

cassette for timescapes presents

a film by **tim de keersmaecker**

NO MAN IS AN ISLAND

cassette for timescapes presents **no man is an island** a film by **tim de keersmaecker** produced by **emmy oost**
screenplay by **tim de keersmaecker, anna luyten** director of photography **laurens de geyter, renaat lambeets, rik zang** edited by **koen timmerman**
music by **mathieu vanderkerckhove, raphael absolonne** sound design **christophe vandeputte** mix **pedro van der eecken** artwork **amira daoudi**
coproducers **reinilde weyns, samuel feller** coproduced by **canvas, magellan films** distribution **dalton distribution** world sales **visible film**
supported by **the flanders audiovisual fund (VAF), flanders image, canvas, media programme of the european union,**
the pascal decroos fund, the tax shelter of the belgian federal government



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PRODUCER: CASSETTE FOR TIMESCAPES, EMMY OOST, +32 478 21 18 11, EMMY@TIMESCAPES.BE

"A future is more than a roof over your head."

The current affairs around the refugee crisis are omnipresent in the media, in our conversations, and in our minds... The reception of refugees is just the first phase. Their integration, the second phase, is the leitmotiv through this documentary about 2 adopted refugees on the Italian island Lampedusa.

TRAILER

<https://vimeo.com/146120993>

SYNOPSIS

Omar is a 21-year-old refugee from Tunisia. Like many other refugees, he left Tunisia in a wobbly boat during the Arab Spring in 2011, and he stranded on the coast of Lampedusa.

Despite the ongoing burden of the refugee crisis, both economical and psychological, the Lampedusiani do as much as they can to help the refugees. Omar was lucky to be received by the local medic who gives first care to the stranded refugees. Dr. Bartolo offers Omar a family, a home and a job as an interpreter in the local detention centre. At his turn, Omar now tries to make a difference for the refugees who, after a long and exhausting journey, finally manage to reach the promised land.

In the same period, 16-year-old Adam from Ghana also reaches the island. He is received by a hotel operator and works as a valet in the hotel. He gets the chance to learn how to write and calculate.

But the dreams of both boys reach further than the basic needs of shelter and food. On this island full of contradictions, the difficulty of integration becomes visible in the most painful way. Lampedusa was first the promised land, but turns out to be more and more of a prison in the Mediterranean Sea.

In "No Man is an Island", the attempts at support and integration are crystallized in two unique adoption stories. The search for happiness of both the Lampedusiani and its newcomers nuances the current discussion on the reception of refugees in a profound way.

FACTS

Director Tim De Keersmaecker
Authors Tim De Keersmaecker & Anna Luyten
Genre Creative documentary
Length 70 mins + 52 mins
Producer Emmy Oost for Cassette for timescapes
Coproducer Samuel Feller for Magellan Films + Reinhilde Weyns for VRT/Canvas
Partners Flanders Audiovisual Fund (VAF), Canvas, Creative Europe, Fund Pascal Decroos, Tax Shelter of the Belgian Government.

Outreach Partners ECRE (European Council on Refugees and Exiles) - www.ecre.org
ECRE is a pan-European alliance of 90 NGO's protecting and advancing the rights of refugees, asylum seekers and displaced persons. Our mission is to promote the establishment of fair and humane European asylum policies and practices in accordance with international human rights law.

AMNESTY INTERNATIONAL BELGIUM - <https://www.aivl.be>

CARITAS INTERNATIONAL - www.caritas-int.be

Facebook www.facebook.com/NoManIsAnIslandDocumentary

Festivals **HotDocs** - North-American Premiere – Toronto, May 2016
International Spectrum Competition

One World FF – World premiere – Prague, CZ, March 2016
Opening Film, Main Competition

Other festivals:

