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document

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INTERNATIONAL  
HUMAN RIGHTS

# DOCUMENTARY FILM FESTIVAL



[www.documentfilmfestival.org](http://www.documentfilmfestival.org)

FILMS  
LIVE BANDS  
PERFORMANCE  
DISCUSSIONS  
WORKSHOPS

OCTOBER  
18-20 2013  
CENTRE FOR  
CONTEMPORARY ARTS  
GLASGOW

# Document 11 Programme

18–20 October 2013

## DOCUMENT 11

Document International Human Rights  
Documentary Film Festival

**CCA: Centre for Contemporary Arts**

350 Sauchiehall St  
Glasgow G2 3JD

**CCA Tickets & Festival Passes**

Festival Pass: all events:  
£20.00 (£10.00 Unwaged)  
Day Pass: £10.00 (£5.00 unwaged)  
Single Screenings: £4.00 (£2.00 unwaged)

*All screenings and events are free to OAPS, Asylum  
Seekers / Refugees and Festival Pass holders.*

Box Office: 0141 352 4900

### Festival Pass holders: pick up your tickets!

Passholders please note: though you are entitled to entry to all Document 10 screenings, a ticket is still required for any individual programme – these are FREE on presentation of your pass at the box office.

It is advisable to pick up tickets for individual screenings well in advance of screening time, as programmes often sell out.

## DOCUMENT 11 VENUES:

### CCA

350 Sauchiehall Street, Glasgow G2 3JD

### Gilmorehill Centre

University of Glasgow  
9–11 University Avenue, Glasgow G12 8QQ



[documentfilmfestival.org](http://documentfilmfestival.org)



[on.fb.me/15TiCYD](https://on.fb.me/15TiCYD)



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## Introduction

Another year: as the Arab Spring retrenches in a more ambivalent season for its people, as Syria bogs down in Sarin, Napalm and maybe Jihad, as the tuna of Fukushima come home to roost like irradiated chickens on the shores of the American North West, as Obama goes through his now bi-annual budget barney with a Republican Congress ready to phillibuster the government into shutdown over the un-American scandal of health care for the poor, and the gun laws go unreformed while the school shootings continue, as Putin carries the new Russia a step higher into the Great Power limelight with his foot on the neck of the gay community, as the government of Britain continues to deconstruct what's left of the state except where it's constituent nations are concerned, and the banks are all bailed out yet the bonuses are back- here we go again...

If there's a theme to this diverse set of sober facts that may be said to meet in Document 11, it could be identity:

The moment enough individuals find enough in common to decide they constitute a people, or want a change of polity, a fairer deal in the markets, or from the corporation that runs the jobs. The moment a single individual chooses not to be embalmed by the determinist yet attention-deficit nature of normative real time – the shifting, ever-redefining politics of mental health, or physical ability, or gender alignment, or ethnic origin, when it's the turn of your group to be the bad guy.

Document 11 will try to cover some of the ground we've crossed since this time last year, from far and near, offering different perspectives from the top of the news, and taking up some overlooked stories, yesterday's media sensations still unfolding through real lives the BBC and CNN just don't have time to follow up.

Which is to say, as always, you'll see films here you won't see anywhere else in the UK this year – if ever...

Not forgetting: the International Jury Award for Best Film In Competition, or the workshops, discussions, campaign events, masterclasses, dancers, bands, great bookshop, visiting friends from many nations, chance encounters, even, preserve us, fun. All the usual stuff.

You're welcome.

# Document 11 International Jury Award

## INTERNATIONAL JURY

**Andrea Kühn**

Festival Director, Nuremberg International Human Rights Festival,  
Germany

**Boris Mitić**

Filmmaker, Dribbling Pictures, Serbia

**Dr Ger Zielinski**

Professor of Media, Trent University, Canada

**Nataša Muntean**

Filmmaker, Lunam Docs, Norway

**Dierdre Flanagan**

Scottish Human Rights Commission

**Mona Rai**

Co-Founder, Document Festival

International Jury Award 2013 sculpture by  
Stephen Popadopoulos

<http://spulos.tumblr.com>

## FILMS IN COMPETITION

### Unfinished Journeys

CCA5 Fri 18 Oct

### The Act of Killing

CCA5 Saturday 19 October

Panorama Audience Award/Prize of the  
Ecumenical Jury Berlin FF 2013

Best Film One World 2013

Best Feature Doc Danish Film Academy 2013

Grand Prize Sheffield Doc/Fest 2013

Best Film Docs Barcelona 2013

Grand Prize Biografilm Festival Italy

Grand Prix Festival De Cinema Valenciennes

Amnesty International Award

Indie Lisboa 2013

### Wrestling in Dakar

CCA5 Saturday 19 October

TV5 Monde Award Sunny Side  
of the Doc 2012, France

### One Day After Peace

CCA4 Sunday 20 October

Vera Audience Award, Movies that Matter

Best Doc Endouvers Doc FF, Singapore

1st Prize Films For Peace –

Windcloak Media FF, Italy

Jury & Audience Award Kimera IFF, Italy

Grand Prix Jury Etudiant 11th

Paris IFFHR, France

Jury Award Best Feature Auroville FF, India

### I Am Breathing

CCA5 Sunday 20 October

Best Doc Riverrun IFF 2013

### Kosma

CCA5 Sunday 20 October

### All For the Good of the World and Nosovice

CCA4 Sunday 20 October

Nominated Best Doc Feature , Czech Lions

## FRIDAY 18 OCTOBER

## CCA5

8.00–9.00pm **Opening Film**  
**Unfinished Journeys**  
*Document 11*  
*International Jury Award:*  
*Nomination for Best Film*

## CLUB ROOM

12.00–2.00pm **Student Forum - Syrian Conflict**  
**Not Anymore:**  
**A Story Of Revolution**  
**Death Visited Me,**  
**Yet on the Shelf**  
**There was No Coffee**

3.00–5.00pm **Camcorder Guerillas**  
**Activist Filmmaking**  
**Workshop**

## SARAMAGO CAFÉ BAR

7.00–8.00pm **Reception/Launch Event**

9.00pm–close **Music:**  
**Adopted As Holograph**

5.00–10.00pm **Video Installation:**  
**Picture Window -**  
**The Name of the Rose**

## FOYER

5.00–8.00pm **Document 11 Info Desk**

## FIRST FLOOR ATRIUM

4.00–8.00pm **RiB - Radical Independent Bookfair**

## GILMOREHILL CENTRE

5.00–7.00pm **Screen Seminar**  
**by Dr. Ger Zielinski**  
**International Politics and**  
**Queer Community: On**  
**Pinkwashing and Other**  
**Claims in and around the**  
**San Francisco LGBT Film**  
**Festival**

## SATURDAY 19 OCTOBER

## CCA5

12.00–1.30pm **Beyond Wriezen**

1.45–3.00pm **Even a Bird Needs a Nest**

3.15–5.00pm **A2-B-C**

5.15–5.55pm **Wind of Change**

6.15–10.30pm **The Act Of Killing**  
*Document 11 International Jury Award:*  
*Nomination for Best Film*

## CCA4

12.00–2.00pm **Mental Health Programme**  
**Lennox Castle Stories**  
**Bouchbennersch Otto:**  
**How to Treat Differentness**

