



Migration and Hospitality in European Cinema

(Hospitality and European Film, Multiplier Event)

Broadway Cinema, Nottingham, 10-30-16.30, April 27th 2019.





Schedule

10-30-11.30 Session 1

- Introduction to the day
- European fiction and documentary film and migration: laying out the issues: the politics and ethics of migrant and refugee cinema.
- Screening and discussion of extracts from significant films

11.30 Tea / coffee break

11.50-12.50 Session 2

- Further screening and discussion of extracts: from social realism to fantasy, the importance of genre
- Conclusions from the morning session

12.50 Lunch break

1.30-2.15 Session 3

- From objects to subjects? Migrants and refugees as directors or active participants in film-making rather than simply being shown in other people's films.
- Discussion / feedback on the taught part of the day

2.15 Short break

2.30-4.00 Screening: *The Movement* (UK, Sharon Walia, 2018)

4.00-4.30 post-screening question and answer session.

With Sharon Walia, the film's director and Brendan Woodhouse, a key participant in the film.



Director's Voices

"People often say documentary is about reality. The documentary is related to what we see and experience in real life but it is not *exactly* reality because it compresses time. So when you are watching *Human Flow*, you are only spending a little over 2 hours—but what you do not feel is the way the experiences of refugees become unbearable because of the length of time. So a film can never fully tell that truth and that truth is unbearable."

Ai Wewei, Production Notes, *Human Flow*, <https://www.humanflow.com/press-kit/>

"Time is my biggest ally on a film, more than money, more than anything. I need to buy *time*. Because I know when I *start* the thing but I don't know when I'll end it. I don't know what's going to happen, it's a journey into the unknown. It's a labyrinth where I have to find the exit at a certain point. But when I filmed death, that was it. I couldn't film anymore. When I filmed death, something happened to me and I said: "I don't want to keep filming." I called my editor and I said: "We have an island, we have the story of a little kid with other people around him, and we have the story of the migrants arriving. These two stories never encounter and then there's the story of the phantom boat—aliens going to save aliens. These are the stories in the film and it's all I have right now. Very simple. There's no plan B. Either it works or it doesn't."

Gianfranco Rosi, speaking about the making of *Fire at Sea*

(<https://www.filmcomment.com/blog/interview-gianfranco-rosi-fire-at-sea/>)

"I remember picking spring onions for about eight hours, then getting three hours' sleep and then being hauled up to go and work in a book factory. I was always being fired because I was too slow, partly because I was filming as well. It was very, very tough."

Nick Broomfield on going 'undercover' to film *Ghosts*, "<https://www.scotsman.com/lifestyle-2-15039/keeping-ghosts-at-bay-1-1417995>

"I asked Ivan, the postman, to introduce me to those ladies, because I was very interested in what was lying behind their mentality, welcoming unknown refugees. Some of them had similar stories, when during WWII they had to cross the borders under adverse situations. It was something personal to them. I thought there was something there. I started going to the village and noticed how everyone trusted the postman. He was the person they talked to every day, as he was delivering their mail. I learnt that he is running for mayor and I had a plot. I asked him what was the situation, what were his ideas, his chances, and that is how the decreased population came up. He said there is work needed to be done, as nothing worked and the empty houses needed to be fixed, but there was so much land people didn't take care of. The refugees could come and we could provide them with a safe environment, a home and land. I was surprised by the supporting reaction of the older people."

Tonislav Hristov on how *The Good Postman* took shape, <http://indienyc.com/2016-idfa-interview-tonislav-hristov-director-good-postman/>

"Documentary making and filmmaking in general is somewhat elitist. There is funding out there, but it's difficult to get money if you're a first time filmmaker. I decided to make this documentary the non-traditional way by securing my main characters and then filming the bulk of it before gaining distribution. I guess what I really learnt was that if you have an emotive story and compelling characters, don't wait for someone else to tell you how to make your film. Trust your instincts, nurture your contacts and if it is good enough, it will get picked up."

Sharon Walia on getting *The Movement* made,

<https://www.leftlion.co.uk/read/2018/november/the-movement-director-sharon-walia-on-ordinary-people-doing-extraordinary-things/>



Filmography

28 Days Later (UK, Danny Boyle, 2002)

28 Weeks Later (UK / Spain, Juan Carlos Fresnadillo, 2007)

Abendland (Austria, Nikolaus Geyrhalter, 2011)

Children of Men (USA / UK / Japan, Alfonso Cuarón, 2007)

Dirty Pretty Things (UK, Stephen Frears, 2002)

Elton John: Rocket Man (short animation), (UK, Majid Adin, 2017)

Fire at Sea (Italy / France, Gianfranco Rosi, 2016)

Ghosts (UK, Nick Broomfield, 2004)

God's Own Country (UK, Francis Lee, 2017)

Human Flow (Germany / USA / China / Palestine, Ai Weiwei, 2017)

In This World (UK, Michael Winterbottom, 2002)

It's a Free World (UK / Italy / Germany / Spain / Poland, Ken Loach, 2007)

Jupiter's Moon (Hungary / Germany / France, Kornél Mundruczó, 2017)

Last Resort (UK, Pawel Pawlikowski, 2001)

Mediterranea (Italy / France / Germany / USA / Qatar, Jonas Carpignano, 2015)

Spare Parts (Slovenia, Damjan Kozole, 2003)

The Good Postman (Bulgaria / Finland, Tonislav Hristov, 2016)

The Movement (UK, Sharon Walia, 2018)

The Promise (Belgium / France / Luxembourg / Tunisia, Jean-Pierre and Luc Dardenne, 1996)

To Whom it May Concern (Somalia / Italy, Zakaria Mohamed Ali, 2013)

The Rezort (UK / Spain / Belgium, Steve Barker, 2015)

Welcome (France, Philippe Lioret, 2009)