

8-12 JULY 2021

YOUNG NORFOLK ARTS FESTIVAL

GLOBAL STRANGERS

EXISTING BETWEEN BORDERS

Small Axe: Mangrove



Film East and The Young Norfolk Arts Festival Present:

Global Strangers: Existing Between Borders

The sole purpose of this digital brochure is to serve as a curated collection of critical reviews for how films utilise the theme of migration and immigration on screen. This programme is being produced to educate audiences on how to engage with a film's theme and political message. This brochure is not to be distributed for commercial means.

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Global Strangers: Existing Between Borders

Within this programme, you'll find 16 films that deal with the topic of modern immigration. The films, curated by the programmers at Film East for the Young Norfolk Arts Festival, vary in genre, language and themes, but all ultimately connect via the movement of people.

Programming notes accompany each film, which provide insights from the curators about how that film relates to the collection as a whole, as well as some things you should consider while watching.

How to watch:

You'll find underneath each film the logos of online streaming platforms. These logos indicate where you can watch all the films online in the UK. All films are available to rent on major streaming platforms, but, where possible, we highlighted films that are included on popular streaming subscription services (i.e. Prime Video, Netflix and BFI Player) to reduce additional costs for rentals.



If you wish to find where a film is streaming in your country, visit justwatch.com, search the film and choose your computer's location to see the options.

We've also provided the production and distribution information with each film, including the official BBFC rating. Due to the political nature and challenging subjects discussed in this collection, some viewers may find some scenes or conversations upsetting.

Because every film is online, there is no timeframe in which this collection should be watched, but we do encourage watching every film to get the full experience... and to enjoy some beautiful films!

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Curzon Artificial Eye has provided the viewers of this programme with an exclusive discount code to watch *Cold War* on Curzon Home Cinema. Use code **FILMEAST25** at checkout.

Curzon Home Cinema is an online film streaming service specialising in independent and foreign language film, often streaming brand new films the same day they are available in the cinema. Films are available to rent on a 'pay per watch' basis with no subscription fees.

Introduction

It's been five years since the Brexit vote. Five years since Donald Trump was elected President of the United States. Five years since the unleashing of extreme right-wing politics and an outspoken hatred for those who are different, especially immigrants.

Throughout these five years, we have lived in a tense world, a world that has been fuelled by brutal intolerance and racist hatred. National and international conversations have propagated misinformation and misrepresentation of the migrant plight, turning patriots against immigrants purely for political gains.

But in a time when cultural propaganda spews resentment, we can look towards art and film to become a vital device for awakening average people to the realities of the world that are often misunderstood or misinterpreted. Film, in particular, teaches us valuable lessons about the world, about ourselves and about our place in and impact on society. Films can open doors to new worlds, new cultures and new ideas that may have otherwise been unavailable.

For this year's Young Norfolk Arts Festival, the programmers at Film East were asked to find a way to use film as a means of exploring the theme of immigration. Collectively, we all value and champion the diversity of open migration (with two of our members being immigrants), so we wanted to curate a programme of films that highlighted the many complex perspectives of moving countries.

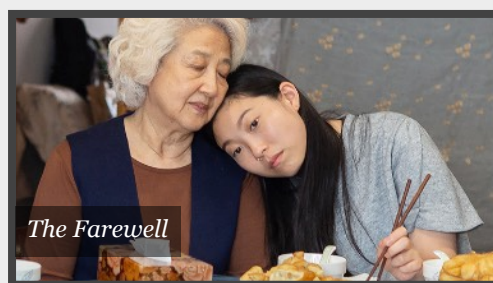
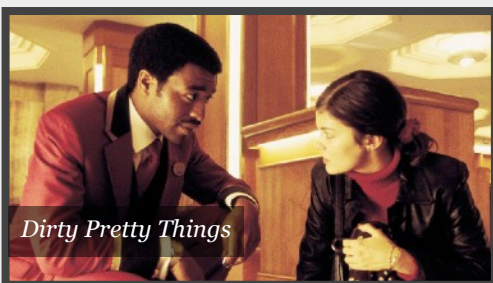
This collection is split into four different strands: Britain, Europe, Exile and Second Generation. Each strand, while still focusing on the overall theme of immigration, dives deep into a specific experience, representing a different perspective of modern immigration.

When curating this collection, we at Film East didn't want all the films to represent immigration in a negative light, which is so common with migrant stories. Rather, we attempted to find a variety of films that celebrated a spectrum of migrant experiences. From love stories to family reunions, political turmoil or just seeking a better life, this collection tells a variety of immigrant narratives that can be enjoyed by both children and adults.