2.15–4.00pm **Racial Hygiene**

4.15–5.45pm **Africa In Motion Event**  
**Beatrice Mtetwa & The Rule Of Law**

6.00–7.20pm **No Burqas Behind Bars**

7.30–8.15pm **Syrian Conflict Programme:**  
**Not Anymore: A Story Of Revolution**  
**Death Visited Me, Yet on the Shelf**  
**There was No Coffee**

8.30–10.00pm **Wrestling in Dakar**  
*Document 11 International Jury Award:*  
*Nomination for Best Film*

## CLUB ROOM

12.00–3.00pm **Boris Mitić Masterclass**

4.00–6.00pm **Freedom From Torture Event**

6.30–7.30pm **Refugee Survival Trust - Making It Home**

## SARAMAGO CAFÉ BAR

10.00pm **Dance:**  
**MIN / Albscott - Colours Of Life**

10.30pm–close **Music:**  
**Machines In Heaven/ Atom Tree**

5.00–10.00pm **Video Installation:**  
**Picture Window - The Name Of The Rose**

## FOYER

10.00am–close **Document 11 Info Desk**

10.00am–close **Videotheque**

## FIRST FLOOR ATRIUM

10.00am–10.00pm **RiB - Radical Independent Bookfair**

## SUNDAY 20 OCT

## CCA5

12.00–1.20pm	<b>Fortress</b>
1.30–2.45pm	<b>Kosma</b> <i>Document 11 International Jury Award: Nomination for Best Film</i>
3.00–4.30pm	<b>Summer With Anton</b>
6.00–7.45pm	<b>I Am Breathing</b> <i>Document 11 International Jury Award: Nomination for Best Film</i>
8.00–10pm	<b>Closing Event</b> <b>International Jury Selection Prizewinner</b> <i>Film TBA</i>

## CCA4

12.00–2.15pm	<b>Palestine Progamme</b> <b>One Day After Peace</b> <i>Document 11 International Jury Award: Nomination for Best Film</i>
2.30–3.30pm	<b>Bahadur The Accidental Brave</b>
3.45–4.15pm	<b>Adios Padresitos</b>
4.30–6.00pm	<b>Colombia Invisible</b>
6.15–7.45pm	<b>Migration Programme</b> <b>Last Resident Of Red Rd</b> <b>Diarios de Frontera</b> <b>Open Arms, Closed Doors</b>
8.00–9.00pm	<b>I am Gay and Muslim</b>
9.15–10.10pm	<b>All for the Good of the World and Nosovice</b> <i>Document 11 International Jury Award: Nomination for Best Film</i>

## CLUB ROOM

1.00–3.00pm	<b>RAVENS CRAIG: RED DUST Event</b>
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## SARAMAGO CAFÉ BAR

10.00pm–close	<b>Closing Event/Raffle</b>
10.30pm–close	<b>Music:</b> <b>TeenCanteen</b>
5.00–10.00pm	<b>Video Installation:</b> <b>Picture Window - The Name Of The Rose</b>

## FOYER

10.00am–close	<b>Document 11 Info Desk</b>
10.00am–close	<b>Videothèque</b>

## FIRST FLOOR ATRIUM

10.00am–10.00pm	<b>RiB- Radical Independent Bookfair</b>
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## Document 11 Day by Day





# Document 11

## Festival Launch

CCA Saramago Café Bar 7.00–8.00 pm

### Reception

CCA5 8.00–9.00 pm

#### Opening Film:

### Unfinished Journeys

Vladimir Tomić

Bosnia 2012 / 43 Mins

*'The alienation of a group from its traditional stories... is an attempt to destroy collective narrative memory... when the elders stop talking, the young start killing themselves.'*

Stunning images of an austere and beautiful landscape frame a powerful story in which Niels, a Greenlandic Inuit, goes in search of what is left of his culture after years of Danish rule. Analysis by Greenlandic thinkers alternates with heart-breaking oral testimony to recount the all-too familiar tale of indigenous children taken from their families and educated in the language and values

of the ruling culture, resulting in adults who are neither fully Danish nor fully Greenlandic—somehow lost between worlds.

The issue of whether it is possible to maintain a self-aware cultural identity in the face of overwhelming outside intervention somehow merges seamlessly into the visual poetry of Tomić's images of ice and water and remote communities enduring in a harshly majestic land.

An intense, beautiful and thoughtful film on a theme which Document hasn't had the chance to address before—after 11 years, that's saying something.

**Document 11 International Jury Award: Nomination for Best Film**

12.00 noon – 2.00 pm CCA4

## MENTAL HEALTH PROGRAMME

**Lennox Castle Stories**

Kate Burton

UK 2012 / 20 mins

Lennox Castle Hospital was a long stay, large scale institution ten miles north of Glasgow built to house people with learning difficulties. Originally built in 1936, it was designed to contain 1200 people; at its peak in the 1970's it housed almost 1700, and was the largest institution of its kind in the UK. Conceived as a "model" self-contained community, the hospital had its own kitchens, recreational facilities, church, and large, segregated wards which each housed 60 people.



Throughout the 1990s a phased closure of the hospital was carried out and a planned resettlement of the residents implemented. In 1998, Greater Glasgow Health Board sought approval from the then Scottish Office to close the hospital. Lennox Castle Hospital closed in June 2002.

Ten years on, the visual arts charity Project Ability invited ex-residents to tell their stories in words and pictures. Over the course of a year, the group came together in weekly workshop sessions to share their memories and explore how living in an institution had impacted on every aspect of their lives, as well as celebrating their success in moving on, building meaningful relationships and contributing to their communities.

**Bouchbennersch Otto:  
How to Treat Differentness**

Janina Jung

Germany 2012 / 67 mins

Bouchbennersch Otto was born



Otto Müller in Emmerichenhain, Germany in 1907. He witnessed two World Wars, was trained as a bookbinder and later became a police messenger in the community. He announced news in Emmerichenhain and the surrounding villages with a bell. Otto was known all over town. He was different. Not like everybody else...

Followed by panel discussion with Kate Burton (director Lennox Castle Stories), Sheryl Walker (C-Change), representatives from Project Ability and film participants.

12.00 noon – 1.30 pm CCA5

**Beyond Wriezen**  
Daniel Abma

Germany 2012 / 87 Mins

A young offenders institution in Wriezen, Germany: the films follows the progress of three former inmates in the year following their release. It's a year that brings to light their fears, frustrations and ambitions for the future through parallel but distinct stories. From finding a job to a place to live, the world after prison seems full of prejudice and unwritten rules- just getting rid of your swastika tattoo does not automatically make you the ideal son-in-law. Dealing drugs as a way to support your pregnant girlfriend is not necessarily a longterm career plan...

Daniel Abma seems to gain the

trust of the three as they let him film surprisingly intimate moments of their lives, happy and angry scenes with their partners, jobs gained and lost, clashes with beurocracy, and the supportive few, lovers and mentors, who always make time for them.

A strangely hopeful film despite its undercurrents of tragedy and lack of opportunity in a society that purports to rehabilitate ex-offenders without offering them any real hope of social advancement or much in the way of a future.

1.45 – 3.00 pm CCA5

**Even a Bird Needs a Nest**  
Christine Chansou  
& Vincent Trintignant

France 2012 / 70 Mins

After the fall of Pol Pot's communist regime, current prime minister Hun Sen carried the hopes of many ordinary Cambodians for the future of their country- but their hopes have been undermined. Plans by real estate developers threaten the destruction of homes in the capital Phnom Penh and rice plantations in the countryside. Justice is hard to find as those who resist be-

come victims of violence.

