THE PICKERS – EPK

BASIC INFORMATION

80‘, Italy, Greece, Spain, Nepal, Portugal

2024

DCP 5.1, English, German, Spanish, Italian or Greek subtitles (other languages on request)

MP4 stereo, English, German, Spanish, Italian or Greek subtitles (other languages on request)

CONTACT

[info@berlin-producers.de](mailto:info@berlin-producers.de) (general questions and festivals)

[birgit.zimmerle@berlin-producers.de](mailto:birgit.zimmerle@berlin-producers.de) (impact screenings)

WEBSITE

[www.thepickers.de](http://www.thepickers.de/)

HEADLINE 1

Our daily fruit and veg is rooted in exploitation.

HEADLINE 2

One Million migrants harvest Europe’s fields picking the fruit and vegetables that we buy in European supermarkets. Most of them work and live in precarious conditions.

LOGLINE

We want cheap fruit and veg, all year. No problem. The Pickers deliver, but they are paying the price for us: Exploited migrants harvest our oranges, strawberries, olives, blueberries and other fruit and vegetables in Greece, Spain, Italy or Portugal. This is not “somewhere else”. This is Europe.

SYNOPSIS

Seydou from Mali is picking oranges in Southern Italy. He has no contract and is paid per crate – as all the other pickers are. He lives in a self-built hut in a settlement without water and electricity.

THE PICKERS is a journey to European fields where our fruit and vegetables are grown. Blueberries in Portugal, olives in Greece, strawberries in Spain – 1 million migrants are harvesting in Europe. They are the mobile working force, that fill our baskets in the supermarkets, travelling from one area to the next.

Most do not have contracts or minimum wages; some are illegal or have high depths with agents.

Naveed from Pakistan has been harvesting olives in Greece for 8 years, he still has no papers. Kostas in Greece must hire undocumented workers to help him harvesting his olives. Nello, an Italian orange farmer is sitting in his office with a calculator: No supermarket would ask him about the money he needs to produce his oranges. If the profit is not high enough, farmers go-to is to cut down on wages of the pickers.

In Nepal Avinash is discussing the price for a “visa” to Portugal, where Kirti is already picking blueberries, with a 14.000€ loan on his back.

At least Bahija came with a contract from Morocco to Spain. Yet still, they’ve found a way to not pay her the minimum wages.

Exploitation in supply chains like chocolate or coffee is a well-known issue. The film adds another bitter taste to what we eat every day: Our daily fruit and veg is rooted in exploitation.

There might be a way out of the system: Pape from Senegal is producing fair oranges in southern Italy. Could this become the new normal?

TEAM

Director: Elke Sasse

Camera: Marcus Zahn

Editing: Janine Dauterich, Peter Klum

Sound Design Karsten Höfer, Pascal Capitolin

Mixing Cornelius Rapp

Producer Kristian Kähler

Com. Editors Jutta Krug, Christiane Hinz (WDR)

Production

Company Berlin Producers

Coproducers Neda film / SP-I / WDR / ARTE

Funding: Creative Europe, Journalism Funds

LINKS

TRAILER / SOCIAL MEDIA

TRAILER THE PICKERS\* PLEASE DON’T USE THE TRAILER FOR SOCIAL MEDIA!

[https://vimeo.com/884850327?share=copy#](https://vimeo.com/884850327?share=copy)

TRAILER AND SOCIAL MEDIA THE PICKERS (= anonym\*\*\*)

[The Pickers\_Social Media\_Trailer\_anonym on Vimeo](https://vimeo.com/931051975)

[The Pickers\_Social Media\_Strawberries\_Spain on Vimeo](https://vimeo.com/931051867)

[The Pickers\_Social Media\_Strawberries\_Spain\_instagram on Vimeo](https://vimeo.com/931051919)

[The Pickers\_Social Media\_Olives\_Greece on Vimeo](https://vimeo.com/931051674)

[The Pickers\_Social Media\_Olives\_Greece\_instagram on Vimeo](https://vimeo.com/931051717)

[The Pickers\_Social Media\_Oranges\_Italy on Vimeo](https://vimeo.com/931051756)

[The Pickers\_Social Media\_Oranges\_Italy\_instagram on Vimeo](https://vimeo.com/931051810)

PW: fb2014

\*\*\*PLEASE USE THESE ANONYM VERSIONS FOR SOCIAL MEDIA!!!