There is no one way to explore this programme. You can watch it by mixing and matching films from different strands or watching each strand as a whole. But regardless of how you watch, keep in mind the themes of the collection and use the action of watching as an opportunity to experience a world completely unknown to you. Use these films as a way to open yourself up to lives you can't understand or people you've never met, leaving behind any prejudices you may have by challenging your own perceptions of the world.

Shelby Cooke

Programmer at Film East



Film East is an award-nominated film programming group that provides a platform for young audiences to experience cinema through immersive and interactive film screenings. Run by a group of young people, Film East aims to educate and inspire the next generation of film enthusiasts by offering unique opportunities to connect through thought-provoking cinema. Film East is based in Norwich, UK and is supported by Reel Connections CIC.

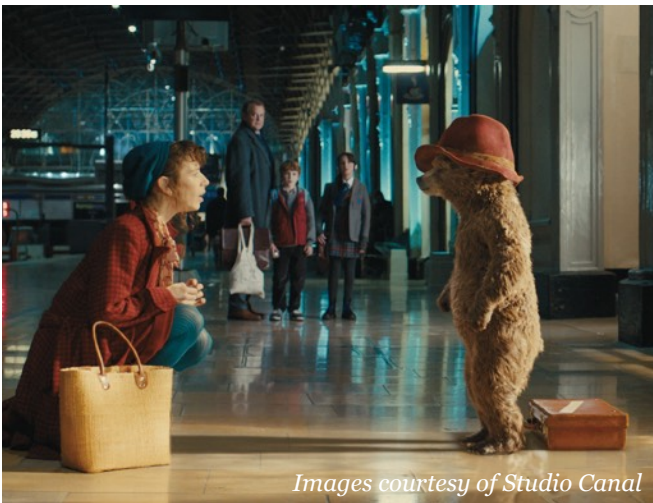
Young Norfolk Arts provides opportunities for children and young people to create and engage with creativity and culture across Norfolk, including our yearly Young Norfolk Arts Festival programme.



Paddington

Britain

The films in the “Britain” strand focus on the tumultuous relationship within Britain between nationals and immigrants. From post-WWII commonwealth migration to the 21st Century EU movement (as well as a look forward to an anti-immigration future), these films confront British society’s [not-so] hidden hatred for those from different countries. These films tackle the contradictory relationship between the historical invitation of welcoming migrants into British society and the now contemporary disdain towards them for penetrating this supposed private island. But these films also explore the tenacity of the immigrants, showing the British people their value to society.



Images courtesy of Studio Canal



Images courtesy of BBC



Paddington

Dir Paul King
Prod David Heyman
Scr Paul King, Hamish McColl, Michael Bond
With Ben Whishaw, Hugh Bonneville, Sally Hawkins, Julie Walters, Jim Broadbent, Peter Capaldi, Nicole Kidman

PG
2014
95 minutes
UK, France
UK Distribution
StudioCanal

“It doesn’t matter that he comes from the other side of the world, or that he’s a different species. Or that he has a worrying marmalade habit. We love Paddington. And that makes him family!”

After losing his home in a natural disaster, Paddington, an anthropomorphic bear from Darkest Peru, travels to London in search of a better life. Despite his Aunt Lucy’s and Uncle Pastuzo’s glorified idea of Britain’s hospitality, Paddington is ignored by society, exiled because of his otherness and discriminated against for being an immigrant seeking a new home. Throughout his journey, Paddington encounters xenophobic attitudes and cultural mishaps that reflect the many experiences faced by the modern immigrant.

Despite his differences, the Brown’s come to value and appreciate Paddington’s unique identity, seeing how his presence brings positivity to their lives. The beauty of this film lies in its ability to communicate to all audiences, young and old, the importance of accepting others in order to make your life more whole.

In a post-Brexit Britain, *Paddington* serves as a reminder of the kindness and care we must spread to our neighbours.
— **Shelby Cooke**

adventure, comedy,
drama, adaptation

Small Axe: Mangrove

Dir Steve McQueen
Prod Anita Overland, Michael Elliott
Scr Steve McQueen, Alastair Siddons
With Letitia Wright, Shaun Parkes, Malachi Kirby, Rochenda Sandall, Alex Jennings, Jack Lowden

TV-MA
2020
128 minutes
UK, USA
UK Distribution
BBC One

“This attack on a Black establishment and our right to gather is not an isolated event, but a sustained campaign against Black people by the British state, and today we are saying enough is enough!”