Many families in the Boeung Kak neighbourhood of Phnom Penh have already been forced to leave. But a group of women courageously struggle to defend their right to remain, or failing that, their right to rehousing elsewhere. It's a one-sided battle, something the women know all too well... "We are like drowning ants; we cling to the floating branches around us."

A harrowing tale of the unequal balance of power in a post-communist developing country, that leads us from the embattled homes of the poor to the upper echelons of a society overlooking its citizens in a quest to satisfy abstract models of economic development.

2.15 – 4.00 pm CCA4

## Racial Hygiene Guillaume Dreyfus

France 2012 / 85mins

Everyone knows that eugenics was one of the ideological pillars of Nazism. What is less well known is that the proactive application of eugenic theories in medical practice began in the United States at the start of the 20th Century, before the Nazis extended that process in what remains the most deadly programme of "racial purification" to date.

Eugenics was accepted as a completely legitimate branch of science by many practitioners in the United States and Europe, and through them, in the popular understanding of society as a whole. The concept of "good birth", which aimed to create the ideal human being, was to be engineered by preventing reproduction of those perceived as weak, sick, disabled, or otherwise "degenerate".

As early as 1907, the United States applied the first eugenics laws, which remained on the statute books until the 1970s. In consequence, more than 60,000 people were denied children under widespread campaigns of forced steriliza-

tion. In Sweden, 63,000 people were sterilized- most after the end of the Second World War, when all the other mainstays of Nazi ideology had become discredited. The victims were drawn from the ranks of those with mental health issues, epileptics, and what used to be called the "weak-minded" – as well as those judged socially inadequate: unable to take care of their children, single mothers on welfare, certain minorities, the poor.

Racial Hygiene balances the explanations of historians with the testimony of victims who continue to struggle for acknowledgment of the wrong done to them in the name of science- a wrong largely erased from collective memory. From North Carolina to Sweden to Germany, a terrifying journey into the dark logic of a discredited science.

Followed by discussion with Professor Bill Hughes, Glasgow Caledonian University

3.15 – 5.00 pm CCA5

## A2-B-C Ian Thomas Ash

UK : Japan 2013 / 70 mins

Would you be happy to send your children to a primary school where- according to the teacher's handheld geiger counter- they can't use the playground they see through the class room window?

Eighteen months after the nuclear meltdown that shocked the world, the children of Fukushima are suffering from concerning maladies, ranging from severe nose bleeds to rashes and thyroid cysts. Citing a lack of transparency in official medical testing and ineffective decontamination of their communities, Ash's film looks at the mothers of Fukushima who are taking radiation monitoring in to their own hands.

Through interviews with local residents and workers a picture emerges of children with precancerous symptoms, untrained and non-specialist workers tasked with the cleanup, radia-

tion runoff into ground water and rivers, and whole areas of the mountains which are just too vast to clean- set against what seems an official policy of denial and reassurance amounting to a cover-up.

In a year when the British nuclear industry starts to gear it's PR campaign towards a subtle rebrand, as lobbyists rubbish the alternative energy sector in favour of longterm investment in new reactors, A2 is a topical reminder of what can happen when it all goes wrong- and how radioactive tuna in the nets of US Pacific fishermen may be the least of our troubles...

Followed by panel Q & A, and (technology-permitting) live Skype interview from Japan with director Ian Thomas Ash.

4.15 – 5.45 pm CCA4



## Africa In Motion:

Beatrice Mtetwa And The Rule of Law  
Lorie Conway

UK : Zimbabwe 2013 / 56 mins

In collaboration with the Africa In Motion Festival, Document presents this profile of Beatrice Mtetwa of Zimbabwe, one of the bravest lawyers in Africa. In spite of beatings by police, she has courageously defended in court those arrested by the Mugabe government—peace activists, journalists, opposition candidates, farmers who have had their land confiscated, and ordinary citizens who had the courage to speak out.

Followed by panel discussion / Q & A with Alex Albelluk from Short Wave Radio Africa.



5.15 – 5.55 pm CCA5

**Wind Of Change**

Julia Dahl

Norway 20012 / 40 Mins

Eastern Africa has just experienced the worst drought the region has seen in over 60 years. This documentary attempts to give the drought a human face through the story of one Kenyan farmer with big dreams and a vision for his family's future as he fights against the effects of both global and locally-induced climate change. Dahl deftly combines images of a beautiful but harsh landscape with the farmer's own video diary to provide an intimate portrait of his struggle.

6.00 – 7.20 pm CCA4

**No Burqas Behind Bars**

Nima Sarvestani

Sweden 2012 / 77 mins

Takhar Prison, Afghanistan: there are 500 male and approximately 40 female inmates. The women and their children are housed in a separate area, almost a prison within the prison. There they constitute a mini-society, often feeling safer than they did on the outside. Most have been sentenced to years in prison for fleeing adulterous and/or abusive husbands.

Filmmaker Nima Sarvestani gains access to the prison yard of the women's block, where she films the lives of Sara, Nadjibeh and Sima. Sara and her true love are both in prison because they refused to enter into arranged marriages with other people; Nadjibeh and Sima escaped from violent households. In this postage-stamp-sized space, they try to process their traumatic pasts, negotiate a tolerable present, and make plans for a better future.



6.15 pm – Close CCA5

DOCUMENT 11 UK PREMIERE  
KEYNOTE SCREENING**The Act Of Killing**extended cut  
Joshua Oppenheimer

USA 2012 / 160 mins

*Presenting the film that has been causing a stir, winning awards and garnering critical praise all over the world for its radical approach to the moral complexities of addressing the subject of*

*genocide on screen- and for the first time in UK cinemas in its director-approved extended cut- Document is proud to present Julius Oppenheimer's The Act Of Killing.*

*This extended screening will be followed by a short interval then a debate on the themes raised.*

Anwar Congo and his friends have been dancing their way through musical numbers, twisting arms in film noir gangster scenes, galloping across prairies as yodelling cowboys.



The reason their amateur foray into filmmaking is being celebrated across the media and debated on television is because Anwar Congo and his friends are mass murderers.

When the government of Indonesia was overthrown by the military in 1965, Anwar and his friends were promoted from small-time gangsters to death squad leaders. They helped the army kill more than one million alleged communists, ethnic Chinese, and intellectuals in less than a year. As the executioner for the most notorious death squad in his city, Anwar himself killed hundreds of people with his own hands. Today, Anwar is revered as the founding father of a right-wing paramilitary organization that grew out of the death squads. The organization is so powerful that its leaders include government ministers; they are happy to boast about everything from corruption and election rigging to acts of genocide.

The Act Of Killing is about the killers who won- and the sort of society they built as a consequence. Unlike ageing Nazis or Rwandan genocidaires, Anwar

and his friends have not been forced by history to admit they participated in crimes against humanity. Instead, they have written their own version of history, becoming role models for millions of young paramilitaries. The Act Of Killing is a journey into the memories and imaginations of the perpetrators- into the minds of mass killers. It's a nightmarish vision of a frighteningly banal culture of impunity in which murderers can joke about genocide on television chat shows, and celebrate moral bankruptcy with the ease and grace of a soft shoe dance number.

