FFILM
HUMAN RIGHTS WATCH
FESTIVAL
ff.hrw.org #HRWFFLDN @hrwfilmfestival

2020
London | 12–20 March
2020

London | 12–20 March

**BARBICAN**
Cinema 1
Level-2, Silk St, Barbican Centre, London EC2Y 8DS
Box Office: 0207 638 8891 | barbican.org.uk/cinema

**CURZON SOHO**
99 Shaftesbury Ave, London W1D 5DY
Box Office: 0333 321 0104 | curzoncinemas.com

**REGENT STREET CINEMA**
307 Regent Street, London, W1B 2HW
Box Office: 0207 911 5050 | regentstreetcinema.com

**Human Rights Watch**
Audrey House, 16-20 Ely Place
London, EC1N 6SN
Tel: 0207 713 1995 | hrw.org/london

@hrwfilmfestival
@hrwfilmfestival
Human Rights Watch
#HRWFFLDN

All tickets £14 or under
For festival updates: sign up for our mailing list at hrw.org/filmconnect

**Films, discussions, and events**

Meet courageous filmmakers and human rights advocates at each screening

**Films**

**Discussions**

**Events**

**Be a part of it**

HRW.org/TakeAction | HRW.org/GiveNow

Book tickets at ff.hrw.org

Access at the Festival
All screenings are wheelchair accessible, spaces bookable by calling Curzon Soho or Barbican cinema box offices or by emailing enquiries@regentstreetcinema.com. Assistive listening devices are available at Barbican only. Due to limited space and equipment, individuals requiring accessibility services are advised to contact the screening venue box offices directly at least one week in advance of the event. See cinema websites for further details and if you require additional accessibility services or have questions, please reach out to festivalinfo@hrw.org.

The following options are only available at select screenings where noted on the website in the film description area.

- Relaxed Screening: ideal for neurodiverse customers and anyone who would benefit from a more informal approach to noise and movement in the space
- Fully subtitled in English: for spoken on-screen dialogue only
- Open Captioning (OC): text description of significant sound effects as well as dialogue in English
- British Sign Language (BSL): interpretation of the post-screening discussions
- Audio Description (AD): commentary is provided through a headset describing visual action
HOW WE WORK
For over 40 years, Human Rights Watch has defended people at risk of abuse. We practice a powerful, proven methodology: investigate abuses scrupulously, expose the facts widely, and relentlessly press those in power for change that respects rights.

WHAT OUR PEOPLE DO
Frontline investigations by expert researchers lie at the heart of Human Rights Watch’s work. Our researchers examine situations in some 100 countries around the world. They function as investigators, journalists, and advocates:

- Checking and cross-checking facts
- Being on the front line
- Partnering with local activists and human rights groups
- Exposing evidence of abuses
- Convincing key decision-makers to act
- Providing expertise
- Staying the course

“In dangerous times, in times of fear, we must speak up for one another.”
MAUSI SEGUN, EXECUTIVE DIRECTOR, AFRICA DIVISION
We’re very excited to share the 24th edition of the London Human Rights Watch Film Festival with you. And with 10 out of 14 films directed or co-directed by women featuring activist women leaders, indigenous rights, mass collective movements, and the power of journalism, there’s plenty to celebrate!

In curating this year’s films, we found the overriding message to be one of hope. From successful investigations into abuses of power in Mexico and Romania, inspiring protests uprooting corrupt leaders in Armenia, the reframing of long-suppressed yet ever-powerful indigenous voices in Australia, Peru, and Guatemala, and the creation of women-led factory worker unions in Bangladesh – we are excited to share films that reflect a resounding, global, rallying cry: the will of the people shall not be ignored.

Echoing Human Rights Watch’s own guiding principle of Investigate, Expose, and Change, our 2020 programme reflects the many steps in ensuring human rights for all.

