### Programme 17–21 October

**CCA 4**

### Festival Launch

- **Wednesday, 17 October**
  - 5.00pm-7.00pm: Food, Broth Mix, Intermedia Gallery
  - 7.00pm-8.00pm: Reception, CCA Café
  - 8.00pm-9.45pm: The Mother’s House

- **Thursday, 18 October**
  - 12noon-1.00pm: No Place For You at The Workplace
  - 1.15pm-2.15pm: A Minority Report
  - 2.30pm-3.00pm: Blue Ross Garden
  - 3.15pm-4.15pm: Back to Sarajevo
  - 4.30pm-5.45pm: Osias Bystryn
  - 6.00pm-7.15pm: Eastern Exotica
  - 7.30pm-8.30pm: Last to Know
  - 8.45pm-9.45pm: Fallen Angel

- **Friday, 19 October**
  - 12noon-1.15pm: The Nashipur Waters
  - 1.30pm-2.30pm: The Forgotten Children of the Congo
  - 2.45pm-3.45pm: Chechnya
  - 4.00pm-5.15pm: Hint
  - 5.30pm-6.15pm: Maybe Buenos Aires
  - 6.30pm-7.15pm: The Yellow Monster
  - 7.30pm-8.45pm: Who Owas Who? In Debt We Trust
  - 8.45pm-10.15pm: Kamp Katrina

- **Saturday, 20 October**
  - 12noon-1.30pm: Hercules
  - 1.45pm-2.15pm: Carta A Un Rehen
  - 2.30pm-3.30pm: Homeless in Ukraine
  - 3.45pm-4.45pm: Chechnya
  - 5.00pm-6.00pm: The Boy Inside
  - 6.15pm-7.15pm: Homeless in India
  - 7.30pm-8.30pm: Walking with Cecilia
  - 8.45pm-10.00pm: Quilombo Country

- **Sunday, 21 October**
  - 12noon-1.00pm: Mental Health Shorts
  - 1.15pm-2pm: Last In The Line
  - 2.15pm-4.00pm: Forum with Diversity Films
  - 4.15pm-5.30pm: Andjan A Massacre Foretold
  - 5.45pm-7.15pm: Those Left Behind
  - 7.30pm-8.30pm: Living In A Minefield
  - 8.45pm-10.10pm: Mimoune

**CCA 5**

- **Wednesday, 17 October**
  - 12noon-1.00pm: It’s Time… To Die in Huntsville
  - 1.30pm-2.45pm: Taj Titry
  - 3.00pm-4.45pm: USA v Al-Arian
  - 5.00pm-6.45pm: Three Comrades
  - 7.00pm-7.45pm: Holy Warriors
  - 8.00pm-8.45pm: Bisan The Right To Live
  - 9.00pm-10.15pm: Children of Solidarnosoc

- **Thursday, 18 October**
  - 12noon-1.15pm: As It Is
  - 2.00pm-3.15pm: Malcolm & Barbara
  - 3.30pm-5.00pm: Exile Family Home
  - 5.15pm-6.00pm: Mme
  - 6.15pm-8.15pm: Guerillas
  - 7.30pm-8.45pm: Last to Know
  - 8.30pm-10.00pm: Rain In My Heart

- **Friday, 19 October**
  - 12noon-1.45pm: Autonomi (NUJ)
  - 2.00pm-3.15pm: Malcolm & Barbara
  - 3.30pm-5.00pm: Exile Family Home
  - 5.15pm-6.00pm: Mme
  - 6.15pm-8.15pm: Guerillas
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**Tickets available from the CCA box office:**
Day Passes: £10/£5
4 day Festival Passes: £30/£15
Asylum Seekers/Refugees: Free
For more Information contact: docfestinfo@gmail.com

**CCA:**
The Centre for Contemporary Arts
350 Sauchiehall St, Glasgow
Tel: 0141 352 4900
Festival Hotline: 07765 396226

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**Programme Information:**

- UK Premiere: 60 mins
- World Premiere: 60 mins
- UK Premiere: 50 mins
- World Premiere: 50 mins
- UK Premiere: 40 mins
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- UK Premiere: 3 mins
- World Premiere: 3 mins
- UK Premiere: 2 mins
- World Premiere: 2 mins
- UK Premiere: 1 min
INTRODUCTION TO DOCUMENT 5

Five years on

Documentary filmmakers are at the forefront of highlighting human rights issues around the world in 2007. Document 5 will once again screen a diverse range of gripping documentary works – including more than 40 UK Premiers and 15 world premieres.