In their youth, Anwar and his friends controlled a black market in movie tickets, while using the cinema as a base of operations for more serious crimes. In 1965, given their proven capacity for violence, the army recruited them to form death squads. They also hated the communists for boycotting American films- the most popular (and profitable) in the cinemas. Anwar and his friends were devoted fans of James Dean, John Wayne, and Victor Mature. They explicitly

fashioned themselves and their methods of murder after their Hollywood idols. And coming out of the midnight show, they felt "just like gangsters who stepped off the screen". In this heady mood, they strolled across the boulevard to their office and killed their nightly quota of prisoners. Borrowing his technique from a mafia movie, Anwar preferred to strangle his victims with wire.

Anwar and his friends agree to tell the filmmakers the story behind the killings. But their idea of being in a movie is not to provide testimony for a documentary: they want to star in the kind of films they love...

And so the filmmakers challenge Anwar and his friends to develop fictional scenarios about the killings, adapted to their favorite genres - gangster, western, musical. They write the scripts. They play themselves. And they play their victims.

Their film sets become safe spaces to confront them: some realize or concede the killings were wrong. Others worry about how this version of the



story may affect their public image. Younger members of the movement argue in favour of outright boasting: the now-legendary horror of the massacres is, after all, the basis of their power today. As opinions diverge, the atmosphere on set grows tense. The edifice of genocide as a “patriotic struggle”, with Anwar and his friends as its heroes, begins to crack open.

The filmmaking process itself seems to force Anwar on an unexpected trajectory from arrogance to regret as he confronts, for the first time in his life, the full terror of what he’s done. As his sudden, fragile conscience battles with the pressure to remain a hero, *The Act Of Killing* presents a gripping conflict between moral imagination and moral catastrophe.

*This extended screening will be followed by a short interval then a debate on the themes raised.*

**Document 11 International Jury Award: Nomination for Best Film**

7.30 – 8.15 pm CCA4

**SYRIAN CONFLICT PROGRAMME:**



**Not Anymore: A Story of Revolution**  
**Matthew Van Dyke**

USA 2013 / 15 mins

A short story from the Syrian frontline in Aleppo as experienced by rebel fighter, Mowya, and photojournalist, Nour. Matthew Van Dyke’s film offers an intense 15 minutes through harrowing scenes of destruction and the angry and articulate words of two ordinary Syrians whose lives have been torn apart by war.

**Death Visited Me, Yet on the Shelf There Was No Coffee**  
**Omar Alkhani**

Syria 2013 29mins

Omar Alkhani’s film is a powerful first-hand account of his own Damascus suburbs under siege during the Summer of 2012, and the shelling of civilians by Assad’s forces. His camera roves from Free Army combatants to doctors and local residents as he struggles with his own perspective, attempting to keep the reflex for revenge at bay in the face of the atrocities he witnesses, and hold on to a vision of a greater possible justice.

Followed by debate.

*Document is working with sister organisations at time of writing to try and make it possible for director Omar Alkhani to come from Syria to attend.*

8.30 – 10.00 pm CCA4

**Wrestling in Dakar**  
**Edward Poremby**

Poland 2012 / 52mins

Wrestling is huge in Senegal—the country’s major spectator sport. Like all sports, it offers a way for the youthful poor with sufficient drive, energy and natural talent to get on in society. It’s also patronised and routinely hijacked by politicians eager to attach their name to the massive publicity bandwagon it offers.

Ndeye Ndiaye Tyson, however, is a politician widely respected



in Senegal. Divorced and bringing up her son alone, she is also famous as the first woman promoter in the wrestling business.

Five years ago, Mbaye Mbaw, Lamine Sall, Abib Seck, Pape Ibou i Abdoulaye Thiam set up a wrestling school to do something constructive with their lives. Today, though they remain friends, they compete against each other, as everyone hopes to be spotted one day by a famous promoter and become the next wrestling celebrity.

At the end of the current wrestling season, Ndeye Ndiaye Tyson must choose one of the young wrestlers to fight a wrestling star. The fight will take place in a football stadium before an audience of 45,000, and be broadcast live by the main TV stations. It will change the life of the young man chosen forever.

**Document 11 International Jury Award: Nomination for Best Film**



12.00 noon – 2.15 pm CCA4

ISRAEL / PALESTINE  
PROGRAMME**One Day After Peace**  
Erez Laufer & Miri Laufer

Israel 2012 / 86mins

Can the means used to resolve the conflict in South Africa be applied to the Palestinian-Israeli conflict? As someone who experienced both conflicts firsthand, Robi Damelin wonders about this. Born in South Africa during the apartheid era, she later lost her son, who was serving with the Israeli Army reserve in the Occupied Territories. At first she attempted to initiate a dialogue with the Palestinian who killed her child. When her overtures were rejected, she embarked on a journey back to South Africa to learn more about the Truth and Reconciliation Committee's efforts in overcoming years of enmity. Robi's thought-provoking journey leads from a place of deep personal pain to a belief that a better future is possible.



Followed by  
panel discussion / Q & A with  
Stuart Platt (GRAMnet)

**Document 11 International Jury Award:  
Nomination for Best Film**

12.00 noon – 1.20 pm CCA5

**Fortress**  
Klara Tasovska & Lukas Kokes

Czech Republic 2012 / 72mins

Presenting a trip to the Pridnestrovian Moldavian Republic (a.k.a. Trans-Dniestr), a little bit of Soviet history on the border of present-day Moldova, a kind of living museum of 20th century communist values...

The independence of Trans-



Dniestr as a nation has been recognized by only a few states—most notably Russia, with whom it has a strong paternal and economic relationship amounting to a guarantee of its existence in a game of territory and resources with neighbouring Rumania. It remains an isolated multi-ethnic enclave held together by an authoritarian regime. In a country where you are only allowed to film out of the window of a train, the locals may be afraid of being denounced, but seem glad to live in a refuge from the hectic modern world beyond the museum windows, as uplifting songs on television celebrate the president.

1.30 – 2.45 pm CCA5

**Kosma**  
Sonja Blagojevic

Serbia 2013 / 75 mins

The NATO intervention in the Kosovo War of 1999 transformed the balance of power in that region, allowing the Albanian majority an autonomy they had never known under the former Yugoslav state. Many of the Serb inhabitants left, becoming displaced persons in Serbia itself. But not all.

After a wave of violence directed against them in the aftermath of the war, most of the remainder withdrew into concentrated enclaves, but widely scattered across the province. With little or nothing in the

way of physical contact, a key lifeline became the KOSMA Kosovan Serb Radio Network—a group of 5 stations who broadcast to the Serb community as a whole. The film follows the work of its reporters across the different locations over the period of the Kosovo independence referendum, and the soul-searching paradox this becomes for resident Serbs: if they chose to vote, they are legitimising the vote itself by their participation—acknowledging the unilateral right of Kosovo to secede from a Serbia of which they still consider themselves citizens. If they chose not to vote, they surrender their right to a say in the political settlement that will come after.

The stunning landscape of Kosovo forms a bittersweet backdrop as the film cuts between the work of the radio station and the seasonal rhythms and customs of the people they represent, the folk traditions through which they seek to keep their sense of their culture alive. And in the background, reports come in of family graves routinely desecrated, and anonymous snipers in the woods...