Investigate:
In Opening Night’s Collective, a group of intrepid journalists in Romania uncover a vast health care fraud that enriches the country’s most powerful moguls and politicians. Born in Evin and Our Mothers examine the personal impact of mass human rights abuses in Iran and Guatemala and ask: how can we responsibly investigate our histories, and how much must we understand our collective and individual traumas in order to heal our future?

Expose:
In Mai Khoi and the Dissidents and Maxima, strong women bring human rights to the fore as they expose the targeted attacks they are subject to by extensive powers in Vietnam and Peru. Both are fighting for the right to live freely. Mai Khoi condemns censorship of her music, streaming it through alternative channels around the world; and Máxima resists the attempts of gold mining corporations to drive her off her farm, taking her case to the highest courts in the country and beyond.

The stunning In My Blood It Runs provides a rare glimpse into the legal power of Australian-colonialised education over the indigenous Aboriginal way of life as a young boy navigates his identity. Mexican journalists in Radio Silence encounter threats and very real acts of violence, overcoming fear to ensure audiences receive vital information and access to truth, despite their government’s attempts to muzzle them.

Change:
Sometimes an act of resistance starts with just one person, providing inspiration, voicing the problem, and emboldening the masses to act. Wrapping up the festival with a beautiful example is the closing night’s drama Made in Bangladesh where one woman’s belief in her right to fair treatment and pay in Bangladesh leads her and her colleagues to unionise their clothing factory. Although two very different films, I Am Not Alone and Crip Camp trace how once united, people have the power to bring down corrupt governments and ensure rights for people with disabilities. Each of these films, along with many others in our programme, show how a collective voice can create lasting change.

We thank our wonderful cinema partners, Barbican, Curzon Cinemas, and Regent Street Cinema, and our sincere thanks go out to players of the People’s Postcode Lottery for their support of the Human Rights Watch Film Festival.

We will host discussions after every screening with filmmakers, film subjects, Human Rights Watch researchers and activists, and invite you to ask questions and further engage with topics covered in each film.

We hope you will continue to join us in supporting and celebrating human rights achievements in film.

See you in the cinema!

The Human Rights Watch Film Festival team
On October 30, 2015, a serious fire broke out at the Colectiv nightclub in Bucharest. It was one of the worst disasters in recent Romanian history, with 27 people killed and 180 injured. Fierce protests erupt when 37 of the injured subsequently die from bacterial infections. Director Alexander Nanau follows a team of investigative journalists at the newspaper Gazeta Sporturilor as they uncover a vast health care fraud that siphoned off urgent hospital funding and diluted disinfectants while enriching the country’s most powerful moguls, hospital managers, doctors, and politicians. As the tide begins to turn with increased public awareness, Collective brings home the essential role of a free press in calling out corruption.

"When the press bows down to the authorities, the authorities will mistreat its citizens. This always happens, worldwide, and it has happened to us.”

CĂTĂLIN TOLONTAN, COLLECTIVE
“Made in Bangladesh is a poignant story about the struggles of women who work in garment factories, trying to eke out a living while simultaneously fighting for dignity at work and home. It’s a film that every consumer should watch and begin to scrutinize the brands they buy.”

ARUNA KASHYAP, SENIOR RESEARCHER, WOMEN’S RIGHTS DIVISION, HUMAN RIGHTS WATCH
When she was 12 years old, actress and filmmaker Maryam Zaree found out that she was one of a number of babies born inside Evin, Iran’s most notorious political prison.

Born in Evin, Maryam confronts decades of silence in her family, seeking to understand the impact of trauma on the bodies and souls of survivors and their children. Her vulnerable, lyrical journey leads her to question how her generation can relate to their own history while also respecting the people they love who prefer to heal in silence.

Winner Best Film, Perspektive Deutsches Kino Programme, Berlinale 2019

Maryam Zaree, 2019, Documentary, 98 minutes, German, English, French, Farsi
This life-affirming documentary follows the lives of Jack, Jason, Loini, and Trevor, who challenge society’s narrow definition of “normal.”