It’s our fifth birthday and we have had an overwhelming response from across the world to this year’s call for submissions, reflecting the growing international interest in human rights, and in Document as a forum for highlighting and exploring human rights issues.

Document 5 will present a programme of around 80 short and feature length films, exploring a wide range of local, national and international human rights issues. This year’s programme features thought-provoking beautiful and powerful work ranging from cinematic explorations of the human condition to politically charged frontline reporting, aiming to promote a deeper understanding of international human rights.

We have four jam-packed days of film, discussion, music and culture. And that’s not all... there will also be free vegetarian food from the produce of local allotments courtesy of Broth Mix, the Radical Independent Bookstore, Electron Club and the return of the Documentary Videotheque where you can catch any of the films you’ve missed.

Come along, look at work, be informed, join in discussions, meet local and international filmmakers, enjoy our social events and celebrate the diversity of human life portrayed in these films.

Our own dedicated catalogue will be on sale at CCA for a nominal fee. The full programme will be available online at www.docfilmfest.org.uk from early October.

Programme & Discussion

Don’t Let Employers Get Away With Murder
CCA 5, Saturday 20th October 1.00pm-2.45pm

Thousands of people die at work in the UK each year. Breaking health and safety law is a criminal act, but employers who break it and kill people are not treated as criminals. Few employers are ever charged with corporate manslaughter, even fewer are convicted and go to prison and there is very little deterrent effect from the low fines imposed for breaking health and safety regulations. The Corporate Manslaughter and Corporate Homicide Bill which will become law shortly is a great disappointment to all those who have been campaigning and is now to apply to Scotland as well. The family and friends of those killed are angry and frustrated as employers seem to be getting away with murder.

This programme will screen a selection of films dealing with the issues followed by a discussion by campaigners and some of the families and friends of those killed.

Karen Thompson - Graham Meldrum Memorial Campaign
Colin - Simon Jones Memorial Campaign
Pat Banatyne - Piper Alpha - tbc
Stockline Dissaster - tbc
Hilda Palmer - Families Against Corporate Killing
Ian Tarker - STUC

Diversity Films & Autonomi @ Document 5

As It Is
(NIJ & Autonomi)

Discussion Forum
Fri 19th Oct, 12noon - 1.45pm in CCA 5

Using controversial ‘Horror Movie’ (Evening Times 11 Sept) As It Is is as a case study, the filmmaker talks to contributors, youth organisations, commissioners and community members about the apparent lack of ethics in news gathering and documentary filmmaking when the subject is of sensationalist, nevermind sensitive, nature.

Paul Watson One to One
(NIJ & Autonomi) chaired by Doug Aubrey
Sat 20th Oct, 3.00pm-4.45pm, CCA 5

From The Family to Malcolm and Barbara, this talk will be about how to survive as an ethically driven and stylishly experimenting documentary filmmaker. With a career spanning over 40 years, Paul is coined the father of the reality genre, and is in prime position to give us an upfront and honest view on the current state of documentary in television. If indeed the father, he’s not proud of the ‘bastard offspring’ he’s allegedly responsible for.

The session will open with the screening of Watson’s acclaimed The Fishing Party.

It is highly recommended to watch both Rain in My Heart (Fri 8.30pm -10.30pm CCAS) and Malcolm and Barbara (Fri 2.00pm - 3.15pm CCAS) in the festival before attending this session.

Media in Exile
(NIJ & Diversity Films)

Discussion Forum
Sun 21st Oct. 2.15pm-4.00pm in CCA 4

With a focus on sharing experiences, NlJ and Diversity Films invite all documentary filmmakers, camera people, journalists, photographers and media workers in general to partake in a lively chat about how media practices, products and outlets differ across our globe. Why is it difficult for people from the new communities to find employment in the Scottish and English media sector? Does the UK hold higher ethical and employment standards than do many other nations?

www.diversityfilms.org.uk

Diversity Films will launch their website with a reception in CCA Cafe 5.00pm-6.00pm Friday 19th Oct.

Handsworth Songs

Saturday 20th October 5.00pm-7.00pm CCA 5

A rare opportunity to see a one-off screening of the legendary ‘Handsworth Songs’ by Black Audio Film Collective, which Street Level will present as part of Document 5.