FILM (low quality for preview)

ENGLISH <https://vimeo.com/915976986> PW: Pickers2024

GERMAN: <https://vimeo.com/889522025> PW: Pickers

GREEK: [THE PICKER\_Festival\_Fassung\_Griechisch on Vimeo](https://vimeo.com/938997523) PW: fb2014

POSTER download link: <https://we.tl/t-AVclKGuEyH>

Ein Bild, das Text, Frucht, Essen, Erdbeeren enthält.

Automatisch generierte Beschreibung

PHOTOS Press photos (only Seydou) download link: <https://we.tl/t-8AuBTAgaBJ>

BIO- FILMOGRAPHY (Elke Sasse)

Ein Bild, das Person, Schwarzweiß, draußen, Menschliches Gesicht enthält.

Automatisch generierte Beschreibung

Her films center on people from all walks of life: She documented the daily life of garlic farmers in China or dancehall pensioners in Berlin. She accompanied homeless people on their way through Germany, former slave workers from Eastern Europe waiting for justice.

She often finds the "big" in the "small": Her documentary "Babske Radio" is set on a bench in a Ukrainian village where women discuss their lives - and big politics. "Worldwide Berlin" documents a day in Berlin - in seven different places with that name around the world. In “Where is the Wall” she searched all over the world for remnants of the Berlin Wall.

In her films, she often addresses global and socio-political issues like escape journeys to Europe (#MyEscape), the situation of refugees torn between finding security and the situation back home (The War on my Phone), the impact of international investment in the Global South (Oil Promises) or the relation between trade politics and migration (Tomatoes and Greed).

Elke has won several international prizes like the Prix Europa in 2016 for #MyEscape.

2024 THE PICKERS (80min)

2021 OIL PROMISES (90min)

2020 CORONA DIARIES (80min)

2019 DISPLACED – TOMATOES AND GREED (52min)

2018 THE WAR ON MY PHONE (90min)

2016 #MYESCAPE (90min)

2015 ONE DAY IN WORLDWIDE BERLIN (90min)

2014 WORLDWIDE BERLIN (Web-Documentation and TV event, 180min)

2010 BABSKE RADIO (80min)

2009 WHERE IS THE WALL? (90min)

COMPLETE CREDITS

A film by Elke Sasse

Camera Marcus Zahn

Editing Janine Dauterich

Peter Klum

Additional Camera Sulav Singh Chettri

Paras Tamu Rai

Alba Vivancos Folch

Sound Pedro Anacleto

Pratiksha Dhakras

Tassos Gikas

Sebastian Löffler

Jan Rosemann

Research and Field Producer Bhrikuti Rai

Cristina Ricci

Jonas Seufert

João Tiago

Daphne Tolis

Alba Vivancos Folch

Research and Translation Soumia Benelfatmi Elgarrab

Pickers Koudous Seihon

Ali Shair

Lopyang Yasuhiro

Music Marcus Zahn

Sound Design Pascal Capitolin

Karsten Höfer

Dialog Editing and

Audio Mixing Cornelius Rapp

Colorist Daniél Spitzenberg

Graphics Tobias Pleban

Assistant Editors Michaela Stasch

Philipp Kiesling

Christina Preussker

Marisa Haug

Additional Research Natasha Blatsiou

Nadine Garcia Nolasco Allgeier

Catarina Homem

Renata Kotti

Interview Translation Omar Alsawadi

Rawiyaa El Madkouri

Chrysanthi Goula

Haashir Altaf

Helen Miller

Anke Nehrig

Bhrikuti Rai

Alba Vivancos

Lopyang Yasuhiro

Archives Getty Images

Audio Network

Subtitles Nathaneil Fritz

Juliane Mascow

Postproduction Management Marike van de Meer

Postproduction Assistance Walid Habash

Production Management Iris Ehlbeck-Gehlert

Cristina Arvelos

Production Assistants Julia Gschwind

Mariia Schulz

Film Accountants Dana Bauch

Kristina Buchner

Executive Producer Kristian Kähler

Associate Producer Eleni Chandrinou

Manuel Claro

Pedro Rosa

Commissioning Editor Jutta Krug (WDR)

Christiane Hinz (WDR)

A Production by Berlin Producers (Logo)

In Coproduction with SP-I (Logo), Neda Film (Logo), WDR (logo)

In collaboration with Arte (Logo)

Funded by Creative Europe (Logo)

Journalismfund Europe (Logo)

Pitches MEDIMED (Logo)

Sunny Side (Logo)

Impact Days (Logo)