We meet them and their families and discuss how expectations placed on children, parents, and families have such power to turn “unconditional love” on its head by ways of extraordinary challenges. Fascinated with this idea, writer and film subject Andrew Solomon’s work on this issue stems from his own traumatic experience coming out as gay to his parents. Rejected and cast aside, he tried everything to regain his parents’ love and be “normal,” including conversion therapy. In a quest for understanding, this film encourages us to let go of our preconceptions – for example, about people with autism or dwarfism – and celebrate our loved ones for all that makes them uniquely themselves.

Rachel Dretzin, 2018, Documentary, 93 minutes, English

In the wake of famous 1969 counterculture festival Woodstock in upstate New York, Camp Jened hosted their own wild getaways.

“They wanna see a feisty group of disabled people all around the world. A group of people who will not accept ‘no’ without asking why....”

JUDY HEUMANN, ACTIVIST AND CAMP COUNSELLOR, CRIP CAMP

Teenagers with disabilities spent their summers escaping their parents’ overbearing care and widespread societal prejudices to discover themselves, express opinions freely, and have lots of fun at the same time. From this group of friends grew a collective of revolutionary activists who boldly celebrated each other’s differences, provided support, and stood together to fight for their rights in a world failing to make room for them. Directors Nicole Newnham and ex-camper Jim LeBrecht capture the spirit, music, and budding activism of 1970’s youth in this playful yet deeply moving documentary, and invite us on a journey through the widely overlooked formation of a disability rights movement that continues to this day. Winner, Audience Award: US Documentary, Sundance Film Festival 2020

CRIP CAMP + Q&A
European Premiere
Tuesday 17 March, 18.10 | Barbican Cinema 2
Wednesday 18 March, 18.15 | Regent Street Cinema
Relaxed Screening Friday 20 March, 14:00 | Barbican Cinema 3
(see inner-front cover for more information)

Courtesy of Netflix

Open Captioning, British Sign Language (BSL) interpretation for post-screening discussion
Audio Description available at Barbican screenings only.

Nicole Newnham, Jim LeBrecht, 2020, Documentary, 106 minutes, English

FAR FROM THE TREE + Q&A
UK Festival Premiere
Friday 13 March, 18.30 | Curzon Soho

“I wasn’t until I tried to change who I was, I tried as hard as I possibly could, that I realised that who I was wasn’t changeable. ... How do we decide what to cure and what to celebrate?”

ANDREW SOLOMON, FAR FROM THE TREE

We meet them and their families and discuss how expectations placed on children, parents, and families have such power to turn “unconditional love” on its head by ways of extraordinary challenges. Fascinated with this idea, writer and film subject Andrew Solomon’s work on this issue stems from his own traumatic experience coming out as gay to his parents. Rejected and cast aside, he tried everything to regain his parents’ love and be “normal,” including conversion therapy. In a quest for understanding, this film encourages us to let go of our preconceptions – for example, about people with autism or dwarfism – and celebrate our loved ones for all that makes them uniquely themselves.

Rachel Dretzin, 2018, Documentary, 93 minutes, English

Read tickets at ff.hrw.org
From Here is a hopeful story of Tania, Sonny, Miman, and Akim - artists and activists based in Berlin and New York whose lives and futures hang in the balance of immigration and integration debates.

As the US and Germany grapple with racism, nationalism, and a fight against diversity, our protagonists move from their 20s into their 30s and face major turning points in their lives: fighting for citizenship, starting families, and finding room for creative expression. Spanning a decade in two of the world’s largest centres of immigration, this sensitive and nuanced documentary captures their journeys to define what it means to “belong” in societies that are increasingly hostile to their existence.

“In the face of nationalism, we need narratives that connect us to our interdependence, challenge our assumptions, and open our imagination. The stories in From Here invite viewers to engage with — rather than retreat from — our global reality.”

CHRISTINA ANTONAKOS-WALLACE
DIRECTOR, FROM HERE

“From Here’s detailed portraits of migrants’ experiences of Germany and the US contain useful parallels for people concerned about rising xenophobia in the UK.”