**Document 11 International Jury Award:  
Nomination for Best Film**





2.30 – 3.30 pm CCA4

## **Bahadur The Accidental Brave** **Aiditya Seth**

India 2011 / 53 mins

Labour migration to India has historically been an important economic resource for Nepalese communities. A combination of rural poverty and political instability drive many Nepalese men south across the open border with India to take the most menial jobs for low wages with no job security. Living away from their families for long periods of time, many are suscep-

tible to high risk sexual behavior and end up contracting HIV. Understanding of sexual health issues is poor. On returning home for rare visits some pass the disease to their wives, who may then be thrown out with their children by the family elders. Far Western Nepal, from where the majority of economic migrants to Mumbai originate, is reeling under the impact of an HIV micro-epidemic.

Interviews with migrants, health officials and politicians build a complex picture of the difficulties of contemporary Nepal in its ambivalent but

interdependent relationship with its larger neighbour, and the unintended social consequences of that exchange.

Followed by Q & A  
with director Aiditya Seth

3.00 – 4.30 pm CCA5

## **Summer With Anton** **Jasna Krajinovic**

Belgium 2012 / 60 mins

Twelve-year-old Anton lives with his grandmother in a small house outside Moscow. It is the summer holidays: he plays with his friends by the lake. He dances in front of the mirror. He draws. His grandma reads to him. Then one day, Anton grabs a giant backpack and pulls on some army pants. Like many other Russian children, Anton will be spending the summer at one of President Putin's youth military training camps.

It's very exciting for the kids to sleep in army tents, line up for roll call, go on campaigns and practice shooting. No campfires or scouting expeditions, but defence techniques and



long marches- this is how you grow up to be big and strong. But politics also play a role at this disciplined summer camp: in a classroom, the children hear from war veterans about the dangers of terrorism and extremism and watch gruesome videos about the continuing violence in the Caucasus. Then they go and play "little Chechen" in the woods.

This quiet, observational film is bathed in the warm tints of a summer idyll, as children learn to point guns at each other. When you're big and strong, can you still call home to grandma?

Followed by panel discussion / Q & A.

3.45 – 4.15 pm CCA4

### Adios Padresitos Javier Macipe

Spain 2013 / 29mins

A group of priests receive a mysterious letter from the Vatican: they are instructed to leave Sucumbios as soon as possible. Sucumbios is a province of the Ecuadorian Rainforest which is immensely rich in petroleum. The priests have been helping indigenous communities to organise in response to the environmental damage that has been the price of oil extraction.

The Pope appoints the Order of the Gospel Heralds, heirs to the Tradition, Family and Property movement, to manage the situation. So Monsignor Gonzalo Lopez, camping in a park in Quito, decides to start an indefinite hunger strike...

4.30 – 6.00 pm CCA4

### Colombia Invisible Unai Aranzadi

Spain 2013 / 63mins

President Santos toasts the launch of an international development project with champagne while the children displaced by it die a few metres away. General Reyes states that a guerrilla commander has been executed without knowing that, a only few hours later, he would be forced to concede the deceased was actually a non-violent indigenous leader. The judge investigating members of the military for the rape and murder of three children is killed. Banana plantation workers risk their lives to claim their rights.

A thorough introduction to the history and complexity of the Colombian conflict and its roots in social inequality, land-grabbing and colonialism.

Followed by discussion / Q & A with Dr Alvaro Huertas and Dr Geraldine McDonald

6.00 – 7.45 pm

### I Am Breathing Emma Davie & Morag McKinnon

Denmark : UK 2013 / 72mins

Over the course of a single year, Neil Platt goes from being a healthy thirty-something British bloke with a great sense of humour to being completely paralysed from the neck down. The terrible illness he has inherited is known as ALS, MND, or Lou Gehrig's Disease. As his body gets weaker, his perspective on life changes. His humour remains, but a new wisdom emerges: "It's amazing how adaptable we are when we have to be. It's what separates us and defines us as human beings."

Knowing he only has a few months to live- and while he retains the ability to speak- Neil puts together a letter and memory box for his baby son Oscar, and sets out to articulate his thoughts and experiences through a blog- and through this film, which he was determined to make. The affecting directness of his words mingles with images of a life well lived, perhaps making us revalue the ordinary for what it is: the sweet and humdrum details of an existence aware of its approaching end.

His blog posts form the film's





narration as he tells his story through recalled memories of the life he's lived- the joy of falling in love, of partying with mates, of fast motorbike rides. Through his determination to share his final journey, he makes us ask ourselves questions about our own lives, our relation to- or denial of- our own mortality...

A powerful and moving film about a man who lived every minute of his life.

Followed by Q & A with directors Emma Davie and Morag McKinnon, and Bryan Carroll from MND Scotland.

**Document 11 International Jury Award:  
Nomination for Best Film**

6.15 – 7.45 pm CCA4

#### MIGRATION PROGRAMME

### The Last Resident of Red Road Chris Leslie

Scotland 2013 / 6 mins

Built in 1967, the Red Road flats in Glasgow were once home to over 4500 people. Now most of the blocks have been emptied and demolition has already begun. Jamal Hamad, a failed Iraqi Kurdish asylum seeker, has lived alone in one block for several months. The demolition company are keen to move on with the demolition preparation but Jamal is refusing to move. If he does move out, he fears eviction from the UK- and if he returns to his homeland, as instructed by the UK Border Agency, he believes he will be killed- just like his parents and brothers several years ago. Living in the block



alone is dangerous; but Jamal sees no other choice.

### Diarios de Frontera' Irene Gutiérrez Torres

Spain - 2013 - 25mins

An exquisitely shot and poetic meditation on the plight of African immigrants trying to reach Spain from the enclave of Ceuta on the North African coast, the film intercuts strikingly beautiful cinematography that dwells on moments and





rituals of southern Spanish culture (fisherman's processions, fairgrounds, military parades) with grainy mobile phone 'found' footage of an actual group of young men preparing to attempt the sea crossing from their makeshift refugee camp.

Poetic, atmospheric and reflective, a thoughtful essay on the lure versus the reality of promised lands...

### Open Arms Closed Doors Fernanda Polacow & Juliana Borges

Brazil 2013 / 25mins

The booming economic juggernaut of Brazil has transformed lives. It has also acted as a beacon attracting migrants from all over the world, including the former Portuguese colony of Angola. Expecting to find some warm multicultural embrace, Angolan immigrant Badharo instead finds wariness, barriers and even open racism in Rio. He turns to music as a way to express his feelings of disappointment and rejection. Set against the tragic murder of a young Angolan student, we experience the frustrations Badharo and his family face as their Brazilian dream encounters a very different reality.

Followed by Q & A with director Chris Leslie (The Last Resident Of Red Road).



8.00 – 9.00 pm CCA4

### I am Gay and Muslim Chris Belloni

The Netherlands 2011 / 54mins

This intimate documentary follows a number of Moroccan gay men in an exploration of how they manage their spiritual as much as sexual identities within the context of the cultural norms they, too, have been educated into- a paradox as often internalised as it is external to the society in which they live. The interviewees engage with these issues in an unexpectedly diverse range of ways, as they candidly share their experiences of the degrees of compromise- or refusal of it- in which they have found a way to live.

An honest and direct film on a rarely-examined theme.

8.00 – 10.00 pm CCA5

## Closing Gala: Document 11 International Jury Award

Following on from the success of the 2012 event, Document again asks its international jury of film professionals to choose their winner from the Films In Competition (see list on page 3) which have been screened throughout the festival, to be announced on the night.