Thessaloniki Documentary FF – Thessaloniki, Greece, March 2016

Mooov FF, Belgium, April 2016

Docville FF, Belgium, May 2016

Docs against gravity film festival – Warsaw, Poland, May 2016

- *Amnesty International Competition*

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CREW

DIRECTOR OF PHOTOGRAPHY

Laurens De Geyter
Renaat Lambeets
Rik Zang

EDITOR

Koen Timmerman

SOUND ENGINEER

Tim De Keersmaecker

MIXER

Pedro Van der Eecken

SOUND DESIGN

Christophe Vandepitte

MUSIC AND SOUNDSCAPES

Mathieu Vandekerckhove (Syndrome)
Raphael Absolonne (Spookhuisje)

ARTWORK

Amira Daoudi

BIO AUTHOR-DIRECTOR TIM DE KEERSMAECKER

Tim De Keersmaecker was born on August 11 1975. Before he attended film school, he was a psychiatric nurse and therapist in a psychiatric centre for five years, where he worked mainly with people having personality disorders. He graduates successfully in film school in June 2007, with the short documentary 'Die vögelein schweigen im Walde'. The film wins several national prizes, is selected for numerous competitions, amongst others those of IDFA & Visions du Réel. Rewarded with a wildcard from the Flanders Audiovisual Fund, Tim De Keersmaecker directed 'Aperture', a documentary short for which he returns to his past in psychiatry. 'Aperture' premiered at IDFA 2010. With the support of the Flanders Audiovisual Fund and broadcaster VRT, Tim has finished his first feature length documentary 'No Man is an Island', starting its festival career with HotDocs & One World FF. Since 2013 Tim combines film making with a PhD on the representation of reality within documentary film, at the University of Brussels.

FILMOGRAPHY

'The paved road' (documentary, 6x28 min, foreseen for 2016)

Produced by Bart Maes - Zonderling

Funded by the Flanders Audiovisual Fund and Canvas

In production

'No Man is an Island' (documentary, 70 min, 2015)

Produced by Emmy Oost - Cassette for timescapes

Funded by the Flanders Audiovisual Fund, Canvas, Creative Europe, Fund Pascal Decroos and the Tax Shelter of the Belgian Government.

- selected for HotDocs 2016, International Spectrum competition,

- opening film, One World FF (world premiere) 2016

'Aperture' (short documentary, 24 min, 2010)

Produced by Emmy Oost - Cassette for timescapes

Funded by the Flanders Audiovisual Fund

- International premiere at the Int Documentary Festival Amsterdam (IDFA) 2010

- Selected for Open City FF - London, UK - 17 & 18 June 2011

'High Trees - Arne Quinze, creator of atmosphere' (documentary, 52 min, 2009)

Produced by Off-World Productions for national broadcaster Canvas

- Broadcast on national channel Canvas in October 2009

'Die Vögelein schweigen im Walde' (documentary, 18 min, 2007)

- Winner of the HGO audience prize, Brussels, Belgium November 18 2007

- Winner of the Hendri Storck prize 2007, Brussels, Belgium;
best Belgian graduation documentary December 18 2007

- Winner of Flanders Film Fund wildcard 2007

- International Student competition - International Documentary Festival Amsterdam (IDFA), the Netherlands, January 2007
- Selection for 'Regards Neuf' competition - 'Visions du Réel' Nyon, Switzerland, April 2008
- Selection for international film festivals and competitions worldwide

'Die Vögelein schweigen im Walde' via IDFA tv:

<https://www.idfa.nl/nl/tags/project.aspx?id=314B6190-D7A8-455E-A92D-1091433E2FB3>

BIO AUTHOR ANNA LUYTEN

Anna Luyten studied Philosophy, Applied Literature - and Theatre Studies. She started her writing career in 1988 as a journalist at newspaper De Morgen, for which she was writing reportages and interviews. Later she became a journalist at Knack Weekend (until 1999). From 1999 to 2004 she worked as a journalist for newspaper De Standaard, for which she mostly wrote in-depth interviews and long reads. In 2004 she was also guest editor at newspapers NRC and Trouw in the Netherlands. In 2004 she switched to the weekly paper Knack. In that year she edited on behalf of Festival van Vlaanderen and Klara one of her stories about psychotic patients into an opera libretto.

