and asylum seekers. The second ones are those who are forced to leave their countries, but when can we describe migration as a purely voluntary act?
2. After human tragedies, thousands of human beings are forced to migrate. Once in European cities, they may live occupying public places and only assisted by volunteers. Is the European system of support unprepared to face this flow of migrants?
3. Discussion about the weaknesses of European migration policies. Can migrants who receive a permit of stay in a European country, go to work in another one? Do they lose their permit of stay if they move from one European country to another?

Island 36

by Asli Özarslan (Germany 2014, 65')



Synopsis

Berlin. A hip melting pot. It is the place where the cool kids meet in bars and cafés. And in the middle of the Kreuzberg district at Oranienplatz there is a protest camp. For one and a half years asylum seekers lived here in tents, by choice, in order to send a clear signal against the isolation of refugees in Germany. Among them there is only one woman, Napuli from Sudan. Her objective is to change the restrictive asylum law. Despite the fact that neither the locals nor the government show any reaction to their demonstrations, Napuli is always giving the occupants of the camp hope and is motivating her fellow campaigners. Island 36 is a documentary about the fight for freedom from the perspective of asylum seekers in Germany and it describes the risks they face in their everyday life.

Bio filmmaker

Asli Özarslan, born in 1986 in Berlin, has studied theatre and media studies at the Bayreuth University, as well as philosophy and sociology at the Université Sorbonne IV in Paris. This was followed by editorial activities for public television – ZDF and ARD. She makes documentaries and video art. Since 2012 she is studying documentary film at Filmakademie Baden-Württemberg. In 2014 she was awarded a scholarship from the German government and in 2015 a fellowship in Visual Arts at the Academy of Arts in Berlin.

Context of filmmaking, extracts interview to filmmaker or producer

In January 2012, an Iraqi asylum seeker committed suicide in the refugee residence in Würzburg, Germany. Asylum seekers from all over the country went to Berlin to protest against the country's strict asylum laws, which place them in isolation. The protest entered a new phase in October 2012, with the setting up of an illegal tent camp in Oranienplatz in Berlin's Kreuzberg district. Asli Özarslan took her film crew into the camp to document the occupants' struggle. Shooting with hand-held cameras, they observed the life of this motley collection of people from many countries, who are able to survive thanks to donations from sympathizers. She chooses the perspective of the sole female living in the camp: Napuli Paul Langa, an intelligent and outspoken young woman from Sudan. Like many others, she came to Europe in search of a better and safer life. The reality of it has left her displaced and homeless. Napuli is determined to focus attention on the inhumane aspects of German asylum legislation, such as the ban on travelling, working and studying, and the requirement to remain in the asylum seekers' shelter centre. It is another perspective with respect to the situation of refugees in Germany, taking the same location of Lampedusa in Berlin.

Topics for discussion

1. Oranienplatz is an expression of the disadvantage that refugees feel in their experience of asylum policies and in general integration in Europe. Key theme here is the access to work and therefore the chance to have a dignified life.
2. The illegal settlement in Oranienplatz is a provocation from the refugees in a country that has been more welcoming than others. Germany has accepted more than 1 million refugees in the last three years. But is this a real reception which brings to integration or are refugees and migrants B class citizens? Is thus the protest in Oranienplatz justified?
3. The story of Napuli represents the experience of refugee women and children, who are at risk of violence and abuses during the journey and at the borders. The positive role of change that refugee and migrant women carry forward in their new society and within their community through their strength and resilience.

The land between

by David Fedele (France, Australia, Morocco, Spain 2014, 70')



Synopsis

The Land Between offers an intimate insight into the hidden and desperate lives of Sub-Saharan African migrants living in the mountains of Northern Morocco. For most of them, the dream is entering Europe by jumping a highly-militarised barrier into Melilla, a Spanish enclave on the African continent. With unique and unprecedented access, this film documents the everyday lives of these migrants trapped in limbo, as well as the extreme violence and constant mistreatment they face from both the Moroccan and Spanish authorities. It also explores many universal questions, including how and why people are prepared to risk everything, including their life, to leave their country, their family and friends, in search of a new and better life.

