

FESTIVAL REPORT

EDITION XXI - 5-13 AUGUST 2022 - PRIZREN, KOSOVA

HOW TO



SURVIVE...?

DOKU FEST

**DOKU
FEST**

International Documentary
and Short Film Festival

263 FILMS

52 COUNTRIES

8 TALKS

3 MASTERCLASSES

4 WORKSHOPS

2 EXHIBITIONS

14 k. ATTENDEES

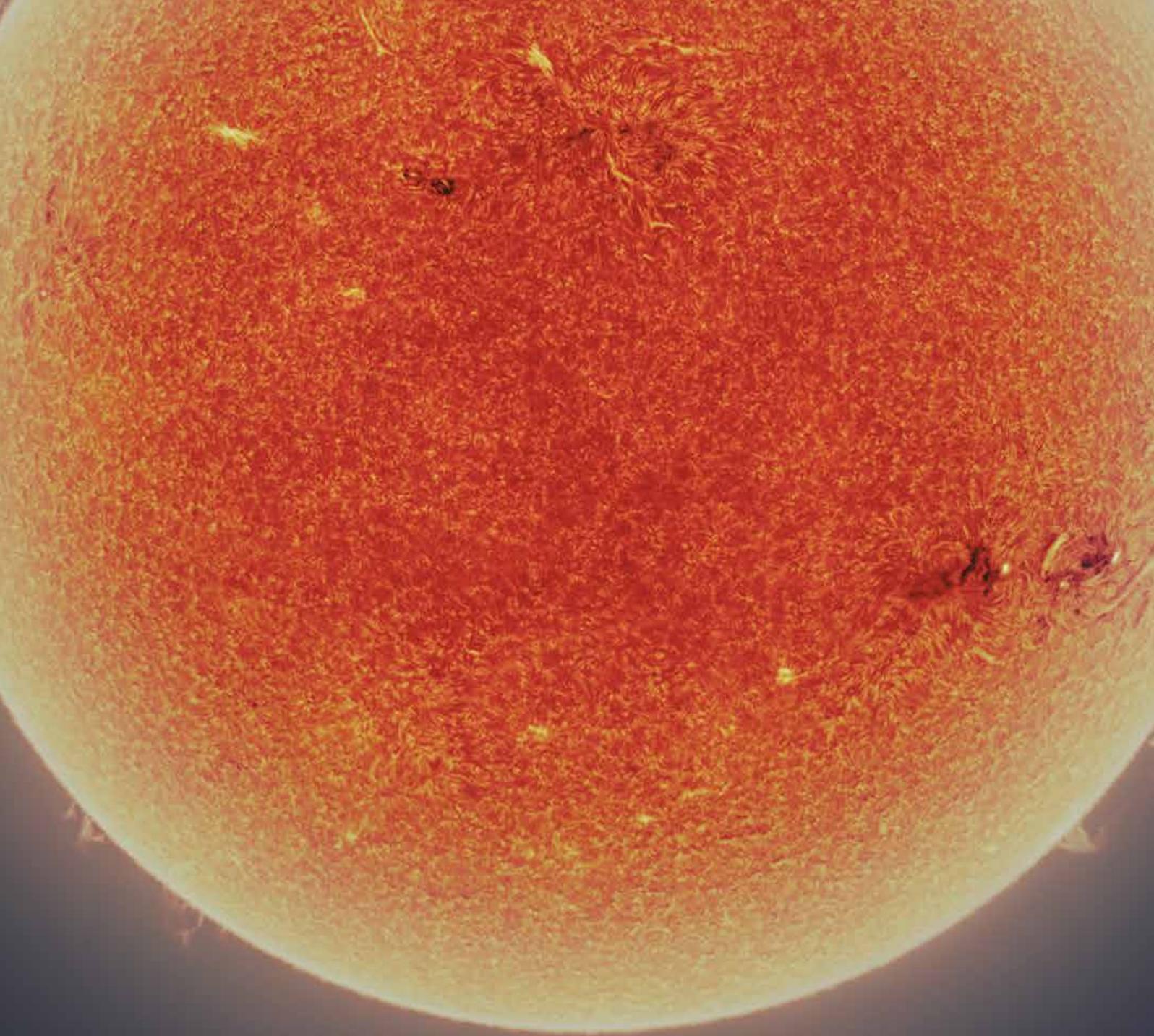
130 VOLUNTEERS

110 STAFF MEMBERS





FESTIVAL IN NUMBERS



SUMMARY

The 21st edition of DokuFest – International Documentary and Short Film Festival, was held in the city of Prizren between 5 and 13 of August, 2022. After two difficult years, the festival returned to its full in-person format, by bringing a rich program of film screenings, debates and discussions, masterclasses, and music events.

