

**DOKU
FEST**
International Documentary
and Short Film Festival

EDITION XVIII 2 - 10 GUSHT / AUGUST 2019 PRIZREN / KOSOVA

FESTIVAL REPORT





EXECUTIVE SUMMARY

Dear partners and friends,

The International Documentary and Short Film Festival DokuFest marked its 18th edition, held between 02 – 10 August 2019 in Prizren, Kosova.

It is our pleasure to share the narrative report, of yet another successful edition of the festival, including findings and statistics from the 18th edition of International Documentary and Short Film Festival DokuFest.

In December 2018, the festival management retreated to analyze and draw lessons from the statistics of the previous festival, and started drafting the managerial plan and strategizing the forthcoming one as well as choosing the festival's theme.

In a year and in a world dominated by fake news hysteria DokuFest joined the conversation of what is Real and what is False and how it affects us all by choosing TRUTH as the theme of the festival. In a celebration of radical filmmaking, with a host of speakers at hand to discuss the notion of TRUTH, both in cinema and in the world, and through a program of outdoor exhibitions, artist talks, collaborative workshops, and diversified music performances, our audiences were invited on a playful voyage through reality and fantasy, subjective lies and objective truths, politics in a globalized world and the post-truth digital landscape.



As in previous years, the funding was secured through a combination of financial support from foreign embassies in Kosovo, international foundations, institutional support and commercial sponsors as well as revenues from the commercial part of the festival obtained through ticket admissions, merchandise, renting services, food and drink sales.

The fundraising campaign managed to raise 210,000 Euros while festival revenues generated 59,000 Euros. Combined with income from yearlong collaborative projects we were able to organize the events with the available budget in the best possible way.

The human resources structure of the festival was composed by a dedicated team of staff, 90 professional coordinators and 140 young volunteers; working together to the highest levels of festival industry standards and running all planned events and operations smoothly.

This year we counted around 19,000 visitors for our film and music concerts through our ticket counter system, excluding the number of guests attending the events with accreditation only.

DokuFest started receiving film applications for its 18th edition from November 2018 through April 2019. Beginning of July full line-up of the

festival was announced. The team of programmers led by our Artistic Director selected to showcase 282 films from over 40 different countries across 6 competitive sections and more than a dozen specially curated program. An outstanding body of work of non-fiction cinema, as well as a great array of short fictions and experimental cinema is what characterized the overall selection.

DokuFest continued its mission to bringing the best and the brightest in contemporary filmmaking to Kosovo, welcoming a number of first-time directors as well as many returning ones to the festival. The festival payed tribute to Barbara Hammer, Agnes Varda, Jonas Mekas and Dusan Makavejev; four true giants of cinema who all passed away this year, with screenings of some of their iconic and landmark films.

Films in the Balkan Dox Competition offered a fresh look at documentary production in the region, including a foray into different stylistic waters. We continued to highlight human rights and environmental issues in both the Human Rights and Green Dox competition sections, by showcasing films about some of the most important and hottest topics. The Short Films Competition once again brought some of the best of the short silver screen; including Oscar, Cannes and Sundance award winning films. Our International Dox Competition section continued to be place of discovery, both for us and our audiences.

This year's selection proved that there are number of great up-and-coming filmmakers working in the field. Add to this the equally impressive roster of films from our National Competition, as well as a new batch of no less than 18 films from our own Future is Here, Film and Factual Media and Regional Film Lab Active training programs.

We were thrilled for a number of special screenings at the festival. One being Shkrepëtim, a video recording of live performance art by one of Kosovo's most acclaimed contemporary artists Petrit Halilaj. Or a screening of the BBC's 1992 documentary Forgiving the Blood. And In Between, Samir Karahoda's short documentary, Kosovo's first ever entry into Berlinale competition!

We were happy to continue our collaboration with the European Film Academy in bringing, for the seventh consecutive year the EFA Short Matters program to DokuFest. We were equally pleased to welcome back our partner festivals from the North



South Documentary Network, AmDocs from Palm Springs (California) and DocsMX from Mexico City with their respective selections, thus offering a window through which to glimpse new films coming from the USA and Mexico. Continuing our collaboration with Gjirafa Video, we offered a fresh selection of exciting VR.

This year we were proud to introduce our new cinema "Kino Mahalla" where our Mobile Solar Cinema presented a part of the program to audiences who experienced the film screenings in the public spaces, as parks and playgrounds in the neighborhoods of Prizren.

Festival side activities ran parallel with the film screenings through nine consecutive day of the festival. DokuPhoto, the photography program of DokuFest, was marked through a collaboration with artist and curator Blerta Hoçia, who created a work reflecting the central theme of the festival. The installation placed at the riverbed aimed at questioning the infinite possibilities of truth and its unreachable nature, literally through the seemingly ghost hologram and conceptually through the undecipherable data that compose each image.

DokuNights, brought to Kosovo a line-up of a thoughtful selection with music acts stretching across four stages and

covering different horizons of music, from age-old folk music to contemporary acts with a modern approach towards sound.

Notable performances included Caterina Barbieri, Raster's co-founder Byetone A/V performance, house music icon Legowelt, Japan's Dj Nobu, Jane Fitz, Batu, Josey Rebelle, Perera Elsewhere, Donchrisian, including a film-music show with Rabi Beaini and Kosovo's Agona Shporta, who performed live for the screening of of Chantal Ackermann's iconic film "D'est" . A magical



live concert with one of the last all-female Iso-Polyphony groups from the Albanian Osumi river region was held on the city's riverbed.

Our young(er) audiences enjoyed our largest DokuKids program to date, with nearly 50 films to choose from. Our children's festival further included a variety of workshops, including animation and dance workshops crowned with final dance performers in front of the festival's audience as well as animation films shown at the closing ceremony of the festival.

The annual event of DOKU.TECH brought together individuals and tech talents with top-tier international future makers, executives, and thinkers. This year's conference explored and challenged the social implications of technological innovations through connectivity, content, masterclasses, workshops, and openness while inspiring youngsters by sharing experiences from the main speakers who will discussed topics of Ownership, Autonomy, Independence, Interconnection, Privacy, and Security.

A variety of panels, master classes and workshops were hosted by the festival, bringing a variety of topics such festival programming strategies

of major festivals as Sundance, Berlinale and Venice or panels on the role of media on current narratives that strengthen nationalism. Renowned figures in their respective fields held masterclasses on different aspects of filmmaking, such as acclaimed Iranian filmmaker Mania Akbari's masterclass on the body as political through the example of her own, transformed, body or American filmmaker Patrick Bresnan lecture on the research methods that he uses to develop documentary film projects.

The Festival Press Office was set up to facilitate and coordinate interviews required by media representatives with festival guests and management while our communication strategy served the purpose of informing the public about the festival's program through visual and written material, and strengthening the festival's already positive reputation. The media coverage was large thanks to a 100 accredited international and local journalists present at the festival as well as our media partnerships with national and regional mediums.

In the following pages each festival activity is described in detail.





DOKU FEST

2019 AWARD CEREMONY

COMPETITION PROGRAM

The Festival showcased 106 films in its six competition sections representing 40 countries running for awards in 7 competitive categories, as well as the audience award.

The winners of the 18th edition of DokuFest were announced at the award ceremony at the Lumbardhi Cinema in Prizren, after the jury deliberation made up from an eclectic mix of film professionals who watched and selected their favorite films, as well as the audience award.

AWARDS

BALKAN DOX

Courtesy of EU Office in Kosovo

INTERNATIONAL DOX: FEATURES

INTERNATIONAL DOX: SHORTS

HUMAN RIGHTS DOX

Courtesy of FDFA - Switzerland

GREEN DOX

Courtesy of RBF

INTERNATIONAL SHORTS

NATIONAL

Courtesy of Ministry of Culture, Youth and Sports

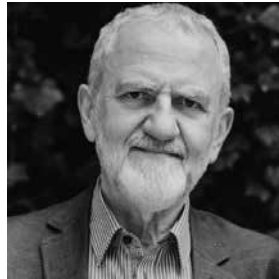
AUDIENCE AWARD

Courtesy of ProCredit Bank

BALKAN DOX

14 Films produced and/or coproduced by 18 countries competed for DokuFest's most anticipated award the Balkan Dox. This award was presented by "Culture for Change" program funded by the European Union. A three member jury selected the winners of this category.

JURY MEMBERS



Krzysztof Gierat



Mania Akbari



Luke Brawley

WINNING FILM

TIMEBOX

by NORA AGAPI

STATEMENT: Combining present-day footage with extensive archive, this film reveals an intimate family portrait along with a personal collection of images documenting change within a political structure. This film is a beautiful time capsule of a changing country and a person's value within it. We are awarding the Best Balkan Documentary to Timebox directed by Nora Agapi.



SPECIAL MENTION

ON THE WATER

by GORAN DEVIĆ

STATEMENT: Special Mention goes to the movie On the Water directed by Goran Devic for the visually beautiful description of the double (real and mental) life of protagonists, immersed in traumatic memories of the war that cast a shadow on their present life. The film is a moving and bitter longing for a lost world.

BEST BALKAN NEWCOMER

CENTAR

by IVAN MARKOVIĆ

STATEMENT: The film shows us some of the hidden sides of the Capitalist system through the lens of its constructions. Framed in a beautiful and innovative aesthetic language, this documentary shows us the ways in which people are suffering to protect the objects and architectures built by this system. The best Balkan Newcomer is going to "Centar" by Ivan Marković.

INTERNATIONAL DOX - FEATURE

12 Films produced and/or coproduced by 17 countries competed for DokuFest's acclaimed award the International Dox - Feature Films. This award is presented by the Programming department of DokuFest. A three member jury selected the winners of this category.

JURY MEMBERS



Adam Szymczyk



Stephanie Fuchs



James Lattimer

WINNING FILM

PRESENT. PERFECT

by SHENGZE ZHU

STATEMENT: A film in which you constantly forget who is actually doing the filming and that everything is unfolding live. An incredible editing achievement that fuses a whole collective of "filmmakers" into a perfectly coherent whole. A film that taps into the technology of today to create a portrait of China whose cast and casting principles are immaculate: those normally marginalized and denied both a voice and a camera are put and put themselves centre stage. The jury gives the International Dox Award Feature unanimously to Present Perfect.



*Shengze Zhu through
video link from
China addressing
the audience at
Lumbardhi Cinema*

INTERNATIONAL DOX - SHORTS

17 Films produced and/or coproduced by 20 countries competed for the International Dox - Short Films Award. This award is presented by our media partner Koha Group. This edition, we introduced for the first time a three member jury to select the winners of this category.

JURY MEMBERS



Leonardo Bigazzi



Adele Kohout



Neil Young

WINNING FILM

WILD BERRIES

by MARIANNA VAS & HEDDA BEDNARSKY

STATEMENT: The 17 diverse films we had the pleasure and privilege of watching in this year's International Short Documentary competition encompassed multiple genres across the non-fiction spectrum—and included outstanding examples of each. Our winning film was the one which most gracefully and exhilaratingly transcended the boundaries of its chosen genre, emerging as a complete work of art within the restricted durational limits of the short-film format.

The directors and their young protagonist invite us into a private universe, one where the "rules" of a cinematic game emerge as a genuine collaboration between the filmmakers and the filmed—and this is that rare collaboration in which the viewer is also invited to participate.

What results is mysterious, delicate and surprising, an aesthetically striking sensory immersion into a particular environment, seemingly beyond place and time. Responsibility and freedom here exist in harmonious balance: a reminder that the world, ultimately, is what we make it. The International Short Documentary prize at the 18th Dokufest of Prizren, Kosovo is awarded to... Wild Berries, by Hedda Bednarszky and Marianna Vas.