After the award ceremony, the winning film will be screened as the closing event of Document 11.

9.15 – 10.10 pm CCA4

### All For the Good of the World and Nosovice Vit Klusak

Czech Republic 2010 / 52mins

A UFO has landed in a small Czech village: A UFO, that is, in the shape of the kilometre-long silver factory that is the Hyundai automobile plant.

The village, hitherto best-known for its sauerkraut and "Radegast" beer, was suddenly an industrial zone- the largest greenfield investment project in the Czech Republic's history.

For a long time many of the farmers resisted selling the land upon which the factory now stood, but succumbed eventually under pressure from the neighbours- that, and the anonymous death threats. The filmmakers return to Nošovice two years after the dramatic property buyouts just as the factory starts churning out cheap cars. Combining the perspectives of seven characters, they portray a place suddenly changed beyond recognition in ways that are comic and chilling at once: a politically engaged, absurdist flick about a field that grows cars...

**Document 11 International Jury Award:  
Nomination for Best Film**



# The RiB Project book stall

CCA First Floor Atrium 18-20 October

Glasgow's Radical Independent Book-fair project (RiB) has been running stalls, co-ordinating and collaborating on events since 2006 when it premiered at Document. It began as a joint idea between Variant magazine, angry artworks and AK Press & Distribution, however its roots go back to counter cultural events organised by the Free University Network and the Scottish Bookfair of Radical Black & Third World Books as well as the support and campaigning groups Artists in Solidarity and Workers City from the early 1990's.

RiB acts as a support structure for a number of individuals and groups who produce publications, information and materials for sale, view and free distribution. With the ideas of mutual aid and solidarity at its forefront this long term project plays an important part in helping to fill the gap left by the lack of alternative bookshops in Glasgow. As well as stocking various books, pamphlets and other printed matter for sale from various publishers in an eclectic mix; the project stalls always contain a multitude of free items and occasionally a mini library of documentaries and news-sheets, as well as a book swap box. The scale of the RiB varies depending on the event it is hosting or supporting – from a popup box in a pub, to a pair of tables at a talk, to a number of trestles in a small hall. The project is self-financed by the participants and the good will of its friends, no corporate or public funding is involved, no one takes a wage, it is not party politically aligned and is autonomous from other organisations. The project is more than just an occasional bookshop

and travelling bookstall: it is also a temporary library and a meeting point for discussion, distribution and ideas.

*“These are our lives and we need to grab them. Independence of thought, deed and expression. Roll on, RiB, roll on.”*

**James Kelman, writer**

*“Through these long dark years of reaction and retrenchment, RiB has been a stalwart wee island of inspiration, providing a unique and invaluable facility to the movement with imagination, generosity and resolve.”*

**Tam Dean Burn, actor**

*“As hip authors everywhere adjust to the idea that the majority of their output will be read on electronic devices, books, magazines and pamphlets take on a new significance. And, as the world falls further into the thrall of neoliberal ideology, books, magazines and pamphlets that offer other ways of thinking and organising assume a particular urgency. It is just such publications that can be found at the occasional and compelling Radical Independent Book Fair. Catch it while you can, consume its content voraciously and do what you can to act upon the information you find there...”*

**Rebecca Gordon-Nesbitt, reader / writer**

The RiB project is pleased to be supporting Document for the eighth year running.

The stall will be open from around 4pm on Friday the 18th Oct, running alongside the festival programme until the evening of Sunday 20th.

Want a bookstall at your next (preferably free entry) Glasgow-based event? Please get in touch, contact Euan at [rib@angryartworks.com](mailto:rib@angryartworks.com)

# Agitate Educate Inspire Organise Uncover

*“not by the book”*

...the RiB project

[www.ribproject.org](http://www.ribproject.org)

Facebook: search “Glasgows Radical Independent Bookfair project”

## VIDEO INSTALLATION

## Picture Window: The Name Of The Rose

**CCA Saramago Café Bar**  
18–20 October

*Founded in April 2012 by artists Annie Crabtree and Eileen Daily, Picture Window specialises in producing performance and projection work for public spaces.*



*The Name of the Rose* is a video documentary filmed in Jerusalem. Consisting of talking head interviews with a cross section of the community as well as local authorities on queer issues, the interviewees respond to questions on either the segregation of Jerusalem society, or of the LGBT community at large. The topic on which each interviewee speaks is omitted, disorientating the viewer.

This 3-channel version produced for Document contains secondary visuals of tracking shots of the city and Israeli newsfeed being translated/subtitled in a national TV station. A 3rd channel then universalises the content, locating it within the context of the wider imagery of the festival as a whole.

The work plays with implication, associations and patterns of segregation to expose the universality of the struggle of identities, and the conflict between them.

*The Name of the Rose* was originally exhibited as part of Glasgay! festival of queer culture, Glue Factory, Glasgow, 23-28 October 2012

## MUSIC

## Live Music @ Document 11

**CCA Saramago Café Bar**

After the screenings end each night, stick around for a drink, a chat and some food in CCA's ground floor Saramago Café Bar and unwind to the varied sounds of the fine musicians gracing Document this year...



### Adopted As Holograph

Friday 18 October 9.00 pm

European roots meets gypsy folk in this Glasgow based six-piece



### Machines In Heaven | Atom Tree

Saturday 19 October 10.30 pm

Two of Glasgow's most up-and-coming electronic artists, who infuse their work with humour and soul.



### TeenCanteen

Sunday 20 October 10.30 pm

1960s surf pop and multi-part melodies make up this Glasgow girl group's playful sound.

University of Glasgow Screen Seminar

## International Politics and Queer Community: On Pinkwashing and Other Claims in and around the San Francisco LGBT Film Festival

Thursday 17 October 5–7.00 pm Room 408, Gilmorehill Centre

A lecture by Dr Ger Zielinski in association with the University of Glasgow.

While claims to community have often invited or provoked heated contestation over membership, inclusion and exclusion, cultural formations built on principles of community building include such tensions within their very fabric. The LGBT film festivals provide a remarkably rich site for analysis in the light of their unique intersection of civil rights, sexualities, genders, identities, taste cultures, cinephilia, etc., all culminating eventually in the event of the festival itself, situated in some real urban space. Continuing his research into the relationship between community and festivals as a form of activism, Zielinski addresses the recent and continuing case of the Frameline: San Francisco Lesbian and Gay Film Festival and its relation to Israeli-Palestinian politics and lobbying campaigns, both within and outside of the festival. Apart from the historical cases centred on disputes over sexual or gender identities, this case uncovers a very important attempt to articulate international politics through a discourse of sexual rights and identity.

Dr Ger Zielinski lectures on film and media studies at Trent University, Canada. He is also a member of the Document 11 International Jury.

Student Forum

## Syrian Conflict

Friday 18 October 12.00–2.00 pm Club Room

An early showing of the Syria Programme invites students to engage with the issue of reporting from conflict zones, citizen activism and the uses of new media in the framing of the revolutions associated with the Arab Spring: polemic versus propaganda versus acts of witness in competition for the defining version of events that will come to be accepted as contemporary history.

Screening followed by panel discussion.

Chair: Beth Pearson, GHRN.

