



The following are the questions that have been asked by potential applicants on the 'Call for third parties – 28 capital events in Europe' up to 27<sup>th</sup> June, together with the related clarifications.

The document has been outlined following the sections of the guidelines: questions have been reported with no element allowing to recognize the organisation / person who asked for the clarification, and responses have been provided by making clear reference to the guidelines and the applicable principles.

Please note that the present document will be no more updated and is to be considered the final version. No more clarifications can be provided on the call.

#### On section 1. Objectives of the call and activities eligible for funding

Q.1. It is not clear to us what the call requires applicants to do, as reference is made to the project communication campaign. Would you please explain what we can we really do?

R.1. The [snapshots from the borders](#) project launched the *No more bricks in the wall* communication campaign in April 2019 that, among other activities, includes some core initiatives to be organised in all the EU member state countries at the same time (i.e. 3<sup>rd</sup> October). The sub-granting scheme has been launched to select 15 organisations, located in the 15 EU countries where there are no project partners, to realise the capital events on 3<sup>rd</sup> October, which are part of the overall *No more bricks in the wall* campaign.

Applicants to the call need to take this into consideration, as they will be required to project the project documentary (produced by the project) on 3<sup>rd</sup> October and to organise any events and activities ('around 3<sup>rd</sup> October' and necessarily on 3<sup>rd</sup> October) that maximise the outreach of the campaign and the solidarity movement. What type of events / activities depend on the applicants and on the contexts where they intend to realise the capital events, they may range from photo exhibitions, flash mobs, walks, bicycle rides or any other that are deemed to be able to mobilise (the maximum number of) citizens and politicians. Please remember that the capital events must be realised in the capital cities and the target includes citizenship and national decision making people / institutions.

The project proposal may include all activities (and budget the costs) that are necessary to:

- *prepare the capital event*, e.g. promote the events & the initiatives that will culminate on 3<sup>rd</sup> October (let me mention some channels - via social media, meetings, press releases etc.). Please consider that the preparation & promotion activities of the capital events will be done in liaison with the staff in charge of the SNAPSHOTS communication campaign too.
- *realise the capital event*: consider that, beyond the project documentary, other initiatives may be organised: all this implies costs, from rent of venues, catering, production of visibility & communication materials (in addition to those that will be provided by SNAPSHOTS) - like videos or others to maximise the outreach of the capital event
- *follow up on the events*, depending on what is expected to be stemming from the capital event.

The project budget may include human resources, per diem / transport costs, production of materials, eventual consultancies.