Film still from the winning film Wild Berries

INTERNATIONAL SHORTS

30 Films produced and/or coproduced by 30 countries competed for DokuFest's Short Films category. This award was presented by the Short Film Programme Department of DokuFest, and as of 2020 will be a BAFTA qualifying category. A three member jury selected the winners of this category.

JURY MEMBERS



Daniel Vadocky



Lendita Zeqiraj



Sudeep Sharma

WINNING FILM

BROTHERHOOD

by MERYAM JOOBEUR

STATEMENT: "We have decided to award a tightly structured and deeply moving modern day Greek tragedy about how religions and national ideologies can destroy a family. It is a beautifully shot film that utilizes powerful performances from professional and non-professional actors under the meticulous vision of an emerging director."



Film still from the winning film Brotherhood

SPECIAL MENTION

ALL INCLUSIVE

by TEEMU NIKKI

STATEMENT: "Hilarious, inventive and sharp satire with a thoughtful depiction of what happens when a man gets power."

GREEN DOX

10 Films produced and/or coproduced by 9 countries competed for DokuFest's Green Dox Award. This award was presented by our long term supporter of environmental and sustainable development partner Rockefeller Brothers Fund. A three member jury selected the winners of this category.

JURY MEMBERS



Hanna Atallah



Kati Juurus



Deniz Buga

WINNING FILM

EARTH

by NIKOLAUS GEYRHALTER

STATEMENT: "We'd like to honour Nikolaus Geyrhalter's film "Earth", a strong philosophical statement about human nature. With his astounding visual language combined with carefully chosen interviews, the director leaves us with our inherent paradox: while we cherish and respect the environment we depend on, we are still violent towards it, driven by an inevitable materialistic urge."

*Rugilė Barzdžiukaitė
receiving the Special
Mention*



SPECIAL MENTIONS

ACID FOREST

by RUGILĖ BARZDŽIUKAITĖ

STATEMENT: "In Acid Forest, Barzdžiukaitė makes a subtle comparison between our resentment towards an unwanted bird species and our reluctance to accept people of other cultures. What first appears a humorous nature film becomes a sombre portrait of our times."

THE HOTTEST AUGUST

by BRETT STORY

STATEMENT: "While crafting a delicate portrait of a city in a given moment, Brett Story in the Hottest August offers a shared feeling of uncertainty and threat arising from the climate crisis. With a unique visual rhythm and constellation of characters, the film makes visible the affective aspects of this defining crisis."

HUMAN RIGHTS DOX

10 Films produced and/or coproduced by 9 countries competed for DokuFest's Human Rights Award. This award is presented by the Federal Department of Foreign Affairs - Switzerland. A three member jury selected the winners of this category.

JURY MEMBERS



Erëmirë Krasniqi



Simon Kilmurry



Sara Rüster

WINNING FILM

TINY SOULS

by DINA NASER

STATEMENT: The quality of the films of the Human Rights competition was exceptionally high, reflecting both the excellent curation of the program by the DokuFest team and the urgency and cinematic quality of the films themselves.

The films in this category addressed a range of issues – from rape to displacement from war, from the lives of refugees and resilience and the injustice in so-called justice systems to the cycles of urban violence and poverty. Their varied artistic approaches were vibrant, bold, and inspiring.

The winner of the Human Rights Award at DokuFest 2019 is a film which brings us the story of children displaced because of conflict. The film invests agency in its protagonists, reimagining life in dire conditions. It avoids victimization and allows the authentic voice of childhood to emerge.

The director genuinely engages her protagonists as co-creators in telling their own story. This brave film upends stereotypes to bring us a story of great joy as well as deep pain. The award goes to "TINY SOULS" by Dina Naser.



Tiny Souls Film Still

NATIONAL

13 impressive films from our National Competition were selected for the Award presented by the Ministry of Culture, Youth and Sports of Kosovo.

A three member jury selected the winners of this category.

JURY MEMBERS



Enrico Vannuci



Lala-Meredith Vula



Ilir Hasanaj

WINNING FILM

PICK A NAME

by DRITËRO MEHMETAJ

STATEMENT: "Due to the strong storytelling, addressing contemporary issues of Kosovar migrants abroad, good acting, and scenes that consciously use the power of cinematography, we the jury of the national category chooses as this year's winner 'Zgjedhe nje emer' by Dritero Mehmetaj."



*Dritëro Mehmetaj
and his Film Cast
receivin the National
Competition Award.*

AUDIENCE AWARD

DokuFest Audiences voted for the films that were selected for the Audience Award. This Award was presented by our General Sponsor ProCredit Bank

WINNING FILM



THE REFORMIST – A FEMALE IMAM
by MARIE SKOVGAARD

DISTRIBUTION AWARD

The RADIATOR IP Sales for the second year in row presented the Distribution Award selected by the Jury in the National Competition Program. This Award is presented by Ben Vandendaele, the CEO of Radiator.

WINNING FILM



EVIDENCE
by LUM RADONIQI



SPECIAL PROGRAMS



CINEMA

Specially curated programs were vast in variety of topics and forms of film, and included a selection of films curated loosely to coincide with the main theme of the festival, the hugely popular section View From the World which brought to the festival a number of high profile films, a strand of music documentaries, a tribute to four true giants of cinema who all passed away this year and many more programs curated by festival partners and friends.

VIEW FROM THE WORLD

Hugely popular and traditional DokuFest strand View From the World, brought again to the festival a number of high profile films from some of the finest authors working in the field of documentary cinema. 15 films that echo up-to-date worldwide stories that investigate perplexed characters as

well as capture their intertwined realities and intimate world were part of the programme. Some of the most talked about films of the year were part of this programme, including Oscar winning Free Solo or Berlinale, Sundance and IDFA winners.



FACT OR FAKE: Truth on Film

Fact or Fake: Truth On Film was a program curated around the notion of TRUTH, the central theme of this year's edition of the festival, bringing 11 films that explored the notion of TRUTH both literally and cinematically. In there our audience could find films that shed light to truths (sometimes also lies), such as to the rise of right-wing populism in Hungary, war on drugs in Philippines, mysteries around the death of UN secretary-general, fabricated trial in Stalin's USSR or mass murder of Jews in Odessa in 1941 by Romanian army. Also stories from Myanmar's difficult transition path into democracy or globe-trotting search for what democracy is actually! Stories of a whistleblower fighting the system or small collective of citizen journalists uncovering MH17 disaster and poisoning of a Russian spy in the UK. And that famous story about art forgery told by one of the greatest masters of cinema.



THERE IS A LIGHT THAT NEVER GOES OUT: TRIBUTE TO THE RADICALS

DokuFest took a moment from this year's program of recent non-fiction contributions to pause and mourn the passing of four important filmmakers.

Since the beginning of this year, four avant-garde heroes have died – feminist experimental filmmaker Barbara Hammer, curator, poet and artist Jonas Mekas, Yugoslav Black Wave innovator Dusan Makavejev and the grandmother of the French new wave, Agnes Varda, Mekas and Makavejev within only a days of each other. At the time of their death, Varda and Hammer were still releasing work while continuing to shape and influence the next generation of doc makers. DokuFest honored the extraordinary life and films of these masters with a selection of their most striking films, some remastered and restored.

Though he had not made a film since 1996, Belgrade-born Dusan Makavejev remains the towering figure of socialist Yugoslav cinema. With his roots in both psychology and documentary, Makavejev confronted, head-on, communist leader Josip Broz Tito's red pashas with his satirical *Innocence Unprotected* (1968). By fusing anarchic Marxist ideology to daring narrative discourse, Makavejev took his homeland's cinema into the stratosphere with the boldly radical masterwork, *WR: Mysteries of the Organism* (1971).

While the experimental artist and filmmaker Barbara Hammer's corporeal presence might be gone, she has left behind an oeuvre that is staggering not only in its fecundity, but in the way her legacy as a life-long working artist lives on in hundreds of filmmakers creating work today. Since 1972, Hammer had made close to ninety film and video pieces, non-linear, metaphorical, among them *Generations* (2010) and *Maya Deren's Sink* (2011). In the 1970s, Hammer came out at a time when it was "a political act to work and speak as

a lesbian artist in the dominant art world, and to speak as an avant-garde artist to a lesbian and gay audience." Each decade marked a new direction in her work since she never ceased to explore and delve deeply into the innermost reserves of her being to talk about sexuality, womanhood, illness, aging and mortality.

With virtually no film education, the curious, self-taught, thirty-four-year-old Agnes Varda wrote and directed her breakout *Cleo from 5 to 7* (1962). For six decades, running concurrently with her fiction films was a dazzling panoply of playful and potently personal doc offerings. Her final film, a documentary, *Varda by Agnes* (2019), is a master class, a first-person summation of Varda at ninety, who infused art and vitality not only into her films but her photographs and highly imaginative multimedia work.

For over half a century, New Yorkers knew Lithuanian-American Jonas Mekas as the founding director of the red brick East Village Anthology Film Archives, an avant-garde salon that regularly exhibited a century of experimental cinema. But Mekas, the acknowledged godfather of American independent filmmaking also created a brilliant assortment of doc diaries, hand-held movie notebooks that are both immersive and captivating. His *Reminiscences of a Journey to Lithuania* (1972) artfully captures Mekas return to the country from which he and brother fled during the Second World War. From one of the many of his journals, diaries, letters as well as numerous articles on film criticism, theory and technique. Jonas Mekas published he was once quoted as saying, "In the very end, civilizations perish because they listen to their politicians and not to their poets."

TRUTH WILL TEAR US APART: MUSIC ON FILM

DokuFest continued its exploration of anything and everything that connects music and film.

With 6 films conceived around truly emblematic figures and remarkable bands, the program captured post-punk icons New Order in rehearsing and performing along twelve students in New Order: Decades, it looked into the tormented soul

of INXS' songwriter and singer in Mystify: Michael Hutchence and to the inspirational journey of writing and recording PJ Harvey album in A Dog Called Money.

Thanks to collaboration with WOMEX – The World Music Expo, two music-related films were selected by its team to be added in the program, Indus Blues, a glorious film from Pakistan about struggle of folk musicians trying to keep traditional art and instruments alive and While You Live, Shine, an equally impressive film from Northern Greece about one of the oldest form of music in the western world.



NSDN

The North-South Doc Network or NSDN is a unique cooperation between three festivals in USA, Kosovo, and Mexico, allowing filmmakers to share their films and experiences, as well as enabling wider audiences to see documentaries about their culture and identity.

The NSDN slate at DokuFest weaved together a list of 16 films from each of the respective festival's geographical regions, allowing for a greater comparison of socio-cultural and individual phenomena.

The panoply of NSDN films that screened at DokuFest allowed viewers to intimately experience real-time stories of characters such as Liliana, a patient with borderline personality who continues the treatment at her home, the story of Ashley, a middle-aged woman who is tired of her workaholic husband and wants to move to the Amazon Jungle and, the heartfelt acts of characters that aim at erasing the hate in their communities.

The slate also presented social documentaries following influential bands and musicians and other historical momentums capturing unprecedented and startling insight to the inner workings of the KKK in the 1970s.

AGE OF DISTORTION

Can we assert that this age has created a new generation of destructive addicted people? The idea that technology has exceedingly improved our lives is unquestionable, together with the fact that it has lead us towards self-isolation and despair. The satisfaction continues to be shared while we remain emotionally locked in ourselves in this trade of the so-called artificial TRUTH, where experiences with the rest of the world happen through selfish encounters with the unknown. As

we dwell on gaming culture, questions arise: is this practice a threat or is it a digital culture indeed?

The Age of Distortion program tackled some of the above-mentioned questions, by reflecting the disturbing reality a part of our society is facing through unconscious habits as well as addressing the personal isolation of mankind and what arises from it. The program featured 11 short films of various genres of documentaries, fictions, animations and music videos that appeared in two screening slots of the festival.