Steve McQueen’s revolutionary *Small Axe* series tackles the Black experience in Britain between the 1960s and 1980s. The first film of five, *Mangrove*, explores the inequality faced by West Indian immigrants in Notting Hill during the late 1960s, highlighting how little has changed regarding the tensions between minority communities and governmental institutions.

Based on the true story of the Mangrove Nine, a Black British activist group who were unjustly arrested for inciting a riot during a protest on police brutality, McQueen’s film confronts the issue of systemic racism within a country that invited foreigners to make England their home. His film challenges narratives put forward by nationalist organisations that claim Britain doesn’t have race issues. McQueen creates a film that is both artistically beautiful and thematically prevalent, reminding audiences that equality is achieved when everyone supports the cause.

— **Shelby Cooke**

drama, true story,
court room drama



Images courtesy of Picturehouse Entertainment



Images courtesy of Universal Pictures



God’s Own Country

Dir Francis Lee
Prod Manon Ardisson, Jack Tarling
Scr Francis Lee
With Josh O’Connor, Alec Secareanu, Gemma Jones, Ian Hart

15
2017
105 minutes
UK
UK Distribution
Picturehouse Entertainment

“Will you go back?” “My country is dead. You can’t throw a rock in most towns without hitting an old lady crying for her children who have gone.”

In rural Yorkshire, Romanian immigrant, Gheorghe, begins working for a recently handicapped farmer whose unruly son, Johnny, is unable to take on his father’s responsibilities. Hostile and hateful towards Gheorghe when he first arrives, Johnny, insecure about his sexuality and his deteriorating relationship with his father, begins to bond with the newcomer. Eventually, the two fall in love, with both helping the other come to terms with the cards life has dealt him.

Reminiscent of Ang Lee’s *Brokeback Mountain*, *God’s Own Country* challenges not only expectations about masculinity and sexuality in a predominately heterosexual lifestyle but effortlessly integrates discussions about modern, rural England’s animosity towards migrant works.

Francis Lee crafts a beautifully sensual film that depicts how animalistic and brutal sex can be. But, ultimately, shows how love, regardless of how or where it manifests, breeds compassion and understanding.

**Contains graphic imagery*
— **Shelby Cooke**

drama, romance, lgbtq+

Children of Men

Dir Alfonso Cuarón
Prod Alfonso Cuarón, Iain Smith, Tony Smith, Marc Abraham, Eric Newman, Thomas Bliss
Scr Alfonso Cuarón, Timothy J Sexton, David Arata, Mark Fergus, Hawk Ostby
With Clive Owen, Julianne Moore, Clare-Hope Ashitey, Michael Caine, Chiwetel Ejiofor, Charlie Hunnam

15
2006
109 minutes
UK, USA, Japan
UK Distribution
Universal Pictures

“Soldiers caught them. Lined them up, shot them down. Two hundred refugees. Unarmed. Bam. Just like that. Keeping England alive. It didn’t make the news.”

In the near future, an unexplained event leaves the human race infertile. With society on the brink of collapse, asylum seekers flee to Britain, only to be met with brutal oppression, detention and refoulement. However, after a young immigrant girl is discovered to be miraculously pregnant, a cynical bureaucrat must help her flee the nation, in the hopes of escaping the chaos quickly consuming the country.

Through the perspective of its everyman protagonist, the film presents several distinct and nuanced characters and situations, each raising various questions regarding immigration and its place within British society. The film’s deep and engaging philosophical queries are drawn together by its grippingly tight narrative and innovative single-shot action sequences.

Though easily read as an overtly bleak and borderline-nihilistic film, the brief moments of understanding and compassion, which gradually crescendo throughout, display the core theme at the film’s heart: hope.

— **William Schofield**

drama, action, science fiction, thriller



Europe

The films included in “Europe” highlight the movement of people throughout European countries, exploring how culture and ideology is spread across the continent to create a melting pot of diverse and unique identities. Two of the films, *Once* and *22 July*, look directly at the impact of open migration within EU countries, while *Cold War* and *I Am Love* dissect how foreigners assimilate into European culture while still longing for their homeland. The films in this collection, in particular, show how love transcends borders and international boundaries, celebrating the power of togetherness.



Images courtesy of Icon Film Distribution



Images courtesy of Curzon Artificial Eye



Once

Dir John Carney
Prod Martina Niland
Scr John Carney
With Glen Hansard, Markéta Irglová

15
2007
86 minutes
Ireland
UK Distribution
Icon Film Distribution

"What's Czech for... 'Do you love him?'" "Noor-esh-ho." "So... Noor-esh-ho?" "Noor-ho-tebbe."