	<p>The minimum and maximum amounts stipulated in the guidelines (i.e. 30.000 - 55.000 EUR) include the co-funding. Then, in the case of the minimum budget, 3.300 EUR will be coming from co-funding and 26.700 EUR from the SNAPSHOTS contribution.</p>
<p>Q.2. Would you please give us more information on the <i>No more bricks in the wall</i> campaign?</p>	<p>R.2. In annex to this document, you find enclosed the Campaign Briefing <i>No more bricks in the wall</i> campaign. Proposals that will directly contribute to the campaign and its maximum outreach are highly welcome!</p>
<p>Q.3. We are currently planning to realise campaigning activities on migration that are quite similar to those required by the call, are we eligible?</p>	<p>R.3. The realisation of similar campaigning activities (by interested organisations), as per target / topic / location is not a ground for exclusion from the present call, <i>di per se</i>. However, the proposed project – under the present call – must describe how the proposed activities will achieve their intended targets and what type of synergies / collaborations will be realised with similar on-going activities for the value-added of the proposed project. Please, refer to section 2 of the guidelines for the eligibility criteria of the applicant(s).</p>
<p>Q.4. In the guidelines, among the minimum required outputs, it is mentioned that the selected organisations will show the project documentary? What is it about?</p>	<p>R.4. We have annexed the campaign brief, to the present document, together with information on the documentaries in annex.</p>
<p>Q.5. In our campaigning activities, we have some materials ready. Could it be reused for SNAPSHOTS? What type of material are awarded organisations going to receive from SNAPSHOTS?</p>	<p>R.5. &amp; R.6. The aim of the call <i>28 capital events on 3rd October</i> is to maximise the outreach of the <i>No more bricks in the wall</i> campaign. In case similar activities are already scheduled (by applicants), please consider what type of synergies and collaboration may be created with the capital event and how you will maximise the impact of both campaigning events (either considering the activities planned and to-be planned under SNAPSHOTS or the materials you already have and that you will have under the SNAPSHOTS).</p>
<p>Q.6. We have already planned some activities around the same timing with the same topic. Do you think there is enough synergy?</p>	<p>This is to be described in the project proposal and will be evaluated by the evaluation committee.</p>
<p>Q.7. We are thinking to submit a proposal for the capital event in <i>country X (eligible country)</i>. Do we have good chance to get the sub-grant awarded?</p>	<p>R.7. &amp; R.8. Please, note that only one application from each of the 15 (eligible) countries will be awarded a sub-grant and the call is open to all interested organisations fully complying with the eligibility criteria, who are required to submit their application up to Sunday 30 June (23.59 CET time).</p>
<p>Q.8. May you tell us how and if we would be a good match?</p>	<p>The applications submitted will be evaluated by the evaluation committee, after the closure of the call. Clarifications may be provided on the call guidelines, on the application process and on the templates to be submitted. In order to make sure potential applicants are not discriminated, no information / suggestion may be provided on what may be more relevant under the call.</p>
<p>Q.9. What are the design requirements / restrictions for the branding of capital events? Can there be branding specific to our organisation and event that fits together with the <i>No more bricks in the wall</i> branding? (Would it function similar to a conference, the way an organisation's stand is represented at a larger event - i.e. how the Snapshots of the Border</p>	<p>R.9. In order to ensure consistency in the visibility and outreach of the capital events, SNAPSHOTS project will provide for materials, communication kit for campaigning, and for an ad hoc communication kit for the capital event. The materials will be in English and shall be used during the capital events in the forms (e.g. print out forms, files etc.) that will be selected as the most suitable by the sub-grantees. In any case, it is to be considered that the funding of the European Union needs to be visible in the materials produced</p>





branding exists under the umbrella of the EDD19 brand	thanks to EU funding and actions implemented. Third parties will have to follow the Communication and Visibility guidelines of the EU for this – tools, manual and guidance will be provided during the project implementation accordingly.
<b>On section 2. Who can apply?</b>	
<p>Q.1. The headquarters of our organisation are in <i>country X (non eligible country)</i>, however many of our activities are realised in <i>country Y (eligible country)</i>. Is our organisation eligible to apply for the call?</p>	<p>R.1. The guidelines stipulate that, in order to be eligible for the financial support, entities must 'be registered in the country where the capital event is to be realised' (as well as comply with all the other eligibility criteria stipulated in the guidelines). Please note that, in the frame of the present call, the criteria is to be understood, as <i>applicants must be established in an eligible country in accordance with the applicable basic act</i>. Organisations are eligible therefore in case they are entitled to implement their activities in the country, in full compliance with the applicable legislation and related requirements, i.e. when they are officially authorised to realise their activities in line with the requirements established. Remember that, in line with the above, the certificate of registration and/or evidence of the establishment of the applicant (and or of the eventual partners) must be submitted together with the other mandatory documentation required by the guidelines.</p>
<p>Q.2. In your FAQ response 1, you say 'please note that, in the frame of the present call, the criteria is to be understood, as applicants must be established in an eligible country in accordance with the applicable basic act'. What is the applicable basic act? If an NGO is 1.5 year old, is it eligible?</p>	<p>R.9. Please note that, in order to be eligible, applicants must comply with all the eligibility criteria stipulated under section 2. The response quoted refers to the criteria 'be registered in the country where the capital event is to be realised'. The basic act referred to the response is related to the applicable legislation in the country entitling organisations to operate. As countries have different applicable legislation, reference is to be made to the specific country.</p>
<p>Q.3. Our primary organisation for our application is in a <i>XXXX (eligible country)</i> non profit organisation. <i>XXXX</i> is the project partner and is an independent project run by volunteers. We are not registered and we do not receive donations. Does this (not being registered) affect our eligibility?</p>	<p>R.3. We cannot provide feedback on the eligibility of applicants and/or partners, we can only suggest you go through the Guidelines and the present FAQs document to make sure of the stipulated eligibility criteria to comply with. However, we are pleased to clarify that partner organisations, i.e. organisations who are involved in the implementation of any proposed project, do not necessarily need to meet the same eligibility criteria of the applicant. Even if they are not eligible, they may be involved in the implementation of the activities (as stakeholders) and they may be mentioned in the project proposal – however, in case the financial support is awarded, they cannot manage part of the budget.</p>
<b>On section 3. Eligible costs</b>	
<p>Q.1. Under 'other costs' I presume we could add some overhead costs?</p>	<p>R.1. Under the heading 3.5 'others', you may include costs that must be necessary to implement the activities / reach the results and are not included in other budget heading. The heading, in any case, cannot include running costs for the ordinary activities of the applicant(s) and/or office rent, unless it is demonstrated that it is necessary.</p>
<p>Q.2. Can we budget also human resources costs in the project (not full time staff, but contractors)?</p>	<p>R.2. Human resources costs are eligible, under the present call. As for all others, the principle to comply with is that, in order to be eligible, the costs for human resources must be necessary to implement the activities and achieve the expected outputs (as well as comply with all other cost eligibility criteria). Human</p>