Curated by Sezgin Boynik, Tevfik Rada and Nagehan Uskan, Truth Piercing Stories: Larisa, Handsworth, Orestes program presented three films testing the limits of representation, and proposing a film language going beyond constraints of how stories of political struggles should be told.

In Black Audio Film Collective's Handsworth Songs amidst burning cars and police sirens, we hear a woman's voice saying: "there are no stories in the riots, only the ghosts of other stories".

This is a testimony of truth, declaring itself only in the moments of rupture and eruption.

With three films, the program aimed to show and discuss three different stories of people, situations, and movements shaped in the rupture. What unites the story about Larisa Reissner with rioting urban black proletariat in the suburb of Birmingham and the story of Orestes set in Africa is not only the accounts of people's dignified struggle for emancipation and liberty. It is as well

about the art of telling the stories as an idea of poetry as a regime of truth.

Harun Farocki and Ingemo Engström's film About Narration from 1975 is a film about the life of Larisa Reissner, poet and revolutionary, who betrayed her class and used her skills to tell stories of poor people from Hamburg to Afganistan.

Black Audio Film Collective's first film Handsworth Songs from 1987 is about impossible stories of struggles of diaspora. Unlike narratives of longing and melancholia, Handsworth Songs is a story of immigration told through loudspeakers of underground dub music, rioting suburbs, and historical awakening.

Notes Towards an African Orestes is one of the most experimental and essayistic films of Pier Paolo Pasolini made in 1970. It sets a story of Orestes in contemporary Africa and is spliced with free jazz sounds, neo-colonial conditions, and commentaries of African students in Rome.

COLONIAL GLITCHES, ENTANGLED AFFAIRS

The colonial residue lingers in the postcolonial era we live in. In the times of social media and virtual reality, we struggle with the politically correct versions of the East, West, North and South. The Global South. Cultural differences, stereotypes, social hierarchies, old habits remain intact while we increasingly refer to globalism and transnationalism.

Curated by Ozge Calafato and through provocative documentary films, this program explored traces of the colonial gaze in various forms that continue to haunt societies today, wrapped around discourses on race, class, ethnicity and religion, at times subtle, at times outrageous. The program aimed to negotiate the

notion of our “true nature” as human beings, as citizens, and as members of a community. Whose truth are we looking at? Who is pretending, who is being played? Who tricks who, who is trapped and who is empowered? And where do we stand as an audience: whose truth are we compelled to judge? Why does the other’s truth make us uncomfortable?

With their masterful storytelling and clear yet subtle standpoint that leaves room for nuances, the filmmakers in this program urged us to reserve judgment given the complexity of the realities in which the protagonists live in. Murky business, romantic transactions or true love. It’s a judgment call.

THREE FILMS BY SANDRA LAHIRE

Dokufest presented a regional premiere and mini-retrospective of documentary and three experimental works by the late British filmmaker Sandra Lahire.

Curated by Elizabeth Dexter, the programme spanned a decade of Lahire’s creative production and selected to communicate the filmmaker’s major themes and imageries, hopes to assert Lahire as an essential figure in experimental and feminist film-making in the UK from the 70s to the millennium.

From her first film, *Arrows*, a study on anorexia, to *Uranium Hex* a commentary on the damage done to landscape and body alike by the nuclear industry, and closing with *Night Dances*, which presents lesbian love and ghostliness as strange and beguiling bedfellows.

All films try to make visible the many spectrums and processes of bodily dissolution subject to queer, female, and indigenous bodies, to carve out a space for fightback and for joy.



For the seventh successive year Dokufest brought to its audiences short films nominated for the European Film Award, part of European Film Academy’s short film tour.

The array of films is comprised of bold storytelling that provide the viewers with rich-cinematic experiences ranging from films documenting characters that grieve between loss and hope, the

EFA SHORT MATTERS

stoical preservation of women from Kobani to the southern Spain to see a peculiar race of colorfully painted pigeons.

The eighteenth edition of Dokufest included all 15 films nominated for the prestigious European Film Awards in Best Short Film category.

The EFA Shorts award is organized in co-operation with fifteen partner festivals each year, at each of which an independent international jury presents one of the European short films in competition with a nomination for European Short Film EFA Short Matters award.

As we embarked to celebrate our 18th edition, 18 films from our various educational programs that are embedded within the DokuLab department were presented for two consecutive days at our landmark riverbed cinema.

Tuesday evening of August the 6th kicked off with six charming short documentaries produced by the 7th generation of high-school students enrolled in DokuFest's "Future is Here" Schools and Documentaries. These powerful stories fluctuate through wide-ranging issues. From one side we have a bullying victim that breaks the silence and juxtaposes his classmates to other friends he has met in social networks, while the other story brings the story of four women and the burden of being a girl, in families without boys – full of anxiety, prejudice, and courage.

The next day was reserved for our aspiring filmmakers who attended an extensive yearlong filmmaking camp. Two of our young students who attended the early editions of Future is Here training program now returned with their powerful films. The one that unpacks the memories from a war diary while the other examines the integrity of society in the lyrics of the songs. The complex program was initiated at the last edition of DokuFest and was guided throughout the year by renowned filmmakers Blerta Zeqiri and Karen Winther.

Seven films in total from Film and Factual Media were presented on Wednesday, August 7 at the riverbed cinema. The charm of the evening was enriched with the first screening of the collaborative films from our Regional Creative Documentary Film Lab Active.



Our DokuLab Production program brought aspiring filmmakers to an enjoyable environment to acquire a conceptual and critical understanding of film while learning theoretical and practical aspects of filmmaking, from established film professionals Blerta Zeqiri, Andrijana Stojković, and Samir Karahoda.

The very same evening we presented films produced through similar educational programs by partner organizations Free Zone from Belgrade and Pravo Ljudski from Sarajevo.

Conceived as an informal and experiential educational program, the regional Creative Documentary Film Lab ACTIVE gathered filmmakers and creative young people with an interest to explore documentary film. The program provided young filmmakers from the Balkans with the practical resources, technical, creative and strategic skills, and networking opportunities, necessary to enter cinema professionally. Two weeks of an extensive educational program in Skopje and Ulcinj were coordinated by Pravo Ljudski from Sarajevo and DokuFest.

SOLAR CINEMA

Years ago we have been exploring ways to extend the Festival to neighborhoods of Prizren and other towns across Kosovo. Our dream was to find a way of bringing cinema to public spaces in the suburbs, where cultural activities are almost nonexistent. Last year we installed the Solar Panels to our van and started spreading the joy of cinema throughout Kosovo's most remote areas through our mobile cinema powered by 100% solar energy.



The concept of the Solar Cinema has been first introduced by "Solar World Cinema" an international network of solar-powered mobile cinemas, that strive to increase the access to cinema and to raise awareness and stress the importance of switching to renewable energies. Partnering with "Solar World Cinema" has allowed DokuFest to pioneer the concept in this part of Europe.

Our new cinema "Kino Mahalla" presented a part of the program to audiences who experienced the film screenings in the public spaces and public spaces as parks and playgrounds in neighborhoods that were included as new cinema locations. Apart from a rich program especially curated for the youngest, through our DokuKids

screenings, in this edition we included films that address the influence of technology and digital culture questioning the isolation of mankind. We partnered with Millennium Foundation Kosovo to bring attention to data, the data sharing and the usage in a responsible manner that inform our daily civic decisions. It is through our curation that we brought light to a complex process that has brought to what we now know as artificial TRUTH, where experiences with the rest of the world happen through selfish encounters with the unknown.

Ortakoll, Bazhdarana and the City Park were the first neighbors to host the experience of a cinema that brought exhilaration, laughter and raised some very important questions that our communities are faced with.

In a collaboration that is already becoming a tradition, DokuFest and GjirafaVideo continued to bring for the third year in a row, some of the freshest and best in Virtual Reality experience to the festival and to its audience.

The viewers were able to watch 5 films and experience underwater choreographies in a fantastical visual journey, travel our Solar System and galaxies beyond the Milky Way, discover the history of cinema and its heroes, become a protagonist in a film or wander forest with a strange tree in it. In short, a real experience in a virtual world.

GjirafaVideo brought its cinema to the 'KEJ' area. The Cinema was free of charge and open every day during the festival.



GJIRAFa VIDEO VR EXPERIENCE

SHKREPËTIMA, PETRIT HALILAJ

Dokufest was thrilled to present a special screening of Petrit Halilaj's film Shkrepëtima, which follows the artistic performance with the same name that sparked a light in Runik one year ago. The film had its national premiere at Lumbardhi on August 08, followed by a discussion between Petrit Halilaj and the curator Leonardo Bigazzi.

Conceived by Petrit Halilaj, one of Kosovo's most distinguished artist, Shkrepëtima is named after a monthly multi-ethnic newspaper created and published from teachers, actors, and students of Runik (Skënderaj), in the late 70s and early 80s. The performance took place in front of the ruins of the House of Culture in Runik, and was a succession of thorough research on the recent history of Runik, taken from social and historical memories, documents, publications, newspaper sources, municipality archives and interviews with the local people who were directly involved in the theatre and the cultural life of the town. It involved professional actors, musicians as well as the local community and the artist's family members.



The stage was animated through moving sculptures, sounds, lights and an exceptional scenography created by Halilaj from the ruins of the building and inspired by the collective memory of Runik's citizens. The night also restaged four fragments from some of the most prominent Albanian plays that were performed in the theater of this building in the 80s.

Shkrepëtima unearthed the past of Runik, revitalized the House of Culture and uplifted its community, and most importantly was a direct incentive for the institutional initiatives of the Ministry of Culture that resulted in including the House of Culture on the List of the Cultural Heritage for Temporary Protection.



NË MES / IN BETWEEN

The first directorial debut of our own Samir Karahoda and Kosovo's first entry at Berlinale shorts had its national premiere at DokuFest, after its cinematic journey across Europe.



Në Mes/ In Between signifies the relationship and solidarity between brothers; the sacrifice and determination of the parents to maintain harmony within the family; and, the meaning and significance of the home.

The film brings a story of families who invest in building identical houses. What specifies the film is the solitude. It is usually only a single house that is occupied, commonly by fathers or the eldest brothers. The rest of the family, in every case rest of the brothers, were living and working abroad, but their property in Kosovo is divided equally over a strong paternal supervision. So the film also touches on the aspect of migration and longing.

The team and some of the film protagonists were in attendance at the film screening which was followed by Q&A with the director Samir Karahoda and the producer Eroll Bilibani.



SPECIAL SCREENING

FORGIVING THE BLOOD

A seminal BBC documentary 'Forgiving the Blood' had its special screening at the eighteenth edition of DokuFest. Directed by Melissa Llewelyn Davis and with Lala Meredith-Vula as the main researcher, it follows the mass movement for the forgiveness of blood feud launched among the Albanian population in the 90s.

The movement started with a group of radical students who had recruited the Professor of Folklore at Pristina University, Anton Çetta, to guide them through the intricacies of clan feuds. The film takes as a case-study one of the last families who were, in 1991, refusing to 'gift the blood' of their murdered son to his killer's family. 'Forgiving the Blood' is a fine example of the visual ethnographic use of a single case to unpick a far broader and deeper political story. Inter alia

it explores the ways a marginal farming family manages to resist great pressure to speak and act as members of a national citizenry.

DokuFest was proud to host the first public screening of the film in Kosovo, with Melissa Llewelyn Davis, Lala Meredith Vula and Neriman Kamberi present and taking part in the post-screening discussion.

SPECIAL SCREENING

THE STAGGERING GIRL BY LUCA GUADAGNINO

A special screening of Luca Guadagnino's last short drama, which follows an intimate story line, made of symbols, gestures and images. Moving between Rome and New York, the movie narrates the strength of a blood relationship between women who have come to a day of reckoning with themselves, through a diachronic and introspective overview.