KARTIK RAJ, RESEARCHER, WESTERN EUROPE, HUMAN RIGHTS WATCH

As the US and Germany grapple with racism, nationalism, and a fight against diversity, our protagonists move from their 20s into their 30s and face major turning points in their lives: fighting for citizenship, starting families, and finding room for creative expression. Spanning a decade in two of the world’s largest centres of immigration, this sensitive and nuanced documentary captures their journeys to define what it means to “belong” in societies that are increasingly hostile to their existence.

Open Captioning, British Sign Language (BSL) interpretation for post-screening discussion

Christina Antonakos-Wallace, 2020, Documentary, 89 minutes
English, German, Spanish, Punjabi, Romani, Vietnamese
Fully subtitled in English
On Easter Sunday 2018, Nikol Pashinyan put on his backpack and started on a 120-mile walk across Armenia to protest President Serzh Sargsyan’s attempt to stay in power for a third term. Nikol’s solitary act of peaceful protest would mark the start of a 25-day revolution that inspired thousands of protesters across the country to peacefully join together with one clear demand: Serzh Sargsyan must go. With remarkable access to key players reaching the highest levels of government and with footage recorded by phone wielding protesters, *I Am Not Alone* captures the energy and hopefulness of grassroots protest and direct action. This emboldening “velvet revolution” started with one man who, standing firm in his belief that he was not alone, convinced a nation that it deserved more.

On Easter Sunday 2018, Nikol Pashinyan put on his backpack and started on a 120-mile walk across Armenia to protest President Serzh Sargsyan’s attempt to stay in power for a third term. Nikol’s solitary act of peaceful protest would mark the start of a 25-day revolution that inspired thousands of protesters across the country to peacefully join together with one clear demand: Serzh Sargsyan must go. With remarkable access to key players reaching the highest levels of government and with footage recorded by phone wielding protesters, *I Am Not Alone* captures the energy and hopefulness of grassroots protest and direct action. This emboldening “velvet revolution” started with one man who, standing firm in his belief that he was not alone, convinced a nation that it deserved more.

“I wanted to create a situation where it’s not the police knocking on the citizen’s door, but the citizen knocking on the doors of power.”

NIKOL PASHINYAN, *I AM NOT ALONE*

“*I Am Not Alone* shows how people are mobilised and thirsty for change. That it’s always worth it to fight, to never give up, even when it seems that all is lost.”

GIORGi GOGIA, ASSOCIATE DIRECTOR, EUROPE AND CENTRAL ASIA DIVISION, HUMAN RIGHTS WATCH

“I wanted to create a situation where it’s not the police knocking on the citizen’s door, but the citizen knocking on the doors of power.”

NIKOL PASHINYAN, *I AM NOT ALONE*
“I was born a little Aboriginal kid,” explains 10-year-old Dujuan. “That means I had a memory – a memory about being Aboriginal.”

Born in Mparntwe (Alice Springs), Australia, Dujuan has a strong connection to his culture, speaks three languages, and is regarded as a healer in his community. But within the colonised school system, his strength, gifts, and intellect go unnoticed, his culture ignored and deleted from school books, and he acts out, attracting attention from the police and child welfare system. At the time of filming, 100 percent of the youth in Alice Springs detention centres were Aboriginal. In this powerful portrait, made in collaboration with Dujuan’s family, Maya Newell puts the beauty, resilience, and challenges of the Northern Territory’s Indigenous children in the spotlight.

“What I want is a normal life of just being me. And what I mean by me is: I want to be an Aborigine.”

DUJUAN TURNER, IN MY BLOOD IT RUNS
LEFTOVER WOMEN + Q&A

UK Premiere
Friday 13 March, 18.30 | Barbican Cinema 2
Saturday 14 March, 16.00 | Curzon Soho

In China, unmarried women over the age of 27 are deemed "sheng nu" or "leftover".