A busking Irish musician befriends a Czech woman with a passion for the piano. Despite struggling to make ends meet, the two set out to record their songs into an album, while also trying to navigate a friendship... despite their latent romantic feelings for one another. But as time moves on, they slowly find that their futures are on different trajectories.

Following dramatised parodies of its lead actors, *Once* is an honest romantic musical that focuses on an intimate, transitory moment in the lives of its protagonists. Though somewhat melancholic in its tone, its undeniably heartfelt delivery shines through. This is aided in no small part by its multi-award-winning soundtrack, which earned an Academy Award for Best Original Song.

Between the woman's difficult relocation to Ireland and the busker's dreams of travelling to London, the film treats immigration as neither a gift nor a burden, but as a simple and fleeting part of contemporary life.

— **William Schofield**

drama, romance,
music

Cold War

Dir Pawel Pawlikowski
Prod Tanya Seghatchian, Ewa Puszczyńska
Scr Pawel Pawlikowski, Janusz Glowacki, Piotr Glowacki
With Joanna Kulig, Tomasz Kot, Borys Szyk, Agata Kulesza, Cédric Kahn, Jeanne Balibar

15
2018
88 minutes
Poland, France, UK
UK Distribution
Curzon Artificial Eye

"Everything is great. The French know what they're doing. And Michael is a real master. He fucked me six times in one night. Not like a Polish artist in exile."

In 1950s Poland, the director of a peasant choir, Wiktor, is forced to use his stage for Soviet propaganda. The choir, internationally acclaimed for their authentic portrayal of rural Polish culture, journeys to East Berlin, where Wiktor abandons his art and his lover, Zula, for the West.

Reuniting various times over the years, Wiktor and Zula's relationship and passion for one another always remain divided by the invisible border between East and West, unable to cross the boundaries of international politics.

Based loosely on Pawlikowski's parent's turbulent relationship, *Cold War* uses the universality of musical storytelling to explore the complexities of nationality and belonging. The reappearance of Zula's love song, which is styled differently for each country's rendition, communicates how something so culturally personal can be reinvented by outside influences, just like identity and purpose.

— **Shelby Cooke**

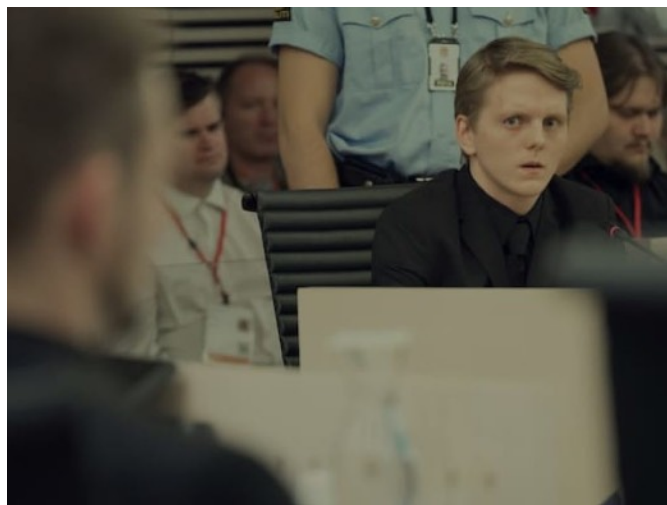
drama, romance,
music, war, foreign
language

Use code **FILMEAST25** for an exclusive discount on *Cold War* on Curzon Home Entertainment



Images courtesy of Metrodome Distribution

BFIPLAYER



Images courtesy of Netflix

N

I Am Love

Dir Luca Guadagnino
Prod Luca Guadagnino, Tilda Swinton, Francesco Melzi d'Eril, Marco Morabito, Alessandro Usai, Massimiliano Violante
Scr Luca Guadagnino, Barbara Alberti, Ivan Cotroneo, Walter Fasano
With Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini, Alba Rohrwacher, Pippo Delbono, Maria Paiato

15
 2009
 120 minutes
 Italy
UK Distribution
 Metrodome Distribution

"When I moved to Milan, I stopped being Russian. There was too much of everything, in the streets, in the shops... I learned to be Italian."

Emma, a Russian woman married to a wealthy Italian businessman, is trapped within her upper-class housewife life, longing for something of her own, as well as for her past in Russia. Using food as an escape from reality, she soon begins an affair with a young chef (and her son's best friend).

Part of Guadagnino's trilogy of desire, *I Am Love* captures how isolating immigration can be, even if you marry into one of the wealthiest families in Europe. Yet, the film's focus on food is perhaps its greatest illustration of how migration becomes a converging of identities.