The audience, be it professionals, young talents and children alike, had the chance to attend activities spread across different parts of the city, thus bringing a flavor of the festival to the neighborhoods that normally lack such cultural life.

In December 2021 the management team of the festival retread to analyze the past edition, to retrieve some of the benefits of the largely digital version or hybrid edition we left behind, and to discuss what we learned from and what could be applied to this year's edition of the festival. The plan was to transition back to a full-in person edition, with the complete scope of the programs, which we are happy to report to have achieved almost fully. The team also discussed the potential theme/s of the festival, agreeing that some further discussions were needed closer to the festival dates.

Large scale world events, such as start of the war in Ukraine and frequent devastating natural disasters were the main trigger in deciding to put forward a theme of survival as the central focal point of the festival. Posed for the first time in the history of the festival in the form of a question **HOW TO SURVIVE...?** it tried to encompass the above mentioned concerns. Thus, some of the questions were: How to survive heat, flood, violence, pandemic, inflation, wars, fascism, and ultimately extinction.

The formulation of the theme into a question brought a much needed space for people to engage and to share their experiences, considering the collective experience of having to confront such issues at an alarming pace over the past two years. Through extensive talks and debates with guests, thinkers and experts, the festival tried to seek answers to these existential questions, at a time when surviving in a troubled world and on a wounded planet had become an imperative to all of us. In a planet that is changing in profound, terrifying, and visible ways now, and if no action is taken, might soon be a dying one.

A good number of films selected for the festival touched upon the issue of survival in many forms. Documentary filmmakers in particular are among the first to react to events around us, making glorious and moving works of art, sometimes having to pay the highest price to bring back these stories. One such was a story of the trapped inhabitants of the city of Mariupol in the late Lithuanian filmmaker Mantas Kvedaracivius's terrifying film *Mariupolis 2*. Or in Daniel Roher's *Navalny*, which tells the incredible story of survival

of Alexei Navalny, Russia's main opposition leader and a fierce critic of Putin, after being poisoned.

There were films about those that couldn't or didn't survive, such as poor Kimi in Marusya Syroechkovskaya's *How to Save a Dead Friend*; or the harrowing portrait of hundreds of birds falling from the sky in New Delhi in the astonishing *All That Breathes* by Shaunak Sen. As well as the beautiful love and survival story of two volcanologists, Katia and Maurice Krafft, featured in American filmmaker Sara Dosa's film, *Fire of Love*. Through the dedicated work of the Krafft's, countless lives were saved because of the research and the profound risks of the work they came to love above all else.

As always, competitions were the center of our curation and this year's selections were as impressive as ever. The featured films in the **Balkan Dox Competition** offered an expansive look at documentary production in the region, including a foray into different stylistic waters with many brave artistic choices. We continued to highlight human rights and environmental issues in the **Human Rights** and **Green Dox Competition** sections, by showcasing films about some of the most urgent and pressing topics of the day.

The **Short Films Competition** brought some of the best of the shorts to silver screen, including Cannes and Sundance award-winning films. Our **International Dox Competition** section continued to be a place of discovery, both for us and for our audiences. A number of films from this strand played with codes freely, mixing genres and modes of storytelling, thus signaling a shift to a more experimental, non-linear narrative practice in documentary filmmaking.

We also showcased an equally impressive roster of films in our **National Competition**, both from up-and-coming filmmakers as well as from more seasoned ones. Part of the showcase presented 25 fresh short films from our own Future is Here, Youth Film Camp, MakeDox, and Free Zone regional training programmes, which attracted a record number of the audience.

Once again making us very enthusiastic about the future of filmmaking in Kosovo and as our aim to foster young filmmakers, we proudly presented an award to Flutura Balaj's project 'Transmission' through the **New Wave Grant scheme**. The grant in the amount of 10.000 EUR that goes towards the production of a short film is generously supported by SIDA and Swedish Embassy in Kosovo.