DOKUPHOTO





This year's photography program DokuPhoto was marked through a collaboration with artist and curator Blerta Hoçia, who created a work reflecting the central theme of the festival.

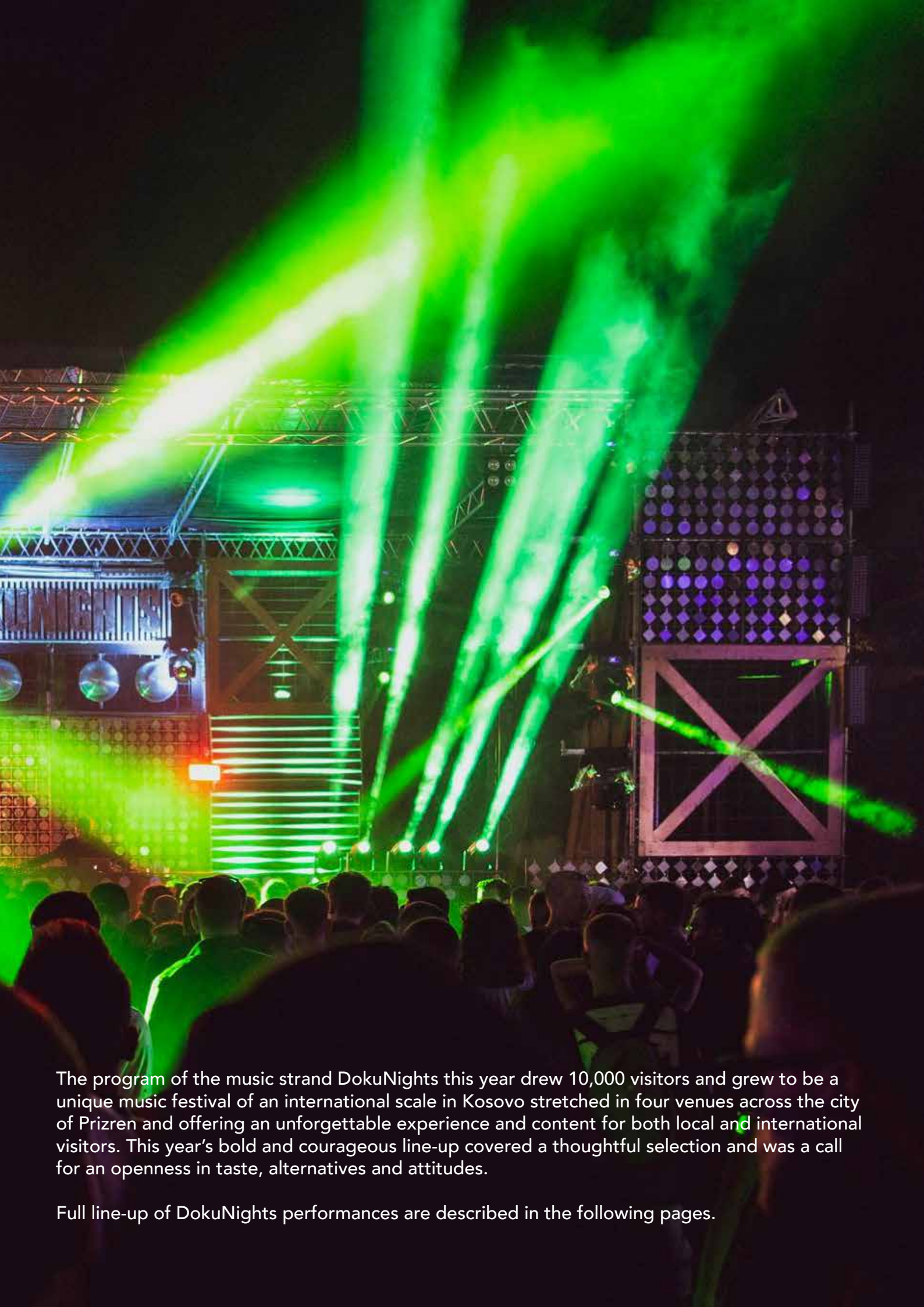
The public was invited to stand by the river of Prizren at the blue bridge. They experienced a hologram that appeared like a ghost in the night, standing as a metaphor for the elusiveness of truth. The title came as a reference from Giorgione painting from 1500 'Il tempo scopre la verita' – truth revealed by time. In the painting, time is represented by an old man, who discovers the naked truth personified by a young woman behind a curtain.

The audience was invited to reflect on the data they see. The data was translated to images chosen from our collective everyday archive such as news, environment, politics, social, our everyday news feed. From the truths and the lies that we constantly feed ourselves, the indifference or inability to distinguish between them remains. Is data language the medium to reach the truth or just to generate millions of truths?

The installation wanted to question the infinite possibilities of truth and its unreachable nature, literally through the seemingly ghost hologram and conceptually through the undecipherable data that compose each image.

DOKUNIGHTS





The program of the music strand DokuNights this year drew 10,000 visitors and grew to be a unique music festival of an international scale in Kosovo stretched in four venues across the city of Prizren and offering an unforgettable experience and content for both local and international visitors. This year's bold and courageous line-up covered a thoughtful selection and was a call for an openness in taste, alternatives and attitudes.

Full line-up of DokuNights performances are described in the following pages.

ANDRRA STAGE



FRIDAY 02

BIJAT: COUCOU CHLOE x SHYGIRL x GALOUCHË x MATALE

Women were in charge on the 2nd of August as we opened our festival with Kosovo's fresh and bold collective BIJAT, bringing to DokuNights stars like Coucou Chloe and Shygirl, followed by homegirls Galouchë and Matalë.



SATURDAY 03

DJ NOBU x JANE FITZ

An event with Japan's widely respected techno pioneer DJ Nobu and UK's deeply knowledgeable selector Jane Fitz. Hypnotic and abstract techno, UK acid tracks, deep, spacey house, psychedelic techno, and trance.

SUNDAY 04

ANGRY YOUTH:

ABYSS X x GORO x MOESHA13

For the sixth installment of the series, Angry Youth x DokuNights saw an excursion into the fringe outskirts of hardcore club music with Abyss X, Moesha 13, and Goro.



MONDAY 05

NO RECESS:

DIE WILDE JAGD x VIA TIRANA

x UJ PA GAZ

We joined forces again with Prishtina's local art platform No Recess bringing the Berlin-based dance-electronic band Die Wilde Jagd, who performed their first show in Kosovo. The night was opened with Albania's evolving musical project Via Tirana and their sound of electronic dance beats & synths followed by Uj Pa Gaz and his mix of electronic, slow disco, acid and balearic.

TUESDAY 06

BIMBIMMA ALBUM RELEASE w ELINEL x ERGEN x VLN ON DRUMS

One of Kosovo's finest rappers and songwriters, BimBimma, released his upcoming album at DokuNights. The twenty-piece album "Ç'a kê risi" was released and performed together with ErgenNR, Elinel, and VLN on Drums. BimBimma is known for his explicit language and his powerful lyrics and allusions that criticize societal injustices.

WEDNESDAY 07

SERVIS: BATU x JOSEY REBELLE

Through a collaboration with Prishtina-based rave collective Servis, we hosted two of UK's most exciting DJs in the game, Batu and Josey Rebelle, a relentlessly forward-thinking and adventurous duo.



THURSDAY 08

DOKUTECH: DONCHRISTIAN x PERERA ELSEWHERE

A night preceding the fantastic Doku.Tech conference with a party curated by its team, brought to DokuNights the rising NYC-based rapper DonChristian and the experimental electronic musician Perera Elsewhere.

FRIDAY 09

LEGOWELT x PRIVACY

The house music icon Legowelt performed for the first time at DokuNights, followed by Berlin's uncompromising producer Privacy.



KALAJA

THURSDAY 08

Wolf Kino Berlin presents: RABIH BEAINI AND AGONA SHPORTA VS D'EST

Through a collaboration with Berlin's Kino Wolf, we presented a film-music performance based on Chantal Akerman's D'Est, a film that defies any categorization. Lebanese experimental electronic musician Rabih Beaini created a musical production investigating the film as well as a collaboration with our own Agona Shporta, for this very special live experience set in our medieval castle.

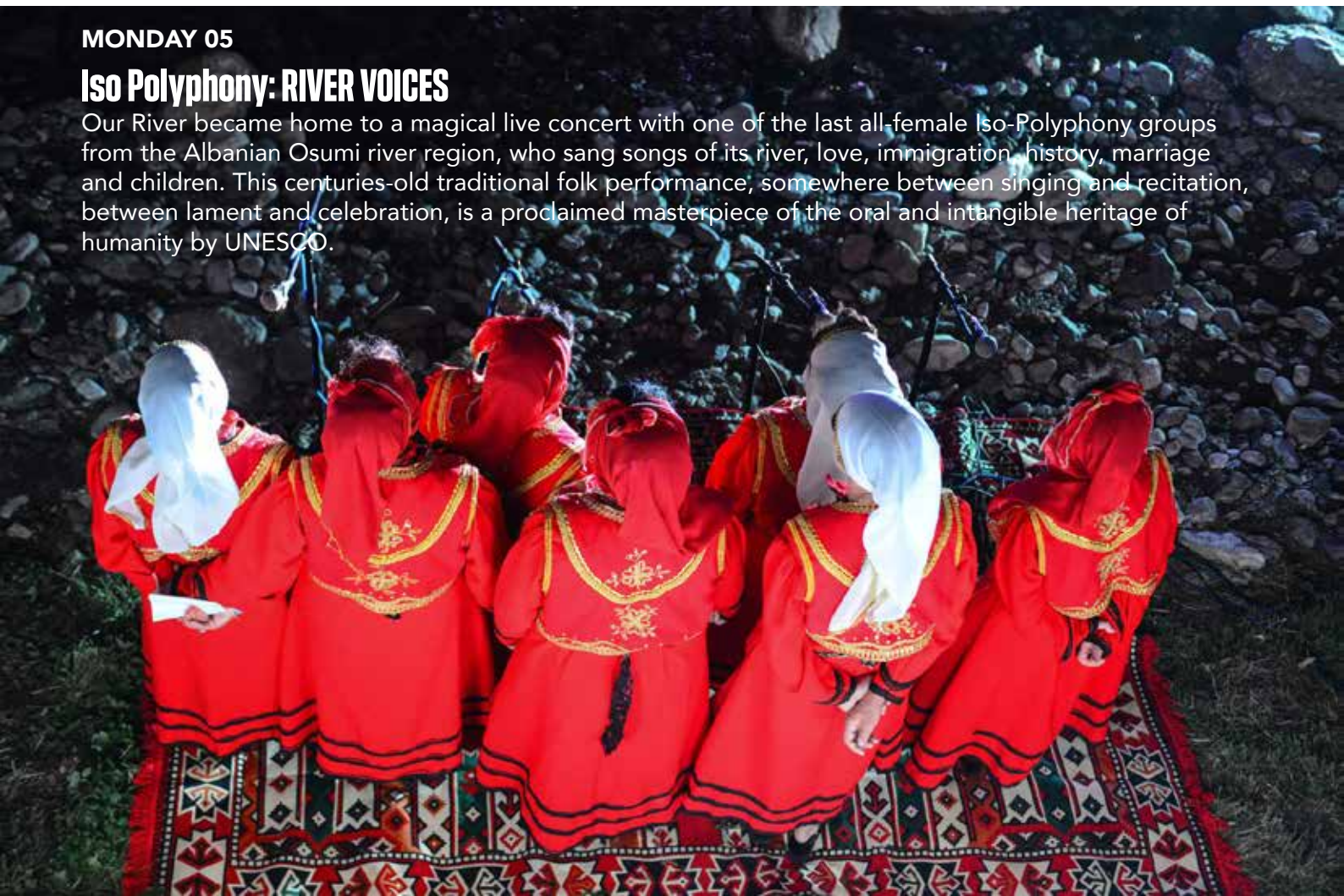


KINO N'LUM

MONDAY 05

Iso Polyphony: RIVER VOICES

Our River became home to a magical live concert with one of the last all-female Iso-Polyphony groups from the Albanian Osumi river region, who sang songs of its river, love, immigration, history, marriage and children. This centuries-old traditional folk performance, somewhere between singing and recitation, between lament and celebration, is a proclaimed masterpiece of the oral and intangible heritage of humanity by UNESCO.