	resources may be permanent staff, part time staff and/or contractors.
<b>On section 7. How to apply</b>	
Q.1. Would you please confirm that the deadline to apply for the call is 30 <sup>th</sup> June?	R.1. Yes, the deadline is 30 <sup>th</sup> June at h. 23.59 (GET time).
Q.2. In case we apply to the call with a partner organisation, do we need to submit additional documentation?	<p>Q.2. <i>Activities may be realised in partnership with other organisations, who must meet the same eligibility criteria stipulated for the entities who will be awarded a financial support.</i></p> <p>In case they meet the same eligibility criteria, the application must include all the information / documentation to provide evidence they comply with the eligibility criteria, as the guidelines stipulate for the applicants. In this case, partners may manage part of the (approved) budget. The application will be composed of the following mandatory documentation:</p> <ul style="list-style-type: none"><li>- Annex I – project proposal <b>and</b></li><li>- Annex II – project budget <b>and</b></li><li>- Annex A – experience &amp; eligibility criteria <b>and</b></li><li>- Copy of the registration certificate of the applicant and of the partner(s) (+ EN translation, if relevant) <b>and</b></li><li>- Copy of the statute of the applicant and of the partner(s) (+ EN translation, if relevant)</li></ul> <p>In case the proposed project involves other organisations, who do not meet the same eligibility criteria stipulated for the applicants, the application will be composed of the following mandatory documentation, namely:</p> <ul style="list-style-type: none"><li>- Annex I – project proposal <b>and</b></li><li>- Annex II – project budget <b>and</b></li><li>- Annex A – experience &amp; eligibility criteria <b>and</b></li><li>- Copy of the registration certificate of the applicant (+ EN translation, if relevant) <b>and</b></li><li>- Copy of the statute of the applicant (+ EN translation, if relevant)</li></ul> <p>In this case, the 'other' organisations cannot manage part of the (approved) budget.</p> <p>It is to be noted that participating to the call in partnership with other organisations is not mandatory.</p>





SNAPSHOTS  
FROM THE **BORDERS**

# Campaign Briefing

## No More Bricks in The Wall

### Contents

1. Context
2. Goal
3. Target Audience
4. Channels
5. Strategy
6. Campaign strategy



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[www.snapshotsfromtheborders.eu](http://www.snapshotsfromtheborders.eu)

[communication@snapshotsfromtheborders.eu](mailto:communication@snapshotsfromtheborders.eu)



## 1. Context

The European Funded Project Snapshots from the borders, has listed among its main activities, in relation to **Output 1.1. Increased informed knowledge of EU citizens about global migration and its key determinants** - the implementation of the following activity

*A.1.1.2 Realization of a “No more bricks in the Wall Campaign” developed both at local (town level) national (member state level) and EU level (Brussels and EU institutions) composed of: materials, social media action, capitals level (year 2) and Brussels (year 3); concerts and festivals, exhibitions.*

As it was stated before, dissemination and communication are core dimensions of every project which aims at outreaching diversity of stakeholders and individuals into the wide society and at increasing awareness on migration issues. Therefore, the success of this project will depend on the actual outreach of the initiative across Europe as well as the coordinated activities at local and national level. This document presents a Communication and Dissemination Strategy for the **No more bricks in the wall** campaign, focusing mostly on social media approaches aimed at reaching out to a broad audience of European citizens and other relevant stakeholders for the success of the project. It outlines specific, measurable, achievable, realistic and time-bound objectives guiding the actual implementation of the promotion.