For the 21st edition of the festival 13 specially curated programs were presented. Strands such as **View from the World**, **Sonic Transmissions: Music on Film**, and **Future is Here** brought exciting films again, and we were thrilled to also present a slew of curated strands, like **Football Shorts**, fantastic **Double Burdens: Exposures & Expressions** program, guest curated by Toronto International Film Festival's programmer Dorota Lech, **Surviving You, Always: The Works of Maryam Tafakory and Morgan Quaintance**, curated by our longtime collaborator Pamela Cohn, **Landscapes of Repair and Resistance** in collaboration with Manifesta 14 Nomadic Biennale, **Artistic Differences: Under a Roof** in collaboration with New York based UnionDocs, **Lumbardhi LXX** in collaboration with Lumbardhi Foundation, **European Short Film Tour** in collaboration with European Film Academy and coinciding with a recognition of DokuFest as a nominating festival for best European short film, as well as best European feature documentary at the European Film Awards, as well as few other strands.

As is customary for DokuFest, the theme was also highlighted through the festival's campaign and throughout its programs, masterclasses, collaborative workshops, and diversified music performances.

DokuFest started receiving film applications for its 21st edition on the 1st of November 2021 through

February 28th, 2022. Beginning of July the full lineup of the festival was announced. Culled from a record number of submissions, the team of programmers led by our Artistic Director, selected to showcase **263 films** from over **52 different countries** across **8 competitive sections** and **13 specially curated programs**.

The return to the full scope of our programs for an in-person edition brought back to the festival nearly 100 filmmakers and film professionals, a number of renowned international artists and professionals, a host of musicians, cultural practitioners and thinkers, thus attracting a significant media attention and coverage. Over **100 media representatives got accredited** to cover the 21st edition of the festival and we expanded our media partnerships with regional and international media partners along the way.

A bit over a week before the official kick-off of the festival on the 5th of August, DokuFest unveiled some of this year's edition with five of its films screening at Tirana Open Air, in collaboration with **Harabel Contemporary Art Platform**. Parallel to the time frame of the film screenings in Tirana, the initial event for the **DokuKids** program kicked off with the KIST Summer School at ITP Prizren. The Summer School was organized through the framework of DokuLab's KIST project, a DokuFest department that organizes year-long activities. Through the 5-day longevity of the summer school elementary school children were taught the skills of

storytelling and creating stop-motion animations. ITP Prizren continued to be the central venue for all of the DokuKids programs throughout the festival, with 47 film screenings and 4 workshops, with unique and educational themes for children.

Considering DokuFest's continuous expansion to different venues around Prizren – this year reaching **12 cinemas** where the films were screened – we provided free transportation by bus from the city center to different cinemas and venues where film screening and activities took place, so this edition had our audiences DokuBus-ing all around the city. The 21st edition saw the return of one of its staples, the **DokuNights** music program curated by Leart Rama, consisting of predominantly techno and electronic music. DokuNights touched on the theme of the festival through a more optimistic lens with the title of the curation being **MUSIC OF THE FUTURE**, due to its characterizing futuristic sounds of headliners like *Hercules and Love Affair*, *Zebra Katz*, *Sega Bodega*, *DMX Krew*, *Detroit in Effect* and *Roza Terenzi*, to name but few.

Another physically returning program for the 21st edition of the festival was the 9th edition of **DOKU.TECH**, a collaborative project between IPKO Foundation, DokuFest and SHARE Foundation. It brought number of famous authors, such as Dan McQuillan, Founder & CEO of Omdena Inc, Rudradeb Mitra, Postdoctoral Fellow at Data & Society in NY, Tiara Roxanne, for a one-day

technology conference with the theme '**My face is not a Barcode**' to explore opportunities and threats of Artificial Intelligence and Data.