With Naomi Head (University of Glasgow)  
*other speakers to be confirmed.*

(Syrian Conflict main programme: Saturday 19 October CCA4 7.30pm)



Camcorder Guerillas:

## Activist Filmmaking Workshop

Friday 18 October 3.00–5.00pm?? Club Room

Join legendary media collective the Camcorder Guerillas for a taster version of their practical workshop on how to make effective, low-tech videos for the internet to promote your campaign-

Learn how to plan, film, edit, upload and share your film via social networks. No special skills or previous filming experience needed.





**Boris Mitić Masterclass:**

## Post-Ideological Documentary Storytelling

**Saturday 19 October 12.00–3.00pm Club Room**

Boris Mitić is a renowned Serbian documentary filmmaker, lecturer and satirical columnist, and an old friend of the Document Festival. His films have received 18 awards, played at over 150 festivals worldwide, and been broadcast in 47 countries. His new project, a documentary about Nothing, will be filmed globally by a mixture of all-star cinematographers and his former students. Boris is also a member of the International Jury for Document 11.

The basest level of discourse is the know-it-all outsider who doesn't want to consider anyone else's opinion. Above this, it's CNN. Above that, the International Herald Tribune, or the fancy 'aeroplane press' in general. The same, basically, but more nicely written.

One level up, it's the Blogosphere, the realm of private opinions, diverse and impotent. Further up, it's Critiquistan, total critical analysis of everything... accessible. Above this, we're talking Realpolitik- or how and why things really happen. But we can't really talk about it, so we transcend it through Cinema Verités, layers of

truth that can be reached only through a cinematographic interpretation of life. If you get up there, your audiences will be grateful already. But ideally, there is one more step to climb.

Post-ideological storytelling is the ultimate level of documentary filmmaking, one that transcends current cultural, political, ethical and aesthetical practices and gives documentary filmmakers a rare opportunity to introduce a breath of fresh air in the rhetorical pollution that surrounds us. Using counter-examples and tentative guidelines, this lecture tries to define this new type of discourse.

**Freedom From Torture Scotland:**

## A Different Kind Of Medicine

**Saturday 19 October 4.00–6.00pm Club Room**

Mabiala, David, Waqas, Olivier, Fataki and Michel are all survivors of torture who have attended ongoing therapy at Freedom from Torture Scotland.

In 2012 'A Different Kind Of Medicine' was produced, in which they discuss traumatic past experiences of human rights abuses in their countries of origin and how therapy has supported them in rebuilding their lives in exile. Sharing stories of their lives in the UK, they explore which factors have supported their recovery from trauma and which have hindered

**Refugee Survival Trust:**

## Making it Home: films exploring sanctuary and home.

**Saturday 19 October 6.30–7.30pm Club Room**

**RST**

Refugee  
Survival  
Trust



media  
co-op



ALBA | CHRUTHACHAIL



SCOTTISH  
POETRY  
LIBRARY  
By leaves we live

A screening of four extraordinary short films created by refugee and asylum seeking women from Maryhill Integration Network, and local women from Pilton (Edinburgh) in response to acclaimed poems about "Home".

The "Making it Home" project saw participants build bridges of friendship and dialogue by sharing their experiences of home, homelessness, disempowerment and hope.

Representatives from the project will facilitate questions and discussions following the screenings.

Co-ordinated by the Refugee Survival Trust in partnership with Media Co-op, Women Supporting Women (PCHP),



Maryhill Integration Network,  
Scottish Poetry Library,  
University of Edinburgh.

Funded by Creative Scotland.



that recovery.

Freedom from Torture takes a holistic approach to rehabilitation, catering for the unique needs of survivors. It provides medical consultation, forensic documentation of torture, psychological therapies and support, as well as practical help for people who have survived horrific abuses of their human rights.

During this 1½ hour workshop participants will be introduced to the work of Freedom From Torture by Elise Marshall, a Clinician and Trainer at the Glasgow centre. The 50-minute film 'A Different Kind Of Medicine' will be screened, bringing focus to the narratives of the torture survivors themselves. Following the screening there will be a Q & A with staff from Freedom from Torture about the film and the issues it raises.

[www.freedomfromtorture.org](http://www.freedomfromtorture.org)



Maryhill Integration Network / AlbScott Dance:

## Colours of Life

SAT 19 OCT 10PM CCA Saramago Café Bar

Colours of Life performance group showcases the richness of cultural diversity in Glasgow through a collage of traditional dances from across the globe. Dancers from Scotland, Ireland, Kosovo, Lithuania, Germany, Portugal and Iran perform in traditional costumes to celebrate the vibrancy each bring to their new life in Scotland.

## Ravenscraig Event: Red Dust

Sunday October 20 1.00–3.00pm Club Room

As an instructive comparison with the Fukushima aftermath screening A2 (Saturday 19 October CCA5 3.15pm) Document 11 presents a sobering look at the human costs of industrial processes closer to home, with the short film Red Dust:

Ravenscraig, Motherwell: formerly home of the Scottish steel industry, now Europe's biggest post-industrial regeneration project. There's a new Ravenscraig Village in the planning, a town within a town, with houses, shops and all the modern facilities. Why is it then that some of the locals seem none too happy- could it be something to do with the cluster of respiratory illnesses blighting the lives of so many across the neighbourhood?

Through interviews with local residents, former Ravenscraig workers and their families, director Ilona Kacieja makes a compelling case for the link between the high incidence of pollution-related illnesses and the close proximity of the site. After a hundred and more years of heavy industry, was the clean up as efficient as you'd hope- or it possible the land is still contaminated? Will there be any form of compensation for those affected, or an evasion of responsibility on the part of government and the industries concerned? This short, hard-hitting film raises these and other questions, and attempts to give a platform to local people to express their feelings.

Receipient of  
*The Iris Fairgrieve Rainer Scholarship*  
Nominated for *The Grierson Award*  
Best Student Documentary 2013  
Nominated for Best Documentary  
*Van d'Or Independent Film Awards*  
Winner, *Un Certain Regard* 2013

Followed by panel discussion / Q & A.

## HUMAN RIGHTS FILM NETWORK

Document International Human Rights Film Festival is a member of the Human Rights Film Network, a worldwide association of film festivals dedicated to the representation of human rights through the moving image.

With a current membership of 33 festivals covering every continent, HRFN acts as a forum for the sharing of ideas and approaches to the promotion of human

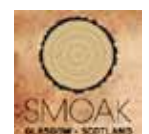
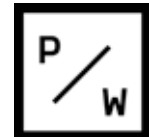
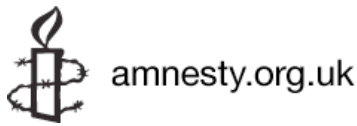
rights using film as a key medium through festivals, broadcasting and educational programmes, and assists the emergence and establishment of new film festivals on an independent basis.

As such HRFN works to foster an international environment conducive to the screening and promotion of human rights films worldwide.