She worked as an interviewer for television documentaries for Canvas (series such as 'Oude Meesters' and 'Goudvis') and KVS. She is a part of the core group of the 'live book programme' 'Uitgelezen', leads debates and interviews writers in front of a public. Since the end of 2009 she works as a freelance author for Vrij Nederland, Filosofiemagazine, Knack, De Morgen and Humo. She is also currently active as a guest professor in Art Philosophy at the School of Arts in Ghent and writes a book about people who are incurably ill, together with Jorge Leon, director of the film 'Before we go'.

BIO PRODUCER EMMY OOST

Emmy Oost produces films and crossmedia projects that combine innovative vision and social or political engagement, with the purpose of fuelling change.

Films produced:

Emmy Oost has produced Johan Grimonprez's **Double Take** (2009), selected for the BERLINALE and SUNDANCE 2010 and winner of a BLACK PEARL AWARD in Abu Dhabi and the Grand Prize of the New Media FF in L.A. This docu-fiction featuring Alfred Hitchcock during a double take on the Cold War, was sold by Urban Distribution, screened in cinema's, was bought by tv and exhibited in museums worldwide.

Looking for Alfred (2005, 10') won de SPIRIT AWARD in NY and the EUROPEAN MEDIA AWARD 2006, after selections for a.o. Rotterdam and L.A. IFF.

Problemski Hotel by Manu Riche (fiction, 110 min, 2015) premiered at IFFROTTERDAM 2016 & CINEQUEST 2016 & is distributed by Lumière.

www.problemskihotel.be

No Man is an Island by Tim De Keersmaecker (doc, 75 min, 2015) selected for the competitions of HotDocs 2016 & One World FF 2016, amongst many others. Sold internationally by Visible Films.

www.facebook.com/NoManisanIslandDocumentary

Not waving but drowning by Elias Grootaers, premiered at the IFFROTTERDAM 2010, while Tim De Keersmaecker's VAF wildcard project **Aperture** premiered at IDFA 2010.

Beneath the surface by Alex Debreczeni (FF Oostende, nominated for best Belgian documentary 2014), funded by the Flanders Audiovisual Fund and the Dutch Film Fund is broadcast by VRT/Canvas & MTVA.

Now releasing:

The Shadow World (coproduction; documentary; producers Anandil Hussain, Joslyn Barnes & Driss Benyaklef, USA). Premiere at Tribeca FF 2016.

shadowworldfilm.com

The Invisible City [Kakuma] by Lieven Corthouts (documentary), with the support of Britdoc Circle and The Good Pitch 2016. Belgian double premiere at Mooov & Docville FF.

[FB The Invisible City / Kakuma](#)

In production:

Barber Shop by Luc Vrydaghs (documentary series, 6x26 min), Sales agent: First Hand Films,

Find me in Kakuma by Lieven Corthouts & Fabienn Giezendanner (interactive doc),

Inside by Lydia Rigaux (fiction, 60'),

Waiting for Giraffes by Marco de Stefanis (coproduction; documentary; produced by Volya Films).

Inside the distance by Elias Grootaers (documentary),

Un homme qui dort by Hannes Verhoustraete (documentary, VAF Wildcard).



EUROPE AND CENTRAL ASIA REFUGEES
 NEWS

AP/Johnny Ntampos

<https://www.amnesty.org/en/latest/news/2015/05/lampedusa-as-medic-to-the-migrants/>



“They were found with the umbilical cord still attached. I put them in the same coffin; I didn’t even cut the umbilical cord. These are the very bad things that hurt you. People tell me: ‘you’re used to it’. But it’s not true, you don’t get used to it.”

Lampedusa's medic to the migrants

By *Conor Fortune, News Writer at Amnesty International, 15 May 2015, 15:00 UTC*

Dr Pietro Barolo has seen more suffering and death in his career than any one man should have to witness. As director of the small hospital on the Italian island of Lampedusa, the 55-year-old gynaecologist has for more than two decades overseen the emergency medical response to the incessant waves of migrants and refugees passing through the island in their attempt to cross the Mediterranean from North Africa.