John Akomfrah of the collective who will also lead a post-screening Q&A.

Inaugurated in 1982 and dissolved in 1989, the seven-person Black Audio Film Collective is widely acknowledged as one of the most influential artist groups to emerge from Britain in recent years. John Akomfrah, Lisa Gopaul, Arvind Johnson, Rheesa Augustus, Trevor Mathison, David Lawson and Edward George produced award winning film, photography, slide tape, video, installation, posters and interventions. The point of departure of their seminal film ‘Handsworth Songs’ is the civil disturbances of September and October 1985 in the Birmingham district of Handsworth and in the urban centres of London. Running throughout ‘Handsworth Songs’ is the idea that the riots were the outcome of British society’s suppression of black presence and black desire in Britain. The film portrays civil disorder as an opening onto a secret history of dissatisfaction, associated with industrial decline and the crisis of democracy as a mode of address.

The term ‘Songs’ refers not to musicality, but instead invokes decline and the crisis of documentary as a mode of address.

STORIES FROM THE DIASTORIA

Palestinian Refugees in Glasgow, Lebanon & beyond

Friday 19th October 6.15pm-8.15pm CCA 5

Camcorder Guerillas present an exclusive program of short films, poetry and discussion looking at the issue of Palestinian Refugees and their living conditions in refugee camps in Lebanon and beyond.


The screening will be introduced by the filmmakers and followed by Q&A.

Mental Health

Dispatches: Britain’s Mental Health Scandal
CCA 5 Saturday 20th October 7.15pm-9.00pm

Screened on Channel 4 last year an undercover reporter spent six months in three separate NHS Trusts caring for the acutely mentally ill in hospital. She secretly filmed conditions on adult general psychiatric wards whilst working as a healthcare assistant – having been trained in mental health nursing before going undercover.

The reporter finds an overwhelming lack of resources for psychiatric care resulting in understaffed wards that are chaotic, frightening and dangerous. With women forced to mix with men in communal areas, the reporter discovers that female patients are subject to sexual harassment and assault and she finds incidences of overstretched hospital staff threatening patients and illegally administering medication.

Followed by discussion based compulsory treatment orders and acute wards.

Supported by:

Sheila Stewart

Closing Party, CCA Cafe Sunday 21st Oct 10.30pm

Sheila Stewart is one of Scotland’s traditional Traveller storytellers, and Ballad singers. She has a rich repertoire and has a style of singing that is strong and passionate and distinctively her own, she is in the finest mainstream of the Scottish tradition.

Last in the Line is screened in CCA 4 earlier in the day 1.15pm-2.00pm where Sheila will also read from her biography of her mother (Belle Stewart) “Stevie Among The Heather”.

MUSIC AT THE CCA BAR

Wednesday 17th October 10.00 pm - 1.00pm

Shiona McPhail traditional Scots singer

Roma band to be confirmed

Thursday 18th October 10.00 pm - 1.00pm

Political Song Night

Bring along cd’s with your favorite popular, obscure, powerful, bizarre, outrageous political songs. Also open mic to sing, rant or play the guitar.

EXHIBITION

Radical Independent Bookstore

Resistence Is Not Terrorism!

by Heather Tait

48 activists with quote from Winn Wenders is part of a larger body of work that explores the implication of the The Serious Organised Crime and Police Act (SOCPA) and aims to defy it. Cover-collage actions are staged and the camera used simply as a recording device of the more important actions that take place. The use of photography by the State, is here examined and re-appropriated in act of defiance and empowerment. Each mugshot is in itself an illegal protest within the exclusion zone.

JoHN AKOMFRAH INTRODUCES

Handsworth Songs

Saturday 20th October 5.00pm-7.00pm CCA 5

The term ‘Songs’ refers not to musicality, but instead invokes decline and the crisis of documentary as a mode of address.

John Akomfrah introduces the powerful - and intimate - ‘Handsworth Songs’, the civil disturbances of September and October 1985 in Birmingham’s Handsworth and in the urban centres of London. Running throughout ‘Handsworth Songs’ is the idea that the riots were the outcome of British society’s suppression of black presence and black desire in Britain.

The Film portrays civil disorder as an opening onto a secret history of dissatisfaction, associated with industrial decline and the crisis of democracy as a mode of address. The term ‘Songs’ refers not to musicality, but instead invokes decline and the crisis of documentary as a mode of address.