## 2. Goal

The campaign aims:

***to inform European citizens that migration is a complex and multidimensional phenomenon and a political issue which needs efforts and concrete actions taken by people and organizations/networks at all levels of society.***





A better understanding by Europeans of migration as a development issue paired with engagement fosters global citizenship and builds strong bonds of solidarity. Borders' direct perspectives and engagement are an added value for raising awareness, sharing knowledge, encouraging participation and showing citizens that they have an important role to play. By bringing voices and effective solutions from the borders where migration is lived directly, people will be more informed and aware of the determinants and actions and they

will become protagonists in calling for a fair world. Messages reaching the EU public through media present migration as an emergency problem with negative impact oversimplifying causes and determinants. Once people are aware of the dimension, implication, causes and solutions, they will seek a change of attitude in terms of support for civil society.

At the end, the ultimate scope of the campaign is:

***to attract citizens in Border Territories and all around Europe both already keen to solidarity towards migrants and the most skeptical and critical ones.***

The first will act as multipliers of our voices while the second are the real target of the campaign.

### 3. Target Audience

#### Primary target:

- European citizens in all 28 countries;
- European stakeholders (individuals, politicians, communities, networks) interested in or working with migration related issues;
- Mass media and journalists

#### Secondary target:

- Bloggers & Influencers





- Educational sector: educators, high school students, universities
- Third sector organizations: NGOs, civil society organizations and networks, migrant-led organizations, community-led organizations, foundations (including EPIM's partners (European Programme for Integration and Migration) and associated foundations, philanthropic networks etc.;
- Social & solidarity economy networks;

#### 4. Channels

##### Official channels of Snapshots from the Borders

- Website page divided in International Section and National Sections
- Facebook – International Page
- Twitter – to be activated and managed by Communication Team
- Instagram – to be activated only if partner can contribute weekly with pictures

##### Channels of Partners (in order to implement the multiplier effect)

- Facebook – already mapped Partners FB pages
- Twitter – to be mapped
- Instagram – to be mapped
- Own Newsletter – to be mapped
- Youtube channel - to be mapped

##### Traditional Media

- Online newspapers and magazines from EU countries
- Printed newspapers and magazines from EU countries
- Press Office during for the project events

The social media accounts of the Snapshots from the Borders will be boosted to grow constantly, paying for audience ads from January 2019, before the launch of campaign starts.





Our target groups on social media are not restrictedly tailored and we should boost posts to catch interest in our content, which is more relevant than mere audience size. The growth comes organically or through content-oriented ads, sometimes even through direct outreach on Twitter.

Our growth on social media might not be fast, but it's steady and constant, and this is due to the fact that our online presence is daily and will be expanding.

The use of the Snapshots from the borders channels has been agreed with implementing consortium partners and through this strategy document we will analyze how the consortium can get the best from these channel in promoting our campaign "No More Bricks in the wall".

## 5. Strategy

Implement a social media promotion aligned with local, national and European direct outreach, in three phases: production, outreach and follow-up. Each phase consists of actions which will lay the ground for the following one;

- **Production** of contents as articles, reports, long frame, infographics, graphic materials managed by the Communication Team with the contribution of all partners to distribute to their networks via Snapshots website and social media;
- **Outreach** using all conventional, traditional media and projects and partners' social media channels;
- **Follow Up** by building on the effective people engaged directly in supporting the campaign and production of a Campaign Results infographics.

When it comes to outreach, promotion launch consists of spreading the word on social media, gathering audiences, promoting the message via email to all partners' mailing lists and interacting with the community. Buzz creation mostly means interaction with relevant profiles and people, engaging paid ads to help us spread awareness and increase engagements (likes, clicks, shares, retweets, comments) on our social media profiles and triggering website visits. Conversion measuring is an activity of tracking the pathways that lead people to taking an action we desire. We will so reach out to strategic stakeholders via its social media channels and empower all our partners all around Europe to reach out their stakeholders through regular posts, tagging, direct messages, group's approach, and email focused to attract relevant solutions providers and initiatives.