As an effect of the now-defunct one-child policy there are 30 million more men than women, leaving single women under immense social pressures to marry, and fast, or be rejected from society. Public dating contests, "marriage markets" where city sidewalks are lined with parents advertising their children’s attributes, and government-sponsored matchmaking festivals are just some of the humiliating ordeals that single women face. This eye-opening documentary follows three women in their gruelling quest to find a husband, weighing the cost of family and society’s approval against their own chances of happiness.

Shosh Shlam and Hilla Medalia, 2019, Documentary, 84 minutes, Mandarin
Fully subtitled in English

“Leftover Women is an intimate portrait of three educated and independent Chinese women who want to love and live a life on their own terms, and their struggle against a society that places filial piety above anything else and sees women’s paramount value as being in a marriage.”

YAQIU WANG, CHINA RESEARCHER, HUMAN RIGHTS WATCH

Book tickets at ff.hrw.org
An intimately filmed, epic love story introduces Leila and Sahand at the start of a turbulent five-year period beginning with their escape from Iran where, while married to other people, they fell in love.

Since adultery is punishable by death, and divorce forbidden, Leila and Sahand run for their lives and start over again as a family in Turkey with their young son, Mani, who doesn’t yet know that Sahand is his biological father. Suddenly living together in a strange new land, battling tightening asylum laws to find security after years in limbo, they are learning more about each other in the toughest of circumstances and facing hurdles that test the strength of their relationship.

Eva Mulvad, 2019, Documentary, 110 minutes, Azerbaijani, English, Farsi, Turkish

Fully subtitled in English
Maxima tells the incredible story of 2016 environmental Goldman Prize winner Máxima Acuña and her family, who own a small, remote plot in the Peruvian Highlands.

The Acuñas rely solely on the environment for their livelihood, but their land sits directly in the path of a multi-billion dollar project run by one of the world’s largest gold-mining corporations. Faced with intimidation, violence, and criminal prosecution, we follow Máxima’s tireless fight for justice, taking her from the Peruvian Supreme Court to the doors of the World Bank in Washington, D.C. Standing ever mighty, Máxima sings of her love of the land in the face of widespread oppression of indigenous people, and relentless attempts to destroy environmental resources that the world relies on.

Winner Audience Award for a Feature Film, Hot Docs 2019

Open Captioning, British Sign Language (BSL) interpretation for post-screening discussion

Claudia Sparrow, 2019, Documentary, 88 minutes, English, Spanish
Winner of the Caméra d’Or (Cannes Film Festival, 2019) this beautifully rendered drama weaves a tale taking us from the dark past to a personal search for the truth.

Set in 2018 Guatemala, we meet Ernesto, a young forensic anthropologist tasked with identifying missing victims of the country’s 36-year civil war. As witnesses of the genocide of over 200,000 indigenous people, the Mayan women of Guatemala act as a bridge between the past and present through their memories and become essential voices in the fight for justice in a country struggling with how to provide accountability. While documenting the account of an elder Mayan woman searching for the remains of her husband, Ernesto believes he might have found a lead that will guide him to his own father, a guerrillero who went missing during the war.

Winner Caméra d’Or for Best debut feature, Cannes Film Festival 2019

Cesar Diaz, 2019, Drama, 77 minutes, Spanish
Fully subtitled in English
“Fear must not defeat us. We must not leave room for silence and allow this situation to terrorise journalists.”
CARMEN ARISTEGUI, RADIO SILENCE

To millions of people in Mexico, the incorruptible journalist and news anchor Carmen Aristegui is regarded as the trusted alternative voice to official government spin, fighting daily against deliberate disinformation spread through news sources, government corruption, and the related drugs trade.

When she is fired by a radio station in 2015 after revealing a scandal involving then-President Enrique Peña Nieto, Carmen - with her dedicated journalist colleagues - decides to build a separate news platform. Facing threats of violence in the wake of a prominent journalist’s vicious murder, they must overcome fear for their personal well-being to continue in a shared fight for democracy and justice.