Food provides an outlet for cultural expression: the food of a country, region and community uniquely reflects that place's individual identity. On each plate of Emma's traditional Russian ukha is the history of her country, the ancestors who pioneered this original cuisine and the people who maintained its legacy. Each dish of Emma and Antonio's is a carrier of culture, bringing with it the heritage of a landscape that is shared with each consumer.

— **Shelby Cooke**

drama, romance,
foreign language

22 July

Dir Paul Greengrass
Prod Scott Rudin, Eli Bush, Gregory Goodman, Paul Greengrass
Scr Paul Greengrass, Åsne Seierstad
With Anders Danielsen Lie, Jon Øigarden, Thorbjørn Harr, Jonas Strand Gravli, Ola G Furuseth

15
 2018
 143 minutes
 US, Norway
UK Distribution
 Netflix

"But now, I realise that I got a choice. Because I still have family and friends. And memories. Dreams. Hope. And love. And he doesn't. He's completely alone."

On 22 July 2011, a car bomb exploded outside a government building in Oslo. Shortly afterwards, the bomber went onto an island just outside the city and opened fire on teenagers attending summer camp. 77 kids and adults were killed, with over 100 injured. The terror attack was carried out as a protest against open migration throughout the EU, with the lone perpetrator being a right-wing, nationalistic extremist.

22 July represents the rise in fascist ideologies throughout Europe. Because of the globalised nature of our modern world and the free movement of people across EU countries, many nations no longer have just one single identity, becoming hubs of multiculturalism and diversity. This film, although difficult to watch, perfectly summarises how racism and neo-fascism are attempting to take over politics, trying to make predominately white countries homogeneous again. Rather than focusing on hate, *22 July* highlights the resilience and hope that one day our world's borders will no longer be closed, but open to anyone.

*Contains graphic imagery
 — **Shelby Cooke**

drama, true story,
crime, court room
drama



The White Crow

Exile

“Exile” features films with characters who have to leave their country, not by choice, but by necessity. The characters in these films become outsiders to their nations, foreigners on their own lands. Simply because of their choice to live instead of just survive. Each film looks at the process of being exiled from different perspectives, such as defecting for one’s art, fleeing because of laws against homosexuality, escaping from the trials of war and abandoning an oppressive government. But regardless of how or why these characters are exiled, the message of the collection remains clear: your life is more important than your nationality.



Images courtesy of Studio Canal



Images courtesy of Network Releasing



The White Crow

Dir Ralph Fiennes
Prod Carolyn Marks Blackwood, François Ivernel, Andrew Levitas, Gabrielle Tana, Ralph Fiennes
Scr David Hare
With Oleg Ivenko, Adèle Exarchopoulos, Chulpan Khamatova, Ralph Fiennes, Alexey Morozov, Raphaël Personnaz

12A
2018
127 minutes
UK, France, Croatia, Serbia
UK Distribution
StudioCanal

“This is an attack upon the Soviet Union.” “No. It’s about dance. He knows nothing about politics. He’s gone to the West because, there, he can dance.”

Chronicling the early life and career of Soviet ballet dancer Rudolf Nureyev, *The White Crow* asks the question put to every artist: what would you do for your art?

In the case of Nureyev, his defection from Soviet Russia wasn’t motivated by Western politics or intellectual propaganda; it was purely to save his life and his spirit. Because without dance, he couldn’t live. Fiennes’s film confronts the politics of art, particularly during the Cold War, showing how the purity of a creative soul can be abused for a government’s own international agenda.

While *The White Crow* is, at its core, a political thriller aimed at telling an extraordinary story about democracy, it’s the beauty, passion and perfection of Ivenko’s performance that drives home the humanity of Nureyev’s story. Had Fiennes cast anyone other than a professional ballet dancer, Nureyev’s intensity and fervour would have never translated to screen.

— **Shelby Cooke**

drama, true story, foreign language, lgbtq+

Out in the Dark

Dir Michael Mayer
Prod Michael Mayer
Scr Michael Mayer, Yael Shafrir
With Nicholas Jacob, Michael Aloni, Jamil Khoury, Loai Nofi

15
2012
96 minutes
Israel
UK Distribution
Networking Releasing

“I have nothing left here but you. I have to get out of here, and you know it. Please, help me, Roy.”

Out in the Dark begins with its protagonist, Nimer, illegally crossing the Palestine and Israel border at night, risking his life to go to a queer nightclub. From the onset, this film grounds itself in a political narrative, challenging the discriminatory laws imposed by oppressive governments.