Bio filmmaker

As an independent documentary filmmaker generally working alone, self-producing and self-funding his own projects, David Fedele is particularly interested in exploring cultural, humanitarian, environmental and social justice issues. His films screened and broadcast widely focused from sub-Saharan African migration in Morocco, electronic waste in Ghana and illegal logging in Papua New Guinea. His last film *The Land Between*, was awarded at the FIFE International Environmental Film Festival in Paris and many other festivals. It was also screened at the European Parliament in Brussels, Belgium in 2015.

Context of filmmaking, extracts interview to filmmaker or producer

Nador is a Moroccan city two steps away from the Spanish enclave Melilla. The land in between, physically placed between Africa and Europe. In this strip of land in the North African coast, there is however another land which can be considered 'in-between': the Gourougou mountains, woods and forests that reach 900 mt altitudes, north west of Nador and south west of Melilla. Crashed between the two urban entities, the Gourougou Mountains are a no-man's land. The only people who inhabit them are the thousands of migrants coming from Sub-Saharan countries, who do not exist both for the Moroccan and the Spanish and European authorities (themselves funders of the triple iron curtain which cuts out Melilla from the rest of Africa). Or better, they do exist only in the moment where they turn to the border to demand entry to the world of 'freedom, success and rights'. A sense of admiration for the Old Continent, which however clashes with the harshest reality made of barriers, nocturnal raids, violence and brutality of all kinds, to reject migrants by all means.

Topics for discussion

1. *Ceuta and Melilla are the last remaining legacy of Spanish colonisation in Africa. Isn't it quite ironic that the same land from where once Europeans freely entered Africa, has now become the defence outpost and a barrier to migration of Africans towards Europe?*
2. *There are no-man's lands at the borders of Europe, where human rights are not respected. They're outside European borders, but influenced by decisions made in Europe and by the agreements that Europe makes with neighbouring countries - such as Morocco and Turkey. What should change to improve the situation of people stuck in these no-man's lands?*
3. *The harshness and repression that migrants suffer in Ceuta and Melilla are less visible than the plight of migrants in Lampedusa and Calais, more under media attention. Different borders and contexts but same determination of migrants to get to Europe, even if this entails a risk to their lives, police repression and human rights violation...*

Ilha da Cova da Moura

by Rui Simões, (Portugal 2010, 81')



Synopsis

In the Greater Lisbon area, the Cova Moura name has never been a synonym for welfare, education and prosperity. On the contrary, it has always been associated with the idea of violence, insecurity, danger or, at best, lack of education or simply poverty. *Ilha da Cova da Moura* follows the daily life in the neighborhood, discovering its Cape Verde reflections and looking for ways to combat social exclusion and perpetuate the lives of its residents. The aim of this project is not only to delete a number of preconceived ideas but also to look for the causes and effects of these prejudices.

Bio filmmaker

Rui Simões, born in Lisbon in 1944, is specialised in historical documentary, political cinema, political intervention, plays recordings and ballet videos. After school he attended a ballet course at the São Carlos National Theatre in Lisbon, then left the country to avoid military service and mobilization to the colonial war. In Paris and Brussels he studied Cinema and History at the university. Back in Portugal after the Carnation revolution, he worked for António da Cunha Telles Animatógrafo as director of production and taught pedagogy and education in various institutions. As a visiting professor he has also taught in the United States at Harvard (Carpenter Center), Cornell (Department of History and Anthropology) and Berkeley (Pacific Films Archives).

Context of filmmaking, extracts interview to filmmaker or producer

Lisbon, 25 April 1974: a military coup ends 40 years of fascist dictatorship. The Revolution Council granted independence to the African colonies, at that time economically wrecked and with no public administration. In a few months, thousands of Angolans, Mozambicans and Cape Verdians emigrated to Portugal to survive. The Alto Cova da Moura, located in the municipality of Amadora, is one of the oldest and largest enclaves of migrant population in the metropolitan area of Lisbon. Officially classified as a shanty-town of illegal genesis, the Alto da Cova da Moura comes from the spontaneous occupation of private and State land, which begins in the late 40s with the construction of the first stalls for small groups of rural migrants.