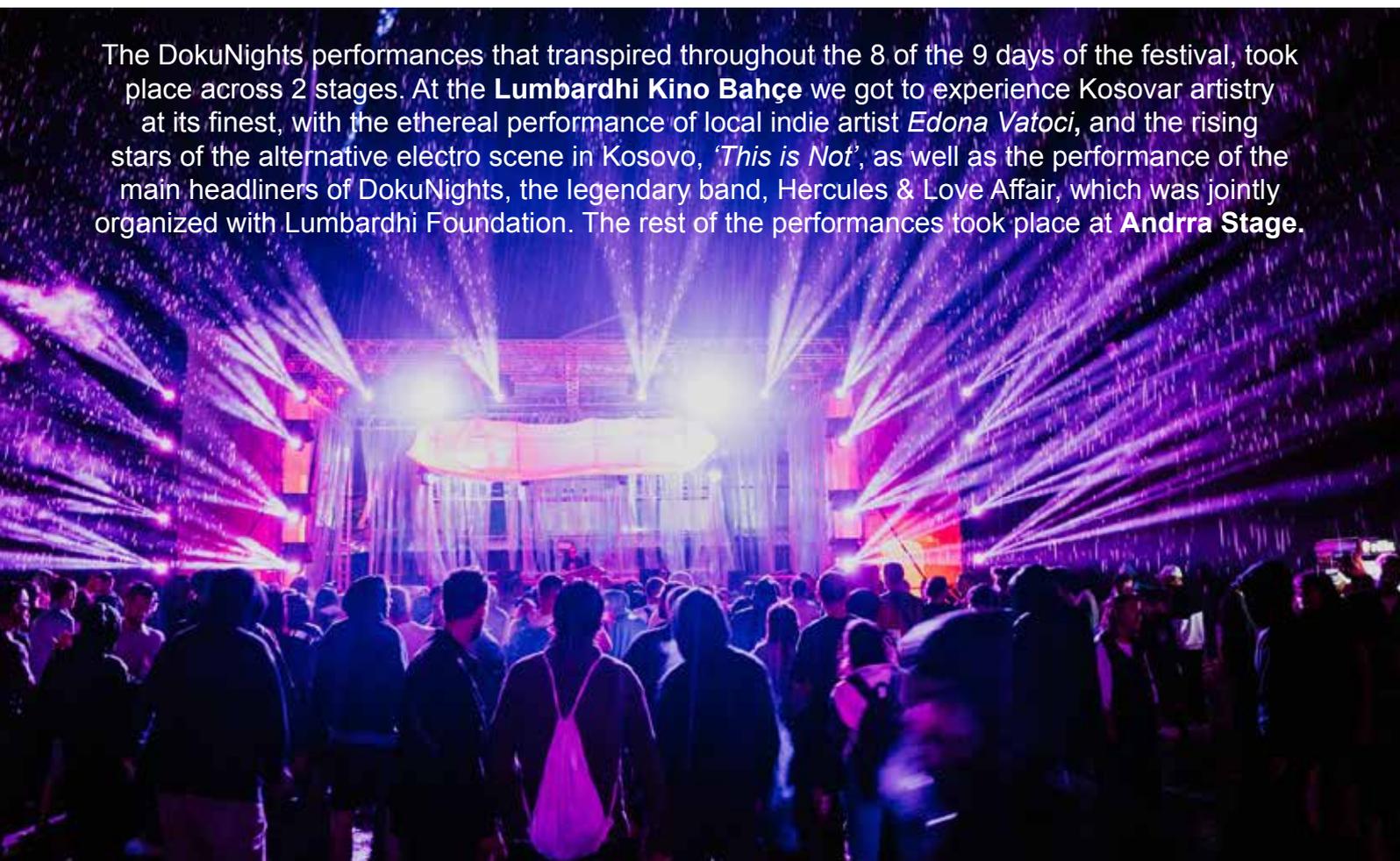
A growing program of talks and discussions under the banner DokuTalks consisted of *8 panel discussions, 3 masterclasses and 4 DokuKids workshops*. For the first time, DokuFest was part of a collaboration between the International Summer School organized by the University of Prizren "Ukshin Hoti" and Innovation Training Park. The panel discussions, co-curated by Eroll Bilibani and Dea Gjinovci and moderated by Gjinovci, unfolded a wide range of topics, from that of surviving and facing climate crisis, to the power of non-fiction films and what happens to the characters in them and all the way to economics of copyright-based industries and post-partum.

Through our ticket counting system, we were able to assess that the number of audiences rounds up to **14,000 people** across all of our activities.

The festival's fundraising was provided through a combination of financial support from state and local institutions, international foundations, commercial sponsors and foreign embassies in Kosovo.