## 6. Campaign Strategy

Based on the initial description of the project and taking into consideration the outcomes of Vienna's Meeting as a base to start the framing of the campaign, we submit the following proposal

<b>Length</b>	
<p>The Campaign will officially start after the Brussels meeting before the end of April. It will last till the end of the project (October 2020) and it will be divided in the following slots</p> <p><b>Slot 1</b> - April 2019 - Pre-campaign phase with production material for all messages and online petition</p> <p><b>Slot 2</b> - End of April- Campaign Launch with first message <b>Share Responsibility</b></p> <p><b>Slot 3</b> - End of May 2019 second message (after the EU election) <b>Stay Human and launch of online petition</b> <b>Make 3rd October The European Day of Memory and Welcome</b></p> <p><b>Slot 4</b> - End of June 2019 third message <b>Be part of Solidarity Movement</b></p> <p><b>Slot 5</b> - July -3rd October strong commitment to sign the on line petition</p> <p>Evaluation and reporting: October 2019</p>	
<b>Implementation Levels</b>	
<p>The whole campaign cycle will be developed both at Centralized/European and Local/National level. In fact, the main messages will be developed for the centralized campaign.</p>	
<b>Main Messages</b>	
<b>Message</b>	<b>Rationale</b>





<b>Share responsibility</b>	<p>Borders Territories want to spread their voices and want to recall all institutional levels (national &amp; European) to fulfill their roles &amp; responsibilities and to implement coherent policies. Moreover through this message, needs and conditions of Local Communities hosting arriving migrants will become central. These needs support from the European level, a support that stands in solidarity with all human beings involved (local citizens and migrants).</p>
<b>Stay Human</b>	<p>The second message of the campaign will build on the previous one adding the “human component” of migration: clarifying the dimension of the migration phenomenon, remembering who we are, bringing our community identity of migrants, focusing on stories and not only numbers, sharing daily life stories both of migrants or hosting citizens.</p> <p>This message is intended to work on citizens at individual level anticipating the next one that will call citizens to engage in groups for a common change of action (the signature).</p>
<b>Be part of a solidarity movement</b>	<p>Join us, sign the petition, be part of a solidarity movement, let's change together, learn to listen our stories, our voices. This is the third part of the campaign that will go till September as a pre-invitation for our national event on the 3rd of October!</p>
<b>Make 3<sup>rd</sup> October the European Day of Memory and Welcome</b>	<p><b>Why this date is important?</b> On October 3, the Day of Memory and Welcome is celebrated in Italy, established by law 45/2016 approved in mid-March 2016. The day aims to remember and commemorate all the victims of immigration and to promote awareness and solidarity initiatives.</p> <p>A symbolic date, reminiscent of the day when, in 2013, 368 people including children, women and men lost their lives in a shipwreck off the coast of Lampedusa. From October 3, 2013 to today, 17,900 migrants and refugees have died or are missing in the Mediterranean Sea. In 2016, 5,096 people lost their lives in a desperate attempt to find salvation in Europe. A figure that makes 2016 the most lethal year. 1,720 people are dead and missing in the Mediterranean on 3 October 2018, an unacceptable human cost: between January and July 2018 out of every 18 people who crossed the Central Mediterranean heading to Europe, one lost their lives.</p>





People fleeing war and persecution very often do not have safe and regular alternatives to reach Europe. Only by making these solutions available urgently, people will not be forced to resort to traffickers risking their lives.

**Asking for the official institution of the Day of Memory and Welcome at European Level, it's an important occasion established to promote reflections and commitments so that people fleeing war, violence and persecution can arrive in a safe place without having to risk their lives on dangerous journeys.**





SNAPSHOTS  
FROM THE **BORDERS**

## TITLE DOCS



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[www.snapshotsfromtheborders.eu](http://www.snapshotsfromtheborders.eu)

[communication@snapshotsfromtheborders.eu](mailto:communication@snapshotsfromtheborders.eu)



**1) ELDORADO by Markus Imhoof**

**Switzerland / Germany, 92', 2018 | Locarno FF, Berlinale, DOCLisboa**

Imhoof takes this early experience of personal loss as a point of entry to the ongoing refugee crisis, the biggest mass displacement of people since WW II. With extraordinary access, Imhoof takes us on a journey with deep personal roots through the Italian warships of Operation Mare Nostrum, refugee camps in Southern Italy, asylum hearings with Swiss authorities, all designed to turn back refugees at all levels. What emerges is a stark picture of an absurd and inhuman process that fails to address a human tragedy: a crisis caused by economic imbalances turning the rich countries of the North into the Eldorado that so many of the less fortunate try to reach at all cost. The "Promised Land" is based on a broken promise.