LUMBARDHI

SATURDAY 03

CATERINA BARBIERI

Caterina Barbieri is an Italian composer who explores themes related to machine intelligence and object-oriented perception in sound through a focus on minimalism. She explores the psycho-physical effects of repetition and pattern-based operations in music, by investigating the polyphonic and polyrhythmic potential of sequencers to draw severe, complex geometries in time and space. She performed at Lumbardhi in what was a full-on hypnotic experience.



FRIDAY 09

BYETONE

An audiovisual performance with one of the leading figures of the experimental electronic music scene, German producer and co-founder of Raster-Noton, Byetone. He blended the gap between the gallery and the dancefloor with his archaic, rebellious work.



DOKUKIDS



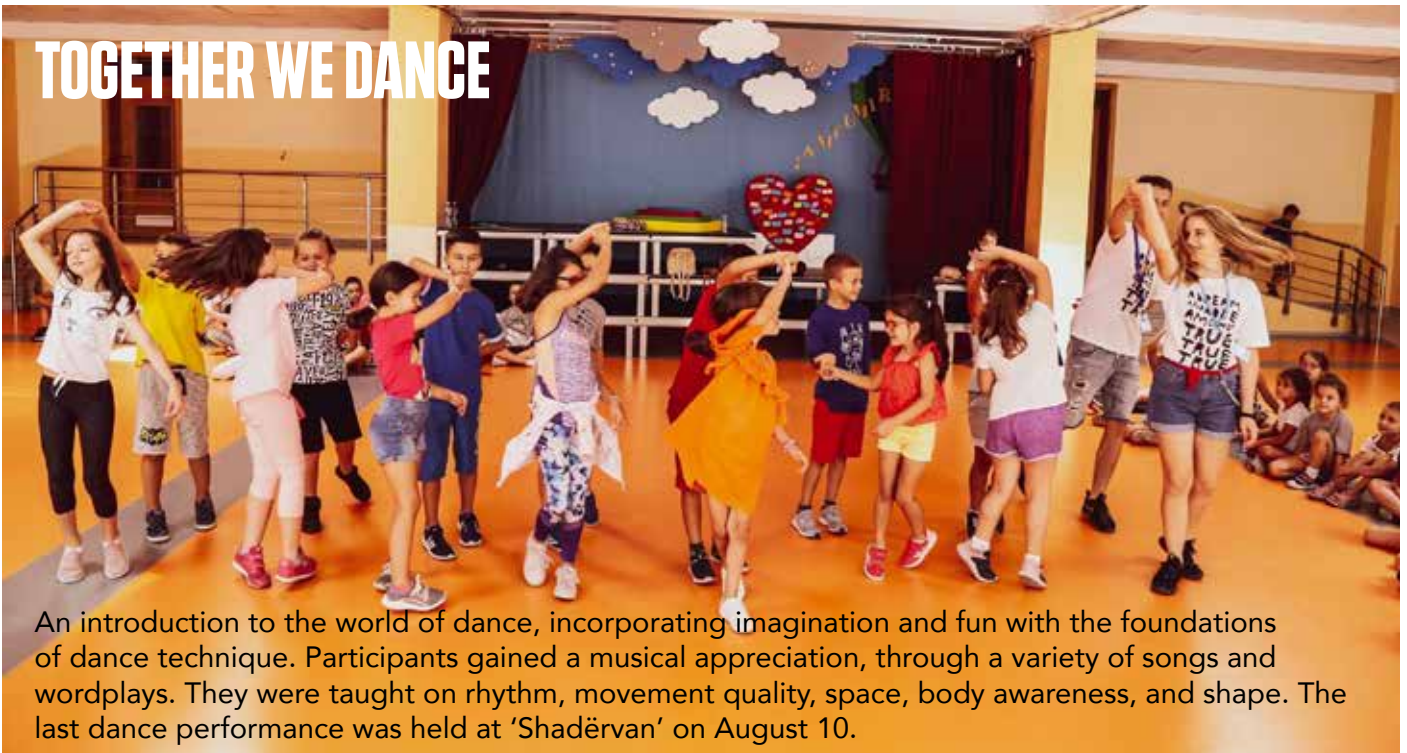
This year's children festival DokuKids featured films, animation workshops, games and lots of fun for our special ones!

DOKUKIDS FILM PROGRAM

We curated a unique film program of 50 animated films for our little ones, full of joyful characters and cheery and funny moments. The program was free of charge for all children and was held at Kino Lumbardhi.



TOGETHER WE DANCE



An introduction to the world of dance, incorporating imagination and fun with the foundations of dance technique. Participants gained a musical appreciation, through a variety of songs and wordplays. They were taught on rhythm, movement quality, space, body awareness, and shape. The last dance performance was held at 'Shadërvan' on August 10.



ANIMATION WORKSHOP

The multi-day animated film course gave children and young people a first feeling for the medium of frame-by-frame. Through small practical exercises (animated cartoons and cutouts) they playfully got to know rhythm and movement. In the very first beginning, children were introduced with exemplary movies, so they were inspired by the different methods to tell a story. They analyzed different techniques and worked with them and created their own short film, screened at the closing ceremony of the festival.

ACRO YOGA with KIDS

Children were able to be part of the Acro yoga practice, that blends the wisdom of yoga, the dynamic power of acrobatics, and the loving-kindness of healing arts. Acro yoga is a community practice, which, at its simplest, means that you are working with other people. In this way, children practiced developing trust, connection and openness which can then be taken into the community as a whole.



ANIMATION WORKSHOP: Truth vs. Lie

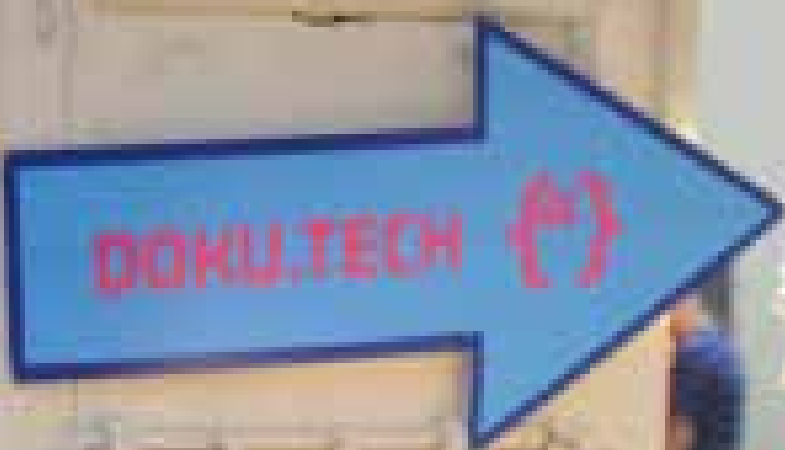
In this workshop children learned the basics of stop motion animation techniques, drew, animated and discussed.

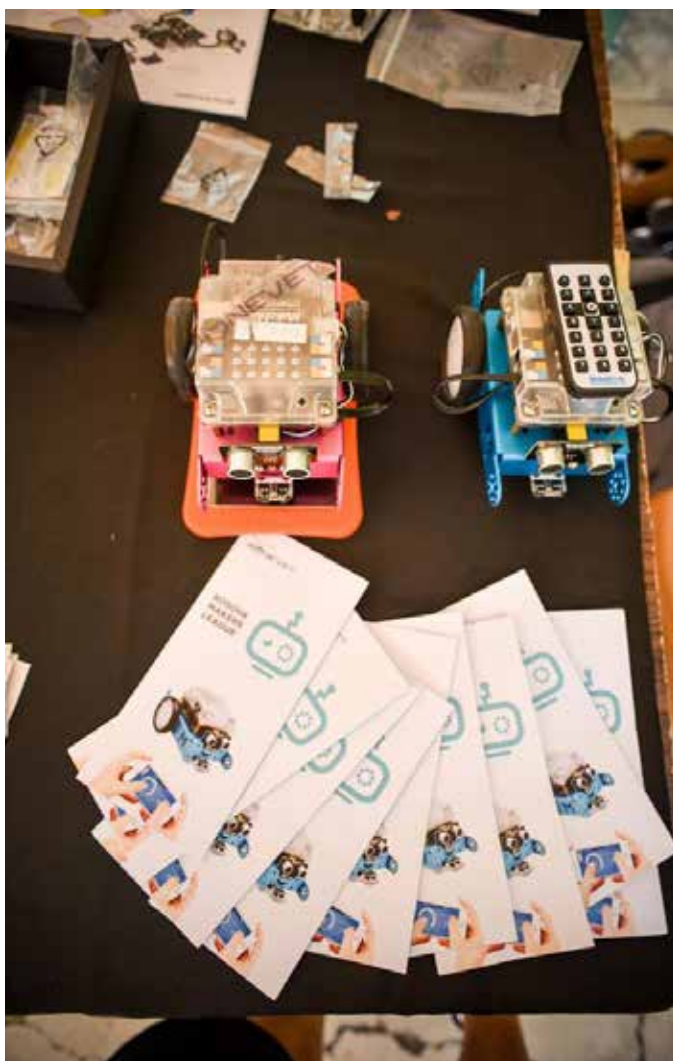
Animation is fun, but also very useful in helping to tell some really important stories! Guided by tutors, children made a very short animated film about Truth and Lie, that was screened at the closing ceremony of the festival.



DOKU.TECH

The fifth edition of DokuTech took place on the 9th of August in Prizren. This year's theme was "Digitizing the Human, Humanizing the Digital."





Justyna Zubrycka is an entrepreneur, designer, and believer in connected play that supports children's natural development and learning. She is the cofounder of Vai Kai, a Berlin-based tech company that creates toys to help children develop their cognitive and emotional capacities. While keeping human values at the forefront, Zubrycka sees the beauty of technology's role in addressing the unique developmental needs of children. She strives to enhance children's creative abilities and innate urge to discover the world through play, engaging all their senses and emotions in the learning process. Zubrycka began her talk by asking the audience to close their eyes and try to remember the first memory of playing that came to their mind. She then encouraged the audience to share their stories.

By intentionally thinking about and analyzing these stories, she tried to show how every child is a genius of learning. "Play is the only way that the creative work can happen," she expressed, quoting George Bernard Shaw, the Irish-born Nobel Prize winner for Literature. She then told a story of how NASA needed more creativity among their workers and to investigate where the issues were, they created a test of creativity. Most of their workers scored 4% out of 100. Surprised by these results, NASA repeated this test again, but this time including thousands of people from all over the world, finding that they too scored from 2-4%. When the same test was administered to children, the 4-year olds scored 98%. The results showed that the older the children were the lower they scored. Zubrycka then went on to explain that there are many reasons for this; one of them is the standardized educational system, which tells you exactly what to do, and treating every child the same.

Three speakers were invited to talk about this topic and share their opinions and experiences. They had different backgrounds, came from different countries, and had different experiences to share, yet all of them came to the conclusion: technology should be used as a means to help humans, not replace them.





they are used for, and how to make them work for human beings rather than control human beings. In concluding his talk, Nikoluk states, "The social sector faces a lot of problems, and our world is imperfect. It is not easy to fix it, but we have developed a couple of tools that help us make sense of the world, and deal with the complexity. Data science is one of those ways. Data science should never be used to replace human beings, but only to augment the decision-making."