Please be advised this film contains material that may be disturbing to some viewers.

Juliana Fanjul, 2019, Documentary, 79 minutes, Spanish
Fully subtitled in English

The Human Rights Watch Film Festival would like to thank the staff of Barbican Cinemas, Curzon Soho and Regent Street Cinema for their collaborative efforts on this year’s programme.

FOR HUMAN RIGHTS WATCH FILM FESTIVAL
Marina Pinto Kaufman, Festival Chair
John Biaggi, Director
Jennifer Nedbalsky, Deputy Director
Leah Sapin, Associate Director, Programming & Production
Frances Underhill, Manager, Programming, Production and Outreach
Jana Smith, Festival Assistant, Programming & Production
Rafael Jiménez, Graphic Designer (mail@rafaeljimenez.com)
Sarah Harvey, Festival Publicity (sarah@sarahharveypublicity.co.uk)
Oli Gots, Press Officer
Iris Ordoñez, London Festival Manager
Together Films, Festival Marketing and Audience Engagement (hrwff@togetherfilms.org)
Ramon Resendiz, Film Festival Intern

The HRWFF is proud to continue its exciting partnership with MUBI, the curated online cinema where members can watch, discover and share the best cult, classic and award-winning films from around the globe. MUBI will be showing select films from the Human Rights Watch Film Festival online during the London 2020 event. Learn more at mubi.com/humanrightswatch