**2) TO THE FOUR WINDS/LIBRE by Michel Toesca**

**France / Italy, 100', 2018 | Cannes FF, IDFA**

Over two years, *To the Four Winds* follows this activist smuggler between Italy and French border in his attempts to ease the migrants' plight. The result is a portrait of a group of modern heroes who want to show that Europe is more than its strict immigration policies. We see Herrou's crowded backyard, and follow him on his journeys across the border into France or on his way to court. At the same time, the rebellious farmer talks about his motivation and experiences, with the soundtrack weaving together the action scenes and interviews.

**3) REVENIR/TO RETURN by David Fedele & Kumut Imesh**

**Australia, 83', 2017 | Congo International FF, Africa FF Koln, Cinemigrante FF Argentina**

Over years, the stories of West African migrants and refugees have been told through the lenses of foreign journalists. Now there is a story from the inside. Part road-trip, part memoir, part journalistic investigation, REVENIR follows Kumut Imesh, a refugee from the Ivory Coast now living in France, as he returns to the African continent and attempts to retrace the same journey that he himself took when forced to flee civil war in his country ... But this time with a camera in his hand. Traveling alone, Kumut will be documenting his own journey; both as the main protagonist in front of the camera, as well as the person behind it, revealing the human struggle for freedom and dignity on one of the most dangerous migratory routes in the world. A controversial film experiment, a courageous journey and a unique collaboration between filmmaker and refugee; which is not without consequences.

**4) STRANGER IN PARADISE by Guido Hendriks**

**The Netherlands, 72', 2016 | IDFA, CPH:DOX, DOCAVIV, Sheffield FF**

In a classroom in Sicily, just inside the walls of Fortress Europe, recently arrived refugees receive lessons from a teacher (Valentijn Dhaenens) who has some rather unbalanced traits. One moment he mercilessly rejects the refugees – the next, mollifyingly, he embraces them. Operating at the intersection of documentary and fiction, *Stranger in Paradise* investigates the power relations between Europe and refugees. Europe is represented by a teacher who drags his class of refugees down into his despair. A plea that borders on the immoral; a welcome charged with a guilt complex; and the compromise between these, made policy: *Stranger in Paradise* is an unflinching film essay on the mechanisms through which Europe tackles the refugees' desire for happiness.

**5) FALLING FORWARD by Øystein Frøyland Norway**

**Norway, 59', 2017 | CPH:DOX, Bergen International Film Festival, The Norwegian Documentary FF**

Who wouldn't want to be friends with Maher? A Norwegian feel-good docu-comedy about integration, identity and a dream of flying. Everyone loves Maher. The 20 year old Syrian refugee has made a new home for himself in the Norwegian smalltown of Løkken, far from the war that is raging in his home country. Maher speaks Norwegian, goes to school, and even plays the trumpet in the town orchestra - or at least he is doing his best to! But Maher dreams of having the freedom to fly over borders without being a refugee, and about one day returning to Syria as a fully educated pilot. 'Falling Forward' is a film about starting from scratch in a new country when the horrors of war are still lurking in the back of one's mind and the criteria to fit in are extra hard. Also although Maher is a born optimist who knows how to fall: You just got make sure that you are falling forward! A lovely feel good docu-comedy about integration, identity and a dream of flying.