Agam Rafaeli-Farhadian is an Israeli hi-tech entrepreneur focused on fostering relationships between Israel and the Arab world through business ventures. Upon completing five years of military service, Agam decided to link his passion for software engineering with his Israeli-Palestinian dialogue background and opted for a job in the Palestinian hi-tech market. During this quest, Rafaeli-Farhadian found a huge divide between the Israeli hi-tech sector and the Arab world.

Agam later founded CodeM3lim.com, an Arabic online school for coding attended by thousands of prospective students from Egypt, Jordan, Saudi Arabia and the Emirates. His theory is that governments are made of people plus the technology they use. An office can be filled with intelligent, qualified people, but all these offices wouldn't be able to do anything without the systems that they work through. Rafaeli-Farhadian concluded his talk by going back to the question of whether or not government is people and technology together, or if the government is merely made up of people and technology.



She then explained the creative process and design of the toys her company was striving to create, and how they are trying to find new, innovative ways to teach children.

Wladimir Nikoluk was the next speaker. He is the CEO and Co-Founder of ImmerLearn, a social enterprise that helps quantify the impact of social entrepreneurs, NGOs, UN agencies, and government programs through a theory of change design, data science, and technological expertise. ImmerLearn exists to support evidence-based decision-making and learning for professionals around the world to help them serve some of the most vulnerable individuals and communities more effectively.

He talked about data science for Human Flourishing and separated his talk into three parts:

1. Explain his definition of human flourishing
2. Demonstrate how data science can help us flourish
3. What it takes to make good algorithms, what



DOKUTALKS

A key part of each edition of DokuFest are our workshops and masterclasses, where various visiting filmmakers, film industry experts and specialists open up their toolkits and discuss their experiences with attendees.

WORKSHOPS

MASTER CLASSES

PANEL DISCUSSIONS

INDUSTRY EVENTS



WORKSHOPS

LABORATORY OF VISUAL ANTHROPOLOGY: Borders: memories, practices, ideals

In partnership with and organized by the Department of Ethnology in the Institute of Cultural Anthropology and Art Studies in Albania, DokuFest again hosted the Laboratory of Visual Anthropology workshop.



Anthropologists have long dealt with the issue of borders as a means to probably overcome them. In very broad terms, borders as physical and mental territories represent dynamics of division, distinction, prohibition, encounters, and exchanges. Borderlands provide for the researcher a clear example of an area with a specific social,

economic, judicial, and political status embedding the very essence of what borders are as historical products of modern states' power relations.

The borders built by modern states have significantly shaped people's life. Instead of bridges, the contemporary world is building fences, walls and borders. We are witnessing how the principle of security is eroding a number of freedoms through restrictions of citizen's rights and the enforcement of border controls for "outsiders". A culture of fear and generalized uncertainty has been imprinted in today's societies by a post-truth paradigm that is gaining terrain in the contemporary global and national political discourses. The ideal of a borderless world, which shaped the hopes of many after the fall of communism, seems to be nowadays a utopic vision.

The fourth edition of the Laboratory of Visual Anthropology explored how borders affect people's lives. Four teams of students have visually documented a number of narratives on how borderland communities experience the political border between Albania and Kosovo. These visual encounters provided the base for discussions on memory, perceptions, practices, and ideals of people towards the boundaries on freedoms that have been historically erected and continue to be sustained by modern states.



Balkan Documentary Centre from Sofia through their BDC Discoveries program continued to support the emerging documentary filmmakers from the region with the Prizren module, traditionally hosted by DokuFest.

In a special award-ceremony the international jury pronounced the winners of the awards for 2019:

- *Best Pitch prize in the amount of 1500 for the project "Electing Miss Santa" by Raisa Razmerita and Ion Gnatiuc, Moldova*

- *Selection for Co-Pro Market, by DOK Industry went to the project "No Place for You in Our Town" by Nikolay Stefanov and Ralitsa Golemanova, Bulgaria*

The jury decided to give also a special, third award which is a tailor-made marketing and distribution strategy and mentorship by Anna Berthollet and Sweet Spot Docs and it went to:

- *The Last Nomad by Petar Glomazic, Velisa Popovic, Tutorov Biljana, Montenegro/Serbia*

ON BODY AND ARTISTIC CREATION

MASTER CLASS
WITH MANIA AKBARI



Acclaimed Iranian artists Mania Akbari discussed her films and art works, the body as political through the example also of her own, transformed, body.

Her masterclass held at the Kino Klub was divided into three parts: The Woman's Body, Questioning Reality, and Cinema as Trauma therapy. To begin the Masterclass, the 45-year-old artist introduced herself to participants as "Born in Tehran, in a family of teachers, the second out of four children, where the other three brothers work as doctors, engineers, and lawyers.

She said that whenever she holds a Masterclass, she prefers not to just talk about her projects, but to give presenters also a history of Iranian cinema, specifically documentary, as many people do not know the story. They may have heard in the news a few names, but the real reason why she's here and who she is as an artist comes as part of Iran's history. Akbari emphasized that she felt to be a continuation of the work of many other women who have worked for many years before her in Iran.

In the first part of the Masterclass, Akbari gave a historical account of how the perspective of women in Iran has changed before and after the Islamic Revolution. "Before the Revolution, everything was about the woman's body.

The woman's body was objectified when looked at on the movie posters in Iran at the time. They had the same content as those found in Hollywood.

It was very difficult to distinguish from the poster which country the film belonged to," explained the artist. After the Islamic Revolution, and with the start of the war with Iraq, the film posters and murals in the city depicted the martyrs of war, Ayatollah, and religion. Everywhere there were only male figures reflected. "It was a city that spoke only about men!" exclaimed Akbari, referring to Tehran in the 1980s.

In the second part of the Masterclass, Akbari addressed the topic about how to always question the reality we live in, a leitmotif of this year's DokuFest as well. She showed how the reality we talk about all the time is different in the eyes of every one of us and is constantly changing for each of us. While making a chronological overview of the documentary and filmmakers in Iran, before and after the Revolution, she took a moment to speak about her idol, Sohrab Shahid Saless, and how film critics do not recognize him, despite the influence he has had on all the work of later filmmakers in Iran.

Akbari suggested that the lack of internet, as well as Saless' early death, made his contributions to film not internationally known. However, she is convinced that all subsequent filmmakers who focus on children and their relationships with family are inspired by Saless' work. Akbari claimed that in Iranian cinema, the only way to express affection and love was through the family. Until the '90s, this familial love was shown only between father and children, because after the Islamic Revolution in 1978, and up until 1990, there were no female figures in Iranian cinema.

She then referred to the film *Ten*, where she is best known as an actress. Recounting her experience with the filmmaker and the film, she said there was no script, and none of its events were fabricated. None of the passengers knew if the camera was on

or not, and no one was ever told to say one thing or another. "They are real events filmed as they happened in the moment, so I don't understand why the director said several times that it was a fiction," she asserted. Thus she gives a personal experience of how reality can be different from the perspectives of different people.

In the final portion of the Masterclass, the filmmaker discussed her experience with the latest project and how filming her life has evolved into a therapy for her. Akbari shared with the audience how this documentary came to life, and how she experienced a new life through shooting it, as one would with a sculpture, where you give it shape and life from the beginning. She sees herself as a warrior, even though she has not fought in a genuine war. Akbari says that her fight with cancer has been one of the biggest wars of her life, and it made her feel like a warrior, having fought every single day of her life for the past 10 years.

Akbari concluded the Masterclass by sharing with the audience her forthcoming project, entitled *A Letter To My Mother*, a documentary she shot mainly in therapy sessions with her son, where she learned that he had been a victim of sexual abuse at the age of 10. For her, cinema as trauma therapy is something that is increasingly intriguing and is helping her to overcome her own traumas more easily. As an artist, she doesn't think she has a home, but that her home is all over the world.

WITH NEW EYES: VR FILMMAKING - MASTERCLASS WITH DENIZ TORTUM

The lecture explored ways of representing reality in VR filmmaking: 360 video, 3D capture & modeling. The master class focused on the VR practice itself, of shooting and building an immersive project (be it through a 360 rig or a Unity project) as well as new methods for constructing meaning through embodiment and the immersive image.

Deniz Tortum whose film *Floodplain* was part of the festival programme and who has been directing VR films for years, spoke about the difficulties of creating VR films, including the expensive tools needed, the fact that the director cannot be present on the 360° shooting and the complicated editing process.

SHOOTING AND DIRECTING IN DOCUMENTARY: MASTERCLASS WITH PATRIC BRESNAN

Patrick Bresnan taught a master class on the research methods that he and his partner Ivete Lucas use to develop documentary film projects. The lecture involved a discussion of their use of the short film medium as a way to build trust and collaborate within a community before initiating a feature film. He also talked about the importance of still photography in their work, how film funding works in the US and how he and Ivete survive as documentary artists in an unpredictable documentary market place.

PANEL DISCUSSIONS

THE POSSIBILITY OF PUBLICNESS: A DISCUSSION ON INSTITUTIONS, CONSTITUENCY, AND CITIZENSHIP

How do cultural institutions attain and sustain their publicness? In response to the ambiguity about what is public, the panel discussion revolved around the foundations and the principles through which independent institutions are built, and the modes through which they work and change. In particular, it invited a discussion on how the relations that emerge with constituents, bring about new definitions of publicness and ownership, while demanding responsibility and responsivity from institutions. Taking considerations, practices and experiences from institutions as a starting point, subjects such as legal status, formality and citizenship were discussed as notions that one cannot simply pass, but rather as social phenomena that produce incredible effects on everyday life. The panel was organized in partnership with Lumbardhi Foundation and Heinrich Böll Foundation.

The panelists discussed the future of independent culture in Kosovo in the context of institutions, constituency and citizenship. They all spoke of the need to protect and sustain independent cultural organizations in Kosovo, with festivals like DokuFest being an example. The cultural organizations and spaces talked of were mainly artistic in nature, and it was argued that current frameworks leave them in a vulnerable state.

Much discussion was given to how policy can be shaped and sustainability reached for these organizations. An initial point argued was that institutions need to be redefined as public, and serving the public good. It was said no new cultural institutions have been created in this country in the past 20 years, and that citizens need to be the ones who decide what is cultural heritage. Teodor Colakoski spoke of his 15 years of experience in Croatia pushing for institutional change and spoke of establishing a constituency of independent actors to build bottom up policy change.

By constituency he essentially means a group of activists who will work together and support each other within this framework, and work towards a common goal. He further argued that it's necessary to fight against the "clientelist, political decision-making" that pushes institutions outside of the public interest. Building a constituency was argued to be one of the first steps to advocating for change.



People who have a stake in a certain cultural organization or section of society need to recognize each other. It was made clear that constituencies could not simply be created through hiring people to help you, but finding other equally devoted actors with shared goals to build and grow the constituency together. In terms of how a constituency should be built it was said that the process is organic, with the first level simply reached through common affiliation. These bodies can ideally, eventually lobby for new institutions; however, the independent actors can stay independent.

It was argued in Kosovo the current state of institutions is very ambiguous, making certainty for the future of cultural organizations more difficult. He stated there are legally no cultural institutions in Kosovo, only organizations. This is despite the fact that some spend entirely public money. They are stuck in a “liminal space” between institution and organization. Despite this Teodor contended that in Kosovo at least the potential threat of abolition of independent organizations is low. This is because of the status of Kosovo as a neo-colonial “semiprotectorate” of Western powers which reduces the considerable threat to independent sectors seen in places like Turkey.