Sitting in his office at the hospital, beneath a framed photo of an encounter he had with Pope Francis, he shared some of his experiences with a visiting Amnesty International delegation.

First responder

“I meet every single migrant and refugee who arrives in Lampedusa,” Barolo said. By his own estimate, this amounts to around 250,000 people in the past two decades.

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He has spent thousands of nights at the island’s tiny port, awaiting boats overcrowded with those rescued at sea. Medical workers promptly screen all new arrivals, to separate the sick and wounded from the healthy. This ensures that those most in need can get speedy access to medical care, while the relatively healthy are transported to Lampedusa’s reception centre, for shelter, warmth and a meal.

“People are wet, very cold and shivering, so we prefer to send them quickly to the centre where they can get a change of clothes,” he said.

Changing pathologies

Over the many years that Barolo has been doing this work, changes in how people attempt the crossing have changed the type of injuries he and his staff have to treat. In the 1990s, he said, migrants and refugees tended to arrive on much sturdier vessels that spent longer at sea, leading to lots of cases of dehydration. In recent years however, there has been a shift. A much greater volume of people are now coming, but in smaller, less-seaworthy vessels. They often lack enough fuel for the trip and are simply given a satellite phone to send out a distress call when they run into trouble on the high seas.

Hypothermia is much more common now since people get sprayed with seawater as the flimsy boats get tossed about on the waves. Chemical burns are also rife, since petrol often spills inside the boats and clings to people’s clothes and skin. This results in serious injuries, including skin peeling off.

The bleakest moments

Barolo has witnessed the aftermath of many sea tragedies, but some stick out in his mind as especially horrific. One is quite fresh in his memory: an incident on 17 April this year which he described simply as “disastrous.” A boat had set sail from Libya at close to midnight with around 70 passengers, including 22 people with very serious burn injuries. Before they had set sail, a gas canister had caught fire and exploded in the place near Tripoli where they had been staying. Ten people died. In an act of appalling cruelty, the people in charge of the trip forced the other seriously injured migrants to board the boat, despite their clear need for medical assistance.

The following morning, the boat began to lose air and they phoned for help. Italy’s Guardia di Finanza responded to the SOS call later that afternoon, bringing all 70, including the burn victims, to shore in Lampedusa. One of the injured women, around 20 years old, was declared dead on arrival.

When a devastating shipwreck happened several hundred metres off the coast of Lampedusa on 3 October 2013, resulting in 366 deaths, there were widespread calls for change. But resistance to migration has meant it has been difficult for political leaders to agree on how best to save lives and create more safe and legal routes for migrants and refugees to reach Europe. Meanwhile the deaths on the high seas continue apace. “Almost two years later, nothing has changed. They continue to arrive; they continue to die. So what have we fixed?” Barolo said, dejected. “We do what we can, because it’s right to do it. We want to save as many lives as we can, but in the end it’s the system that’s broken.”

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- dr Barolo

The departed

Hundreds have arrived in body bags Barolo told us about one fishing boat which arrived in Lampedusa after plucking 20 people out of the sea. Four people had already been placed in body bags near the fishing nets on the boat’s deck. Upon closer inspection, Barolo saw that one of them was still alive: “We took her out [of the body bag] and hurried to the hospital. We spent 30 minutes resuscitating her – her lungs were full of water and gasolene. After half an hour, her heart started beating again.” She is now healthy and living in Sweden, he said.

“For me, even if it’s just that one, it’s worth it. Otherwise I have to do the job of the undertaker.” However, the small glimmers of success are surpassed by overwhelming stories of suffering.

Barolo recalled another woman who had been in labour when she crossed the sea in 2013. Neither she nor her baby survived the trip. “They were found with the umbilical cord still attached. I put them in the same coffin; I didn’t even cut the umbilical cord. These are the very bad things that hurt you. People tell me: ‘you’re used to it’. But it’s not true, you don’t get used to it.”



Dr Pietro Barolo (2nd from right) meets with an Amnesty International delegation at Lampedusa hospital, 24 April 2015.