The film uses the complex and intricate politics between Israel and Palestine as the backdrop for its equally challenging narrative about sexual identity and understanding, showing how, even in the 21st Century, queer people are being exiled from their homes, forced to relocate to foreign countries and places, just because of who they are. Nimer belongs nowhere; he’s a sinner to his family and a terrorist to his neighbours. When, in reality, he just wants to be with the man he loves.

By presenting both nations and political agendas as morally corrupt, *Out in the Dark* makes you sympathise with the people who have to choose one of two evils to survive.

— **Shelby Cooke**

drama, romance, thriller, foreign language, lgbtq+



Images courtesy of Studio Canal



Images courtesy of Miramax



Persepolis

Dir Marjane Satrapi,
Vincent Paronnaud
Prod Xavier Rigault,
Marc-Antoine Robert,
Kathleen Kennedy
Scr Marjane Satrapi,
Vincent Paronnaud
With Chiara
Mastroianni,
Catherine Deneuve,
Gena Rowlands,
Danielle Darrieux

12A
2007
96 minutes
France, Iran
UK Distribution
Studio Canal

"A revolution has carried off part of my family. I had survived a war... but a banal love story nearly killed me."

Retelling her life through the medium of animation, filmmaker and cartoonist Marjane Satrapi presents a startlingly frank account of her travels through 1980s Iran and Europe, juxtaposing her own coming-of-age story against a background of total social and political upheaval.

Based on her graphic novel of the same name, Satrapi's story is balanced delicately between the external pressures of rising religious fundamentalism and oppression in her home country, contrasted against the social ballet of teenage life. Using the modern history of Iran as a foothold, *Persepolis* asks questions regarding self-identity, cultural heritage and the meaning of 'home'; all the while showcasing an endless stream of beautifully fluid and unique animation.

Persepolis is a captivating story about a nomad desperate to reject the world she's in, while also trying to find her place in it.

— **William Schofield**

drama, animation,
true story, war,
coming of age, female
filmmaker

Dirty Pretty Things

Dir Stephen Frears
Prod Tracey Seaward,
Robert Jones
Scr Steven Knight
With Chiwetel Ejiofor,
Audrey Tautou,
Sergi López,
Sophie Okonedo,
Benedict Wong,
Zlatko Buric

15
2002
97 minutes
UK
UK Distribution
Miramax

"How come I've never seen you people before?" "We are the people you do not see. We are the ones who drive your cabs. We clean your rooms... and suck your cocks."

After refusing to participate in his government's immoral activities, African doctor Okwe is forced to flee to the UK, where he works as an undocumented London cabbie and hotel night manager. Okwe learns that the hotel owner, Juan, is running an illegal operation clinic at the hotel, selling immigrant's kidneys in exchange for forged passports as UK citizens.

The proposition of selling your organs for citizenship is not a pretend narrative to liven up the plot for an independent thriller. Rather, it's a reality many illegal migrants must face every day because obtaining legal living rights is inexplicably difficult.

Frears's film is a hard-hitting exposé on how those seeking asylum are degraded and demoralised by governments' immigration systems, forcing them into a life of crime, prostitution, slave labour and torture just for the chance of living a better life in a new country.

— **Shelby Cooke**

drama, crime, thriller



My Beautiful Laundrette

Second Generation

This strand focuses on the lives of immigrant children, the next generation whose identities are neither their parents' nor their adopted country's. The films in "Second Generation" tackle what it's like to be multicultural, with all its challenges and beauties. These films allow us to live the lives of those straddling between nations, wanting to adapt to their new home, while also maintaining a connection with their heritage. In these films, you'll see the conflict that arises between traditionalism and modernism, forcing these kids to decide what culture to align with. But the films featured in this collection show how diverse society can become, how much love there can be when we welcome differences into our lives.



Images courtesy of Entertainment Film



Image courtesy of Helkon SK



The Farewell

Dir Lulu Wang
Prod Daniele Melia,
 Marc Turtletaub,
 Peter Saraf,
 Andrew Miano,
 Chris Weitz,
 Jane Zheng,
 Lulu Wang,
 Anita Gou
Scr Lulu Wang
With Awkwafina,
 Tzi Ma,
 Diana Lin,
 Zhao Shu-zhen

PG
 2019
 100 minutes
 USA

UK Distribution
 Entertainment Film

"You think one's life belongs to oneself. That's the difference between the East and the West. In the East, a person's life is part of a whole. Family. Society."