In terms of how to build a supportive culture and policy framework, it was suggested participation is key but it should be more than simply ‘box ticking’. Public institutions and cultural centers need to be democratized with the culture framework helping to develop this. Furthermore, there needs to be a diversity of practices, with different tactics on how to effect practical changes. It was stated that the sustainability of these cultural scenes is connected to how well these practices are institutionalized.

For example, establishing a notion of civil public partnerships to show the government they are in line with private partnerships.

The panel discussion continued unabated for over two hours, though there was not a general consensus reached amongst the panelists. The audience did not have any questions for them either unfortunately. However, over the course of the discussion the use of constituency and participation were brought up consistently as being the main focus for institutional change and sustainability of cultural organizations in Kosovo. A bottom up solution that encourages stakeholders in these organizations to work together, whilst also promoting a better framework to maintain these changes.



TRUTH LOST CONTROL

In collaboration with OSCE mission in Kosovo, a lively debate at City Hamam in Prizren was held, as panelists Lindita Tahiri, Anamari Repić and Sanam Dolatshahi discussed media in democracy.

The discussion, moderated by Lura Limani, was part of the OSCE Day at @DokuFest and addressed misinformation, fake news and propaganda as challenges to democracy in the digital age. Is truth a construction rather than discovery in

the era of post-truth politics? Developments in the media have contributed to the production and abundance of all kinds of information, further obscuring the border between factual news and propaganda. These developments have thus increased the scale of phenomena such as the dissemination of false and biased, manipulated information, including theories of conspiracy and populist discourses. What is the role of media in this chaos ushered in by digital media technologies? The panel discussion took place after the screening of the film “What is Democracy”.

A high-profile panel, organised jointly by UNMIK, IOM and the British Embassy on August 5 on the importance of multilingualism and language learning, followed the screening of an UNMIK-produced documentary short film that highlights stories of communities and individuals living the values of multilingualism. The film's title, *With Throat in Strawberries: A Test of Multilingualism in Kosovo*, is a reference to a Serbian expression that loses meaning in translation - and highlights the way in which language is tied to culture.



THE TRUE IMPORTANCE OF MULTILINGUALISM AND LANGUAGE LEARNING

In addition to the distinguished panelists who spoke after the screening, the event was attended by UNMIK Deputy Special Representative to the Secretary-General Chris Coleman, United Nations Kosovo Team Development Coordinator Ulrika Richardson and the IOM Kosovo Chief of mission Tajma Kurt.

The Minister of Local Government Administration Adrijana Hodžić told the audience of more than 100 that multilingualism was a value to be nurtured and should be used to overcome challenges that have arisen since the Kosovo conflict.

"To replace distrust with trust, to replace intolerance with coexistence, misunderstanding with understanding, to make diversity in traditions as our strength, not our weakness. All of this that I am talking about is one human, moral mission, but also a struggle for all of us to create the basic conditions for building a coexistence-oriented future."

Minister Hodžić's sentiments were echoed by the British Ambassador Ruairí O'Connell, who

plainly told the audience "language is human connection".

Ambassador O'Connell reflected on the 20,000 people in Kosovo who have downloaded the Albanian-Serbian language application VocUp, featured in the documentary.

"It is a simple fact: wanting to learn a language, what people are actually saying is that they want to be part of this society."

Kosovo Language Commissioner Slaviša Mladenović said the documentary film illustrated the value of multilingualism and the opportunity it could provide in personal and business lives. However, he also reminded the audience how times had changed since Kosovo's more multilingual days.

"All of us who speak two or more local languages are slowly becoming a minority. The statistics are overwhelming, unfortunately. Only 27.3 percent of young Serbs and Albanians are ready to start learning the language of the environment at any time."

Prizren Mayor Mytahir Haskuka spoke about the multilinguistic and multicultural identity of his city, which has four official languages - Albanian, Serbian, Bosniak and Turkish - and is considering adding Roma to the list after a recent request.

"I strongly believe that a person that speaks more languages reads the news with more critical thinking and treats problems with a different approach," he said.

The need for language learning to be more freely available was a point made by all panelists, while the Dean of the Faculty of Philology at University of Pristina Lindita Rugova shared with the

audience details about the University's continuous efforts to establish a Balkan Studies programme that would offer Balkan language courses at the Bachelor level.

The panel concluded with audience questions, including on the nature of multilingualism in a modern context and whether racism existed in relation to language in Kosovo. In response, Minister Hodžić said incidents existed in all communities but said identity is fluid and not singular: "I am Bosniak, I am Serbian, I am Albanian, Roma, Turkish and Egyptian - and I am proud of it."



The panel discussion was organized in collaboration with UN Women Kosovo, with panelists Drita Hajdari -Prosecutor at the Special Prosecution of Kosovo, Irena Cahani - Actress, Sibel Halimi - Sociologist and Shpend Qamili - Outreach and Advocacy Officer within the Office of the UN Development Coordinator.

An excerpt from the film "The Prosecutors" preceded the panel discussion at Hamam in Prizren. 'The Prosecutors' is a feature length documentary that tells the story of three dedicated lawyers who fight to ensure that sexual violence in conflict is not met with impunity. Filmed over five years on three continents, it takes viewers from the Democratic Republic of Congo to Bosnia and Herzegovina to Colombia on the long journey towards justice.

To coincide this year's festival topic of the 'Truth', the traditional Dealing With the Past debate this year discussed the role of media in increasing hate speech and further polarization between Kosovo and Serbia. Panelists Agon Maliqi, Jelena Grujić and Valerie Hopkins discussed the influence of media on the current narratives that strengthen nationalism, increase the hate speech and base everything on stigmatization through stereotyping. Students, youth organizations, local and international activists, members of academia and civil society organizations were invited to attend the discussion and contribute to the lively debate.

TRUTH IS URGENT: PANEL DISCUSSION ON DEALING WITH THE PAST

The debate was opened by the head of the Humanitarian Law Center in Pristina, Bekim Blakaj, followed by panel discussion between Valerie Hopkins, Agon Maliqi and Vesna Jovic.

According to Pristina-based panelist Agon Maliqi, the responsibility borne by the media outlets of former Yugoslavia for creating an atmosphere of hatred is indisputable. They are largely tools in the hands of the respective political elites who find it



appropriate to maintain a state of hatred among the peoples of this area.

He stressed that the financial crisis that has plagued journalism since the spread of social media has exacerbated the problem even further. Now, only the medium that accepts the game of sensationalism or becomes a tool in the hands of existing politics survives. After all, Maliqi said, history in the Balkans has always been a matter of political power and not a reflection of the truth.

The other two participants in the panel had similar approaches. Valerie Hopkins, who has deep knowledge of the reality in the Balkan countries, has expressed her concern about, as she put it, the isolated realities in which communities in Kosovo live. She has based this on her experiences of meeting with local Serbs living in Gracanica. Just 5 kilometers from the capital, Pristina, they have no idea what is going on in the capital, Hopkins said.

While Jovic has confronted opinions in Belgrade and those in Pristina, noting that freelance journalism survives in Belgrade because of political pressure, cannot fall under these conditions and circumstances.

She has also been critical of foreign, Western politicians, who, she says, are not too keen on penetrating the substance of the problem. In this context, the Belgrade analyst has drawn criticism from European policymakers who have hastened to declare "pro-European" and "moderate" policies led by Serbian President Vucic and Prime Minister Brnabic.

Continuing our collaboration with the Humanitarian Law Center, the panel was preceded by the Interactive Exhibition ICTY: The Kosovo Case 1998-1999, presenting how the crimes committed in Kosovo were investigated, reconstructed and prosecuted by the ICTY. The exhibition was opened on August 06 in the hall of DokuKino and stayed opened throughout the festival.





WITH YOUTH, FOR YOUTH

The 'With Youth, For Youth' panel discussion, or more aptly a series of speakers, focused on the really important work being conducted by a number of civil society organisations in Kosovo.

All the organisations were focused around the goal of improving education for young people in Kosovo. This had many different aspects to it however, including improving access and methods in the classroom, increasing students' preparedness for the job market through various programmes, and improving the quality of news media in Kosovo.

There were four main organisations represented in the discussion. This included former volunteers and now staff members of DokuFest, Emancipimi Civil Ma Ndryshe, the IPKO Foundation and Organizata Çohu. All of these organisations and their programmes were beneficiaries of the project 'Luxembourg support for civil society in Kosovo', financed by the Government of the Grand Duchy of Luxembourg and managed by Kosovar Civil Society Foundation (KCSF).

Eroll Bilibani was hosting the event and stated how the funding allowed them to empower volunteers at DokuFest through training and make them more ready for the labour market.

The first speakers were Faruk and Dona who volunteered at DokuFest for a few years and are now staff members. They were asked how they benefitted from training. Faruk stated he is now a staff member for coordination of events, and has benefitted from being in Prizren where there are many organisations to volunteer at. Dona spoke of how her training last year in hospitality really made her feel more comfortable in her work and interaction with people this year.

The next speaker was Merita Shala, a professor of sociology in Pristina. She presented her experience of how documentaries have hugely improved her teaching methods. This was through the integration of documentary films into her social sciences courses. She started last year when DokuFest held a workshop about how social science teachers can utilise documentaries for teaching.

She said using parts of documentaries stimulated her students critical thinking and presented and made them more prepared to address topics like radicalism, racism and sexism. She also explained how together with other teachers they developed a manual for all social science teachers on how to integrate documentaries into teaching.

A representative from the IPKO foundation spoke of their intention to train and inform 240 young

people from places like Prizren, Mitrovicë and Gjakovë. They train them in career opportunities and how to find opportunities in a career that is similar to their studies.

One student in this programme spoke about how it gave them the guidance to learn critical thinking and writing, whilst another had training in computer programming and robotics. The young people were also able to shadow those in work to get real life experience.

A speaker from Organizata Çohu explained their intention to hold Kosovar journalists and news media to account. They intend to do this through hiring monitors who will spend considerable time looking at news media portals online to identify any violations of the code of ethics. These are then submitted to the Media Council so action can be taken against them. It's intended to be not a fulltime job but important civic engagement, and it has been successful in sending over 1100 complaints to the council in one year.

The last main speaker was from Emancipimi Civil Ma Ndryshe, a citizenship and community building organisation founded in Prizren. They began in 2006 and worked on creating a community that is independent, one that holds public officials accountable and that monitors transparency. They applied methods developed in Prizren to more rural areas to considerable success. This included

lectures at schools across Kosovo to improve student awareness of these issues. There are now 1000+ students involved at over 20 schools, assisted by mentors and trainers.

The initiatives covered a wide topics, for example students in Gjakovë pushed for increased disabled persons access throughout the city. The diverse range of speakers showcased how a lot of work is being done in Kosovo to improve educational facilities as well as resources and student opportunities. They presented hopeful and optimistic ideas, that students throughout Kosovo can realise their full potential and do what they want to do. Of course there is still a lot of work to be done but it's very refreshing to see the many innovative methods of education and information being employed in this country.

The Event is part of the project "Film & Factual Media" part of the program 'Luxembourg support for civil society in Kosovo', financed by the Government of the Grand Duchy of Luxembourg and managed by Kosovar Civil Society Foundation (KCSF) which was continued with the evening film program, premiering seven films that were produced under the guidance of DokuLab Project Staff and tutored by renowned filmmakers Blerta Zeqiri and Karen Winter.





LOOKING BEYOND REMITTANCES

Diaspora has historically played a significant role in the economic, political and social developments of Kosovo and the region. During the struggles of the 1980s and 1990s, the Diaspora has been heavily involved in the affairs of Kosovo and managed to support the alleviation of many of the hardships.