**6) LAMPEDUSA IN WINTER by JaKob Grossmann**

**Austria / Italy / Switzerland, 93', 2016 | Locarno FF, DOK Leipzig, Jihlava IDFF, CPH DOX, Stockholm IFF, Austrian Film Prize for Best Documentary**

The Italian "refugee island" of Lampedusa is in the firm grip of winter tristesse. The Tourists have left, the remaining refugees fight to be taken to the mainland. As a fire destroys the worn down ferry, that connects the island to Italy, the mayor Giusi Nicolini and the local fishermen struggle for a new ship. While the refugees are finally transferred by plane, the fishermen occupy the port in order to protest. The island is isolated and as food supplies run out the protesters start to disagree with each other. The coast guard tries to prevent the tragedies of the upcoming season out in the sea, while many islanders try to describe the role of Lampedusa to the never ending stream of reporters that step by on the island. The tiny community at the edge of Europe is engaged in a desperate fight for dignity, and for solidarity with those who many consider the cause of the ongoing crisis: the African boat people.

**7) CITTA' GIARDINO by Marco Picaredda and Gaia Formenti**

**Italy, 52', 2018 | Visions du Reel Nyon, Beijing FF, DOXA, Trieste FF**

The "CittàGiardino" centre for immigrants is closing. There are only six teenagers left in the house. They have all arrived from Africa, walking through the desert, or risking their lives by boat across the sea. Now they are there stuck in the Sicilian hinterland, waiting desperately for a visa that might not come at all or a transfer directive. Thus, the days begin to look all the same. Sleeping, eating, and toying endlessly with their smartphones hoping that something might happen in one way or another. And the feeling of being like a trapped animal or a prisoner grows increasingly stronger. But Sahid does not like to wait anymore, idling around, while time slows down excruciatingly. With the help of his friend Farouq he plots an escape plan... A film that manages to go beyond the restrictions of the films made up until now about refugees.

**8) ANOTHER NEWS STORY by Orban Wallace**

**UK, 90', 2017 | Karlovy Vary FF, IDFA, ZURICH FF, Human Rights FF Lugano, WATCHDOGS**

*Another News Story* takes a fresh view of the European refugee crisis. The film opens in 2015 Greece as refugees arrive on the idyllic island of Lesbos and follows refugees into Hungary and Croatia and across Europe to a hoped-for sanctuary. The film chronicles a journey beset by physical deprivation and danger, bureaucratic and political obstacles and thousands of miles of uncertainty. As the refugees wind their way across Europe they are accompanied by a pack of fellow travellers – reporters, camera-operators, producers and news vans. As he too travels alongside the refugees debut British director, Orban Wallace, turns the camera in a new direction: the world's 24-hour news gatherers in pursuit of the breaking story.

**9) IUVENTA by Michele Cinque**

**Germany/Italy, 84', 2018 | IDFA, London Migration FF, Human Rights FF Albania, Kids on the Docs**

The documentary film *Iuventa* relates the events of a crucial year in the lives of a group of young Europeans all involved in different ways in the Jugend Rettet humanitarian project, starting from the first voyage of the *Iuventa* ship in the Mediterranean Sea to the heavy accusations that led to the seizure of the vessel more than a year later. The claim of the NGO is that they are not the ones who have to do the job; they start the operations to demonstrate that a search and rescue program at sea is mandatory and is a moral duty for Europe. The backbone of the narration is the ship's first trip out to sea: setting sail from Malta, she comes back to La Valletta after 15 days offshore, having saved the lives of over 2,000 people. After the first mission the film takes us to Berlin and in Italy in the months following the first voyage, through the winter time when the future of the Jugend Rettet is discussed. The film, precisely because of the particularly young age of its protagonists, becomes the tale of a sort of training period: finding themselves at the forefront of this horror and death, and conscious of the vastness and complexities of the correlated socio-political problems, these youngsters start having doubts about the sense of the whole project which, it appears, determines in some way the loss of their innocence.

**10) BUT NOW IS PERFECT by Carin Goeijers**

**The Netherlands, 55', 2018 | IDFA special Jurt Award, Krakow FF**

The unyielding way in which the mayor of Riace, a village in the Calabria region of south Italy, generously took in refugees was long viewed as a success story. In one fell swoop, he solved the village's two-fold problem of an aging population and the exodus of young people. It had been looking like Riace would go the same way as many other small rural communities and become a ghost town. But the newcomers really livened things up—until, that is, the political tide turned and the subsidies for Riace's refugee policy dried up. The result was chaos and confusion. Many of the refugees, including 26-year-old Becky Moses from Nigeria, had to leave. Her relocation to a reception camp elsewhere in the region has fatal consequences.