When a family's matriarch is diagnosed with cancer, her estranged family (who all moved abroad for better opportunities) all return to China to visit her. But due to Chinese tradition, which encourages families to not burden the dying by keeping the reality of their illness secret, the family plans an extravagant fake wedding as an excuse to come home one last time.

The Farewell quietly explores the contrasting friction felt by the kids of immigrants towards their identity. Billie, trapped between two worlds, is unable to accept Chinese traditions, pleading with her family to let her say goodbye to her beloved grandmother the way American life has taught her.

Throughout the film, Wang beautifully places us in Billie's shoes, allowing us to experience the lonely comfort she has as an American in New York City, as well as the strange sense of foreign homeliness she feels while in China, a country that houses her family legacy and heritage.

— **Shelby Cooke**

drama, comedy,
 foreign language, true
 story, female
 filmmaker

Bend It Like Beckham

Dir Gurinder Chadha
Prod Gurinder
 Chadha,
 Deepak Nayare
Scr Paul Mayeda
 Berges,
 Guljit Bindra,
 Gurinder Chadha
With Parminder
 Nagra,
 Keira Knightley,
 Jonathan Rhys
 Meyers,
 Anupam Kher,
 Archie Panjabi,
 Shaznay Lewis,
 Frank Harper,
 Juliet Stevenson

12
 2002
 112 minutes
 UK, Germany
UK Distribution
 Helkon SK

"She called me a Paki, but I guess you wouldn't understand what that feels like, would you?" "Jess, I'm Irish. Of course I'd understand what that feels like."

A noughties classic, *Bend It Like Beckham* follows Jess, the daughter of British Indian Sikhs in London, who has a dream of becoming a professional footballer, competing at the same level as her hero, David Beckham. After joining an all-girls football team, Jess is faced with the difficult decision of conforming to her parent's expectations of her to get married and follow the rules established by Indian tradition or to break free from her cultural heritage and live the life she wants to live.

Fun, quirky (and, at times, cringy), *Bend It Like Beckham* is a wonderful depiction of the complexities of being an immigrant child. Jess longs to not be judged by her gender or her race, wanting to be accepted into British culture without any strings attached. But regardless of what she does, her brown skin and family tree always seem to get in the way of her passions. This film is just the first of many in Chadha's filmography exploring British-Asian identity.

— **Shelby Cooke**

romance, comedy,
 coming of age, female
 filmmaker



Images courtesy of BFI



Images courtesy of BFI



BFIPLAYER

My Beautiful Laundrette

Dir Stephen Frears
Prod Sarah Radclyffe
Scr Hanif Kureishi
With Saeed Jaffrey, Roshan Seth, Daniel Day-Lewis, Gordon Warneke, Shirley Anne Field

15
 1985
 97 minutes
 UK

UK Distribution
 BFI Video

"God, I'm sick of hearing about these 'in-betweens'. People should make up their minds where they are."

For a film with such a strong legacy as an influential LGBTQ+ story, *My Beautiful Laundrette* carries an even more powerful message about the racial divides threaded within British society.

Set in Thatcher's Britain, *My Beautiful Laundrette* challenges the traditional narratives of "the poor immigrant" by depicting Omar and his family as thriving entrepreneurs. The working-class Johnny, in an attempt to turn his life around and away from crime, is eventually employed by the migrant family, building a successful laundrette with Omar that improves the moral of a struggling community.

Despite being made in the 1980s, this film and its conversation on racial identity in second generation immigrants are more prominent than ever. Just look at the recent work from 2nd Gen British-Pakistani actor and musician Riz Ahmed, whose latest album, *The Long Goodbye*, struggles with the same concept of belonging in a country that doesn't want you.

— **Shelby Cooke**

drama, romance,
 lgbtq+

La Haine

Dir Mathieu Kassovitz
Prod Christopher Rossignon
Scr Mathieu Kassovitz
With Vincent Cassel, Hubert Koundé, Saïd Taghmaoui

15
 1995
 98 minutes
 France
UK Distribution
 BFI Video

"Saïd! That's pretty. Is Saïd a French name?"

Taking place the day after a massive anti-police riot, three miscreant friends of varied ethnicities spend 24 hours loitering the streets of France, attempting to distract themselves from their mutual friend's hospitalisation after becoming a victim of the police's brutal retaliation.

Each character is shown to react to their situations - both their immediate problems and their place within the wider world - differently: from a slowly eroding abidance to deranged vitriol, and even a naïve, jovial ignorance. Each express their unique perspective on their lot in life. This diversity, however, is not reflected in the world's view of them, as they are repeatedly reminded of their position as the supposed dregs of society.