The panel was organised in partnership with GERMIN with panelists Shqiptar Oseku, Fëllanza Podrimja, Nikollin Kola and Vlashent Sata. Moderated by Germin Executive Director Liza Gashi

The panel tried to look beyond remittances and what the role of Diaspora is. Does Diaspora constitute a template to challenge the politics of the status quo? What does it mean for Kosovo, to understand the power of its people living in-between cultures? To what extent have we managed to understand life beyond the presented narratives? How do we ignite their power, and require a greater commitment on the part of institutions and improved partnerships with non-governmental organizations in the region, diaspora communities, and businesses abroad.

Shqiptar Oseku from Sweden, citing diaspora income figures, said remittances are important for

Kosovo. "They have been and remain a source of social stability," he said.

But, according to him, the best way to help Kosovo's diaspora and vice versa is for everyone to do their best. Here he emphasized that Kosovo should work harder to improve the education system and provide opportunities for student exchange.

Speaking about the importance of remittances was also the panelist Fëllanza Podrimja, who said that through diaspora income, social peace in Kosovo is being helped. "We keep the government of Kosovo alive because we keep it alive more or

less. Is it 750 million or 500 million, I don't know that a lot of money went into the black in Kosovo, we keep the Kosovo government somehow alive, because we help social peace to some extent, "Podrimja said.

Despite the importance of remittances, Liza Gashi stressed that they remain only 15% of Kosovo's GDP. "90% of the remittance that comes in goes to consumption, and consumption goes out of place because we don't have production, so really, money enters our market and goes into other markets. Only 10% is a capital investment," said Gashi. According to her, an important part of discussions with the diaspora should be the issue of how to return remittances into Kosovo.

In the debate on how the Diaspora can contribute to building the future of the country, the Za Fest and the Rrno Foundation were taken as an example.

Three years ago, Albanian singer Vlashent Sata came from Paris to Theth, and from there he came up with an idea to enliven the area through art. He created a special festival dedicated to the heritage of the Albanian Alps, called "Za Fest". And this festival, as Sata said, was born "by accident". After a ten-day stay in Theth, the owners of the guesthouse did not let him pay a cent for hospitality.

"The gesture affected me a lot more than monetary value, and I thought about how I could help people here, but there was still a need to

turn some interest into Albania's cultural interest, because many people know that Albania the north has been isolated during communist times because culture is a very good honey bee and had to be fought to keep people from thinking. That's how Za Festi was born," Sata said.

During the panel it was said that the Ministries of Diaspora in Kosovo and Albania do not actually have a diaspora presence. However, panelist Kola said they welcome co-operation with the country's institutions, but they are not expecting much from them.

But there were others who stressed that the diaspora should not only co-operate, but should be part of the country's institutions.

Panelist Fëllanza Podrimja, said that together with a group of Albanians in Germany, they are forming an association to promote the cause and interests of Albanians. But, according to her, they cannot represent Albanian interest without initially having unity within Kosovo.

Thus, from the discussions between the panelists and the public, the importance of establishing strong links with the diaspora was emphasized through sustainable initiatives, not just remittances.

Public interest during the discussion made the debate last over two hours - much longer than anticipated.





INDUSTRY EVENTS

DokuFest being one of the leaders in promotion and development of the film industry in Kosovo and beyond, this year provided a unique opportunity to industry professionals who are interested to explore traditional and nontraditional forms of nonfiction storytelling through collaborative opportunities. The presence of acclaimed filmmakers and most important film festivals in the World was utilized to transfer and expand the knowledge of young film and audiovisual professionals present in Prizren during the Festival.

WHERE ARE THE FILMS?

A CONVERSATION ON THE MARKET, THE AUDIENCE AND THE ARCHIVE



A frank conversation between filmmakers/artists present at the festival and “gatekeepers” set in a relaxed atmosphere and moderated by Pamela Cohn and Ozge Calafato. Question discussed were why do documentaries disappear after a few years? How are they handled by sales agents/ distributors? What are the options for filmmakers who don’t get festival exposure and distribution - YouTube, Vimeo? How should filmmakers position themselves now that Amazon and Netflix are becoming major players in producing content? How do we find new and older works by

documentarians that are not mainstream? What kind of databases and archival resources we can build for documentaries?

The Round table included acclaimed and award winning filmmakers as Mania Akbari, Pia Hellenthal, Head of the International Documentary Association Simon Kilmurry, Sundance Programmer Sudeep Sharma, Festival Representatives, Distributors, and most importantly young filmmakers and producers from Kosovo.

DEMYSTIFYING FILM SELECTION

Talk with programmers of **BERLINALE**, **SUNDANCE** and **VENICE FILM FESTIVALS**



A high profile panel consisting of programmers of top world festivals. Sudeep Sharma from Sundance Film Festival, Enrico Vannucci from Venice Film Festival and Sarah Schlüssel from Berlinale discussed what does a festival programmer look for in a short film and the decisive factors behind choosing a particular short film. The discussion was moderated by Eroll Bilibani and tried to demystify the festival programming process and give filmmakers an inside look at the people behind the short film programming strategies of major festivals.

The talk focused on the procedures of applying to major Film Festivals in the world and their selection criteria. It was also interesting to hear

from the perspectives of other participants who were present at the discussion on the quotas of films selected through application process and those hand-picked from different festivals.

It was also underlined that each festival has mechanisms to ensure viewing of the films that have applied through their online systems and ensured all filmmakers, producers and distributors that each film gets seen by at least to selectors before the final decision.

This was the first ever opportunity for local filmmakers to attend an event organized in Kosovo that brings the most important festivals in the world, such as Berlinale, Sundance and Venice Film festival, as well as the largest Documentary Film festival in the world IDFA.

The discussion was followed by a networking event that gave local and regional industry professionals the unique opportunity to meet face-to-face with programmers and directors from some of the world's leading festivals as Berlinale, Sundance, Venice, IDFA, Riga, Visions du Réel, as well as regional film festivals as Liburnia, Pravo Ljudski, Slobodna Zona, BelDocs etc.

Meet the Festivals was generously hosted by the Municipality of Prizren, who also used this opportunity to discuss with the accredited guests.



CULTURE CREATE KOSOVO

DokuFest through its "Creative Kosova" Program in collaboration with Creative Europe Desk of Kosovo hosted an event for CE Desks from the region that included a discussion in format of a workshop for local cultural practitioners with the aim to strengthen their capacities and increase the potential when applying for Creative Europe Calls.

Kosovo joined the Creative Europe in late 2018 and this event was first of its kind in Kosovo as part of an initiative of DokuFest to develop European and Regional Cultural Partnership Network and capacity building of cultural and creative Sector in Kosovo in preparation for accession to Creative Europe programme applications. The initiative through these Industry events aimed at capacitating organizations and individuals from the cultural and creative sector to respond qualitatively in addressing the priorities and the actions outlined in the annual work Programme of Creative Europe.



A two day event aimed at enhance regional cooperation, share good practices of the regional Desks in fulfilling the Creative Europe Programme priorities and encouraging cultural operators to benefit from the Creative Europe Programme. A mobile Creative Europe Desk was made available for all cultural operators to directly engage and inquire for the procedures and eligibility when applying for projects. Experienced staff from Creative Europe Desks of Croatia and Slovenia provided hands-on coaching for all interested guests.

DIASPORA@DOKUFEST

In second consecutive year, the support through USAID Program Empower and Swedish Government DokuFest offered a unique touristic offer to attract Diaspora and International Tourists through Cultural, Nature and Sport activities.



One of the New initiatives of the Festival included the special program for diaspora that included a comprehensive promotion through collaboration with a Swiss based media Albinfo.ch targeting diaspora by print of 10,000 magazines for free distribution at the Prishtina International Airport and at Festival outlets.

The Partner also published articles before and during the festival that included some of the highlights of the activities.

For the purpose of this project DokuFest offered a specific venue with tailor made packages for Diaspora to register for activities but also take part in a questionnaire to better understand the current offer and diaspora needs.

The activities itself provided incentives in form of discounts for diaspora members, who participated in the program. The Program included 3 different packages in form of Cultural Visit and Wine Tasting.



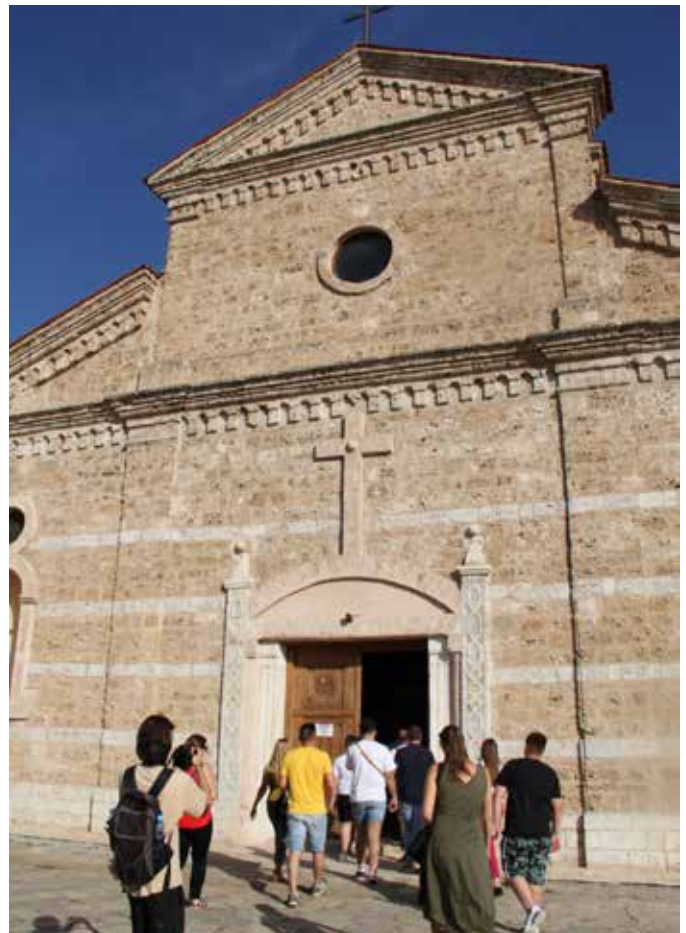
Diaspora also was offered the rich artistic program encapsulated in the photographs of this report. The specific events that attracted the diaspora included Caterina Barbieri's performance and Riverside Voices, as well as particular film screenings such as Bashkimi United, In Between and a vast participation in the Panel Discussion Looking Beyond Remittances where particular aspects of Diaspora's engagement were debated.

The Activity included daily itinerary of gathering at the booth, and meeting with the guides to proceed with the visit to the cultural monuments through Historic Walk in Prizren and Wine Tasting in Rahovec.

All events concluded with the gastronomic journey presented by local food enthusiast Mr. Jeton Jagxhiu who presented gastronomic history of local cuisine, particularly focusing on how the cultural effected the localization of the food and how it can be used as a potential for investment.

We are also happy to share some of the impressions by Kosovar Diaspora that decided to join these thrilling events.

"More activities as this need to be organized which could motivate young people from the diaspora to join. It is much better here than spending the holidays in a closed wedding circle, as is usually the case. Here they learn something and have an opportunity to meet other compatriots who live in different parts of the world and have a chance to have good time with other



people". Taulant Gashi, who works as a public relations, communications expert in Switzerland.

"The place has a lot of potential, but they need to get more information as tourists expect, to better prepare for the topic they are getting, and not as the woman in the basement talked about the summer. She didn't seem to be enthusiastic and she noticed. If you want to promote tourism you need a little more enthusiasm," talking about the experience in the Stone Castle. Bardha Konjuhi, is a lawyer in Norway.

Florent and Argjent Ibaj, 15 and 13 years old, are part of a group marching through the ancient city of Prizren. They come from Germany where they have only lived with their parents for a year. "It was a great opportunity to see Prizren more closely and learn many things we did not know" - was their statement at the end of the journey.



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