Thanks to players of People’s Postcode Lottery for their support of the Human Rights Watch Film Festival. People’s Postcode Lottery manages multiple society lotteries promoted by different charities and good causes. People play with their chosen postcodes for a chance to win cash prizes. A minimum of 32 percent from each subscription goes directly to charities and good causes across Great Britain and internationally - players have raised over £500 million so far. For details of the charities and good causes which are promoting and benefitting from the lottery draws, please visit https://www.postcodelottery.co.uk/good-causes/draw-calendar
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Venue/Cinema</th>
<th>Film and Q&amp;A Details</th>
</tr>
</thead>
</table>
| 12 Thu | 18.30 | BARBICAN CINEMA 1 | OPENING NIGHT FILM AND RECEPTION  
18.30 COLLECTIVE + Q&A  
Alexander Nanau, 109m |
| 13 Fri | 14.00 | BARBICAN CINEMA 3 | RELAXED SCREENING FROM HERE  
(see inner-front cover for more information)  
Christina Antonakos-Wallace, 89m |
| 13 Fri | 18.30 | BARBICAN CINEMA 2 | LEFTOVER WOMEN + Q&A  
Shosh Shlam and Hilla Medalia, 84m |
|       | 18.30 | CURZON SOHO | FAR FROM THE TREE + Q&A  
Rachel Dretzin, 93m |
|       | 20.45 | BARBICAN CINEMA 2 | RADIO SILENCE + Q&A  
Juliana Fanjul, 79m |
| 14 Sat | 13.00 | BARBICAN CINEMA 2 | BORN IN EVIN + Q&A  
Maryam Zaree, 98m |
|       | 15.45 | BARBICAN CINEMA 2 | OUR MOTHERS + Q&A  
Cesar Diaz, 77m |
|       | 16.00 | CURZON SOHO | LEFTOVER WOMEN + Q&A  
Shosh Shlam and Hilla Medalia, 84m |
|       | 18.00 | BARBICAN CINEMA 2 | I AM NOT ALONE + Q&A  
Garin Hovannisian, 90m |
|       | 18.40 | CURZON SOHO | RADIO SILENCE + Q&A  
Juliana Fanjul, 79m |
| 15 Sun | 15.45 | BARBICAN CINEMA 2 | I AM NOT ALONE + Q&A  
Garin Hovannisian, 90m |
|       | 16.00 | CURZON SOHO | IN MY BLOOD IT RUNS + Q&A  
Maya Newell, 84m |
|       | 18.15 | BARBICAN CINEMA 2 | MAI KHOI & THE DISSIDENTS + Q&A  
Joe Piscatella, 70m |
|       | 18.30 | CURZON SOHO | BORN IN EVIN + Q&A  
Maryam Zaree, 98m |
<table>
<thead>
<tr>
<th>Date</th>
<th>Cinema</th>
<th>Time</th>
<th>Film</th>
<th>Director(s)</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 MON</td>
<td>BARBICAN CINEMA 2</td>
<td>18:05</td>
<td>LOVE CHILD + Q&amp;A</td>
<td>Eva Mulvad</td>
<td>110m</td>
</tr>
<tr>
<td></td>
<td>REGENT STREET CINEMA</td>
<td>19:30</td>
<td>MAY KHOI &amp; THE DISSIDENTS + Q&amp;A</td>
<td>Joe Piscatella</td>
<td>70m</td>
</tr>
<tr>
<td>17 TUE</td>
<td>REGENT STREET CINEMA</td>
<td>18:00</td>
<td>FROM HERE + Q&amp;A</td>
<td>Christina Antonakos-Wallace</td>
<td>89m</td>
</tr>
<tr>
<td></td>
<td>BARBICAN CINEMA 2</td>
<td>18:10</td>
<td>CRIP CAMP + Q&amp;A</td>
<td>Nicole Newnham, Jim LeBrecht</td>
<td>106m</td>
</tr>
<tr>
<td></td>
<td>REGENT STREET CINEMA</td>
<td>20:30</td>
<td>LOVE CHILD + Q&amp;A</td>
<td>Eva Mulvad</td>
<td>110m</td>
</tr>
<tr>
<td>18 WED</td>
<td>REGENT STREET CINEMA</td>
<td>18:15</td>
<td>CRIP CAMP + Q&amp;A</td>
<td>Nicole Newnham, Jim LeBrecht</td>
<td>106m</td>
</tr>
<tr>
<td></td>
<td>BARBICAN CINEMA 2</td>
<td>18:20</td>
<td>FROM HERE + Q&amp;A</td>
<td>Christina Antonakos-Wallace</td>
<td>89m</td>
</tr>
<tr>
<td></td>
<td>REGENT STREET CINEMA</td>
<td>20:45</td>
<td>MAXIMA + Q&amp;A</td>
<td>Claudia Sparrow</td>
<td>88m</td>
</tr>
<tr>
<td>19 THU</td>
<td>BARBICAN CINEMA 2</td>
<td>18:20</td>
<td>MAXIMA + Q&amp;A</td>
<td>Claudia Sparrow</td>
<td>88m</td>
</tr>
<tr>
<td></td>
<td>BARBICAN CINEMA 3</td>
<td>14:00</td>
<td>RELAXED SCREENING CRIP CAMP</td>
<td>Nicole Newnham, Jim LeBrecht</td>
<td>106m</td>
</tr>
<tr>
<td></td>
<td>REGENT STREET CINEMA</td>
<td>20.45</td>
<td>LOVE CHILD + Q&amp;A</td>
<td>Eva Mulvad</td>
<td>110m</td>
</tr>
<tr>
<td>20 FRI</td>
<td>BARBICAN CINEMA 3</td>
<td>18:30</td>
<td>MADE IN BANGLADESH + Q&amp;A</td>
<td>Rubaiyat Hossain</td>
<td>95m</td>
</tr>
</tbody>
</table>

All films are preceded by short introductions only. There are no trailers. Latecomers will be allowed entry by the manager’s discretion. The films in this programme represent many points of view that are not necessarily those of Human Rights Watch. Please be advised the films in this programme contain material that may be disturbing to some viewers. For accessibility information, please see inside-front cover.
London | 12–20 March

2020

HUMAN RIGHTS WATCH

FILM FESTIVAL

Back cover photo from the film IN MY BLOOD IT RUNS
Cover photo from the film MADE IN BANGLADESH
Printed using soya based inks on 100% recycled paper

PLEASE RECYCLE

Box office: 0207 638 8891  Box office: 0207 911 5050