From the early 1970s, populations from Cape Verde were setting up progressively in the neighbourhood. The proximity to the city centre of Lisbon and easy access to major highways and public transport network allowed these populations, mostly with low economic resources, a great accessibility to employment and other services (education, health, social facilities, recreational and sports). Most of the population is originally from Cape Verde, also being noted the significant presence of immigrants from Angola, Mozambique, Guinea-Bissau, as well as internal migrants from Central and Northern Portugal, and nationals returning from the former colonies. In recent years, the establishment of migrants from Eastern Europe and Brazil has been increasing the population heterogeneity of the neighbourhood.

Topics for discussion

1. *Migration tends to create, within major urban areas, ethnic enclaves separated from the general population (and sometimes from other migrant communities). How does this phenomenon preserve ethnic identities and how does it cause ghettoization and social exclusion? In what proportion is this "natural" and in what proportion is it forced?*
2. *Residing in specific urban areas increases the risk of discrimination. People residing in deprived city neighbourhoods are often victims of both discrimination from the 'outside' and the lack of services and opportunities on the 'inside'. How can the views on residents be changed?*
3. *The Cova da Moura inhabitants see themselves as an 'island' for the sense of community and the strong tradition that they still maintain in their daily life. But they also see their neighbourhood as the most inclusive in the city. What are the positive effects and what are the negative effects of clustered communities?*

They were the first

by Kaspars Goba (Latvia 2013, 52')



Synopsis

They Were The First recalls the story of seven Somalian refugees arrived by chance in Latvia in 2005. They were on the streets without papers, without money, without local language skills, without the possibility to leave Latvia and two of them were under-age. Taken by surprise, State officials of Latvia didn't know what to do.

Bio filmmaker

Documentary film director, photographer and journalist, in 1995 Kaspars started working for the magazine Rīgas Laiks (Riga Time) providing photography for his own articles and those of other authors. During the last two decades he has taken photos during trips to Iceland, northern Russia, Siberia, the Far East, Roma 'tabors' in Latvia and Lithuania, and Kurdish areas in Turkey. Kaspars has taken part in contemporary art exhibitions in Austria, Estonia, Finland, Germany, Hungary, Italy, the Netherlands, Lithuania, Luxembourg, Serbia, Slovenia, Sweden, United Kingdom. Since 1996 Kaspars also works as a director, scriptwriter and cinematographer, and he has participated in the production of more than 20 documentaries focusing on social and environmental issues. His documentary Seda. People of the Marsh (2004) was co-produced with Filmtank Hamburg GmbH for ARTE/NDR; his latest film homo@lv (2010) was the first documentary from Latvia screened at the Berlin International Film Festival.

Context of filmmaking, extracts interview to filmmaker or producer

In 2006, seven confused Somalian refugees found themselves standing in the middle of a park in Riga. As they had overstayed their time limit at the national centre for illegal immigrants, the authorities had no strategy for dealing with them, so the seven refugees were simply let go. The seven Somalians found help and a place to stay in Latvia, but not through official channels. The case of the seven Somalians is an extreme example of how unprepared Latvian society is for the upcoming increase in multiculturalism, ethnic diversity, and migration. The immigration level in Latvia is low. On average 2-3.000 immigrants have entered Latvia every year since 2004. The term "immigrant" is not defined in Latvian legal acts. According to the Immigration law, the following terms are used: Foreigner – a person who is not a citizen of Latvia; Union citizen – a foreigner who has the citizenship of any of the European Union Member States, Member State of the European Economic Area or the Swiss Confederation; Third country – any state, except those of the European Union Member States, Member State of the European Economic Area or the Swiss Confederation. Legal acts of the Republic of Latvia use the term 'third-country national' instead of 'foreigner'. (AMITIE context report, 2012).

Topics for discussion

1. In the film refugees are stranded and the people are disoriented in encountering them without support in the city of Riga. Are Latvian asylum and migration policies in line with the needs of the current situation?
2. Is there a real difference between people who leave our country to look for better professional opportunities - i.e. 'expat' - and people migrating into our country from developing areas i.e. 'migrants'? Aren't we all looking for a better opportunity?
3. Is multi-culturalism felt like a threat? What can turn it into an opportunity? Is Latvia ready to welcome refugees and migrants? Or is identity an issue in negotiation after the country's post-Soviet Union restructuring and current global flows of migration?

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