La Haine is a frustrated scrawl, presented through cuttngly engaging dialogue and beautifully deadpan cinematography; a commentary on 90s French society which, despite 25 years having passed since its release, tragically remains as globally recognisable and relevant as ever.

— **William Schofield**

drama, crime, foreign
 language

Programmers



Shelby Cooke is a founding member of Film East and the Editor-in-Chief of Film East Online. Her work for the group has been recognised around the world and has been nominated for a British Film Society Award.

Shelby has an MA in Film Studies from the University of East Anglia, where she completed her thesis on the representation of Englishness in post-war media, using the acting performances of David Bowie as a case study. The complete dissertation is archived in the British Film Institute's Reuben library.

She is also a freelance culture and media writer for various online and print publications, including *Little White Lies*, the *Celebrity Studies Journal* and *The Independent*. She writes mainly about British cinema and society, with a special interest in the representation of national identity on screen. Shelby's complete portfolio is available to view at uppergroundproduction.com

William Schofield is an undergraduate student currently studying History and Film Studies at the University of East Anglia. Having worked on a number of successful short films in his youth, including one with a limited run at the Imperial War Museum, he now takes a greater interest in film criticism and writing. More recently, he has taken an interest in the works of Werner Herzog, on which he is writing his dissertation.



Niamh Brook is a film and tv journalist, currently in her third year at the University of East Anglia in Film and Television Studies. She is the Film Editor for UEA's student newspaper: Concrete, a young film programmer and podcaster at Film East, an InTuition contributor, an assistant at Norwich Film Festival and the creator and host of The Geronimo Podcast. You can find all of her work on her portfolio itspronouncedniamh.blogspot.com

Alexandra Smith is a Master's graduate in Film Studies from The University of East Anglia. She is currently employed at UEA as a Senior Research Associate, working to produce a collection of short documentary films in association with UKRI-funded GCRF Global Research Translation Award Project. This project has taken her to India and Malaysia, travelling to collaborate with international partners.

She is also a programmer with Film East and is learning how to animate in her spare time, combining her love of illustration and film.



Sára Lapinová is a Film Studies graduate from the University of East Anglia. She is an active member of the arts and creative community throughout Norwich and is involved in just about every art-related group there is! She is a prominent member of the Young Norfolk Art's Collective, where she curates events and art programmes.

Sára recently got her dream job working in communications for Norwich Theatre and is the mother of two beautiful cat children, Lily and Honey. Her next goals in life are to learn to speak Spanish, grow tomatoes and get into the habit of creating home videos.

Reel Connections is a Community Interest Company that uses film, music and the creative arts to connect people, groups and communities across Norfolk and the South East. They deliver events, screenings and activities with people of all ages and abilities, including in those areas where provision for young and diverse audiences is below average. They are the facilitators for Film East.

Their activities are designed to:

- Build on people's enjoyment of film, music and the creative arts to improve wellbeing and develop relevant skills and opportunities.
- Increase creative participation and engagement amongst community groups and individuals of all ages, abilities and backgrounds.
- Engage and inspire those who are experiencing social and rural isolation and disadvantage and have had little or inconsistent engagement with the creative arts.

To learn more, visit reelconnections.co.uk.





Young Norfolk Arts provides opportunities for children and young people to create and engage with creativity and culture across Norfolk.

We hold the Young Norfolk Arts Festival – a celebration of creativity and performance by and for young people in Norfolk every year, and the Young Norfolk Visual Arts programme and exhibitions. We also run the YNA Collective, a volunteer group of 16-25 year olds with an interest in the arts and creative industries either as a hobby or as a career path.

To learn more, visit youngnorfolkarts.org.uk.

Film East, the Norwich branch of the Young Film Programmer's network, provides a platform for young audiences to experience and interact with film. Run by a group of young people, Film East aims to educate and inspire the next generation of film enthusiasts by offering unique opportunities to connect through thought-provoking cinema. Some of the ways we achieve this is via our online film and television blog, which is open to up-and-coming film journalists and critics, our podcast "Film East Chats," which is broadcasted monthly on BBC Radio Norfolk, and our in-person events, which aims to encourage young audiences to attend the cinema and experience the community of public screenings. all of which is intended to enhance the learning and understanding of the world around us.

Our various activities are specially curated to enhance our audience's learning and understanding about the world around them while allowing them to engage with film and art, as well as their community.

Our goal is to see an increase in younger people watching more challenging and enlightening films and experiencing the community atmosphere of in-person screenings. To learn more about Film East, visit our website, film-east.com.