[www.humanrightsfilmnetwork.org](http://www.humanrightsfilmnetwork.org)

Human  
Rights  
Film  
Network

SPONSORS AND SUPPORTERS



# Document

## INTERNATIONAL HUMAN RIGHTS DOCUMENTARY FILM FESTIVAL

CCA: Centre for Contemporary Arts  
350 Sauchiehall St  
Glasgow G2 3JD  
Tel 0141 332 9775

[www.documentfilmfestival.org](http://www.documentfilmfestival.org)

Document Festival is a company  
limited by guarantee  
and registered in Scotland SC157797

## DOCUMENT 11 TEAM

### Festival/Programme Co-Ordinator

Lindsay Reid

### Marketing/New Media

Cayley James

### Technical Co-Ordinator/Programme Editor

Chris Bowman

### Media Design

Kevin Hobbs

### Ident

Once Were Farmers

### Front Of House Co-Ordinator

Tony Birr

### Festival Partner

Africa In Motion

### Media Partner

Taskovski Films

## DOCUMENT BOARD

Dr David Archibald  
Mark Langdon  
Paula Larkin  
Gillian Mackinnon  
Mona Rai  
Maria Antonia Velez

## OUR THANKS TO...

Andrea Kühn  
All our colleagues @ HRFN  
Africa In Motion  
Glasgow Human Rights Network  
Kumjana Novakova  
Our colleagues @ WAVE Project  
Gillian Mackinnon  
Paul Holleran @ NUJ  
Amnesty International  
Euan Sutherland @ RIB  
Will @ Once Were Farmers  
Kevin Hobbs  
Camcorder Guerillas  
The Drouth  
Gramnet  
Johnny Moffat Print Design  
The Brunswick Hotel  
The Co-op  
GMAC  
Ainslie Riddick and staff @ CCA  
Paul and Claire @ Saramago  
Stephen Popadopoulos, Doc 11 Award Artist  
University of Glasgow  
Creative Scotland  
Glasgow Life  
Glasgow City Council  
*Doc 11 bands:* Adopted As Holograph, Machines  
In Heaven, Atom Tree, TeenCanteen  
Document Board of Directors, Selection  
Panel, International Jury,  
Core Staff, Volunteers, Projectionists, Photographers...

### *For Raffle Contributions:*

Variety Bar, Nice n' Sleazy, Squid & Whale, Glasgow School of  
Art, 02 ABC, Broadcast, GFT, Glasgow Chilli Guy, Aye Write

### *And for the Document Fundraiser night at ABC 02:*

*Bands:* Bag Sabbath, GRNR, The Wayne Devro Set

*DJ:* Harsh Tug A.K.A Bag

*Visuals:* Lucy Armitage: [vimeo.com/lucyarmitage](http://vimeo.com/lucyarmitage)

& Euan McKenzie: [www.euanmckenzie.co.uk](http://www.euanmckenzie.co.uk)

*Poster Design-* Susan MacLeod: [susanmacleod.co.uk](http://susanmacleod.co.uk)

*Filmed by:* Stu Russell

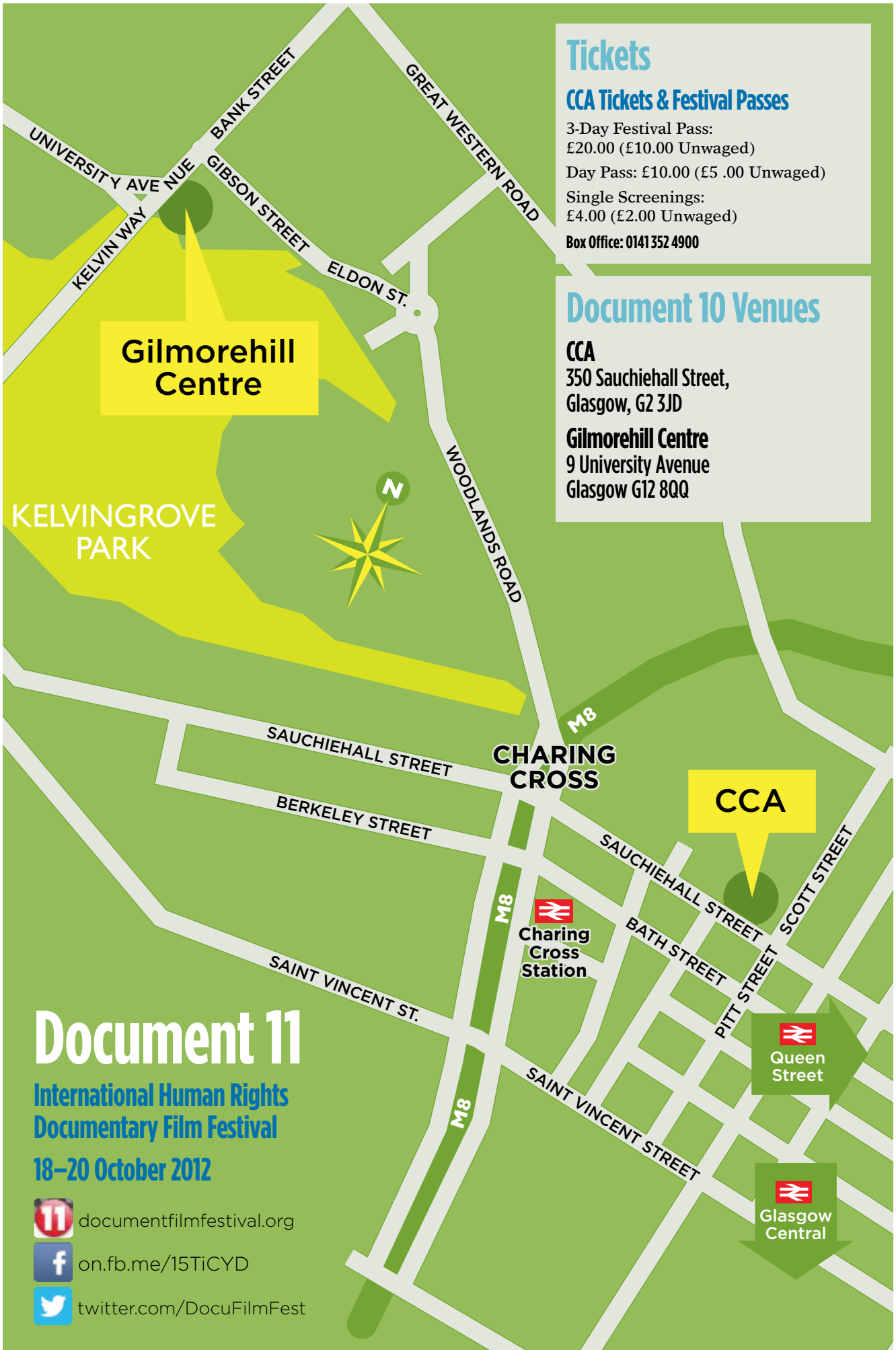
Clair Crawford: [piggybackmanagement.com](http://piggybackmanagement.com)

Mig from 02 ABC

Thank You!

*The Document Team 2013*





## Tickets

### CCA Tickets & Festival Passes

3-Day Festival Pass:  
£20.00 (£10.00 Unwaged)  
Day Pass: £10.00 (£5.00 Unwaged)  
Single Screenings:  
£4.00 (£2.00 Unwaged)

Box Office: 0141 352 4900

## Document 10 Venues

**CCA**  
350 Sauchiehall Street,  
Glasgow, G2 3JD  
**Gilmorehill Centre**  
9 University Avenue  
Glasgow G12 8QQ

# Document 11

International Human Rights  
Documentary Film Festival

18–20 October 2012

 [documentfilmfestival.org](http://documentfilmfestival.org)

 [on.fb.me/15TiCYD](https://on.fb.me/15TiCYD)

 [twitter.com/DocuFilmFest](https://twitter.com/DocuFilmFest)