The festival was organized through a tireless work of 110 dedicated full and part time team force and equally dedicated 130 volunteers.

The DokuNights performances that transpired throughout the 8 of the 9 days of the festival, took place across 2 stages. At the **Lumbardhi Kino Bahçe** we got to experience Kosovar artistry at its finest, with the ethereal performance of local indie artist *Edona Vatoci*, and the rising stars of the alternative electro scene in Kosovo, *'This is Not'*, as well as the performance of the main headliners of DokuNights, the legendary band, *Hercules & Love Affair*, which was jointly organized with Lumbardhi Foundation. The rest of the performances took place at **Andrra Stage**.





SPECIAL PROGRAMMES

VIEW FROM THE WORLD

DokuFest continued to present extraordinary cinematic work through its carefully curated specially programs. Both as in-house curated as well as through guest curation of some of the leading world programmers, we were thrilled to showcase both new and rarely screened films to the delight of our audience. Celebrated View From the World strand of the festival brought 15 carefully selected films, among them some of the finest and boldest nonfiction work of the year, including Sara Dosa's exceptional debut *Fire of Love*, setting the tone for what was to come throughout the festival.

Fresh from the festival of Cannes came two extraordinary films about survival, *How to Save a Dead Friend* and *Mariupolis 2*. Filmed over the course of 12 years, *How to Save a Dead Friend* is a personal cry from the heart and a message from a silenced generation of youth in Russia, whereas in *Mariupolis 2* we see a chronicles of Mariupol's survivors seeking refugee from the horrors of the war. Another extraordinary film titled *Navalny* was about survival of the famous Russian opposition politician, Alexei Navalny, following his poisoning and return to Russia.

A number of returning filmmakers to the festival saw their films screened at this strand, such as Yuri Ancarani with *Atlantide*, Travis and Eris Wilkerson with *Nuclear Family*, Michelangelo Frammartino with *Il Buco*, Tin Dirdamal with *Dark Light Voyage*, Aliona van der Horst with *Turn Your Body to the Sun* and Ruth Beckermann with *Mutzenbacher*.

Rounding up the selection were three exceptional films, *Kash Kash – Without Feathers We Can't Live* by Lea Najjar, *Republic of Silence* by Diana el Jeiroudi and *The Plains* by David Easteal.

DOUBLE BURDENS: EXPOSURES & EXPRESSIONS

Two guest curated programs were among the highlights of the festival. One such was **Double Burdens: Exposures & Expressions**, guest curated exclusively for this edition of the festival by Toronto International Film Festival's programmer Dorota Lech.

Films like *Daisies* by legendary Czech filmmaker Věra Chytilová, *The Tied-Up Balloon* by celebrated Bulgarian filmmaker Binka Zhelyaskova, *Brief Encounters* by Ukrainian filmmaker Kira Muratova, *The Mona Lisa Without a Smile* by Romanian Malvina Urșianu and *My 20th Century* by Hungarian Ildikó Enyedi provided a stellar look at feminist cinema from the other side of Iron Curtain.

SURVIVING YOU, ALWAYS: THE WORKS OF MARYAM TAFAKORY & MORGAN QUAINANCE

In line with DokuFest's thematic take for its 21st edition, "How to survive....?", our longtime collaborator, Pamela Cohn, curated a showcase of two artist/filmmakers, Maryam Tafakory and Morgan Quaintance. *The Surviving You, Always* brought the moving image work of artists, Maryam and Morgan, both of whom have produced an exciting body of emergent work in the last several years.

Both London-based artists' work was featured in two distinct screenings each, including live readings, performance, peeks at works-in-progress, and the presence of both makers at the festival, as well as in an extended encounter session with both artists, in conversation with Pamela Cohn.



FOOTBALL SHORTS

Only second to our love of film, we celebrated our passion for football by showcasing a selection of 24 films about the greatest game ever! While anxiously awaiting the FIFA World Cup in Qatar this November and December, we had the chance to enjoy the many glories of the game at DokuFest.

Through the program we had the opportunity to witness all that goes into football such as some enthralling behind-the-scenes that made for unique stories, including films about a referee, Zlatan the Great, football as a means for migration, and many others. Hence we hailed long live football in *Football Shorts* program.



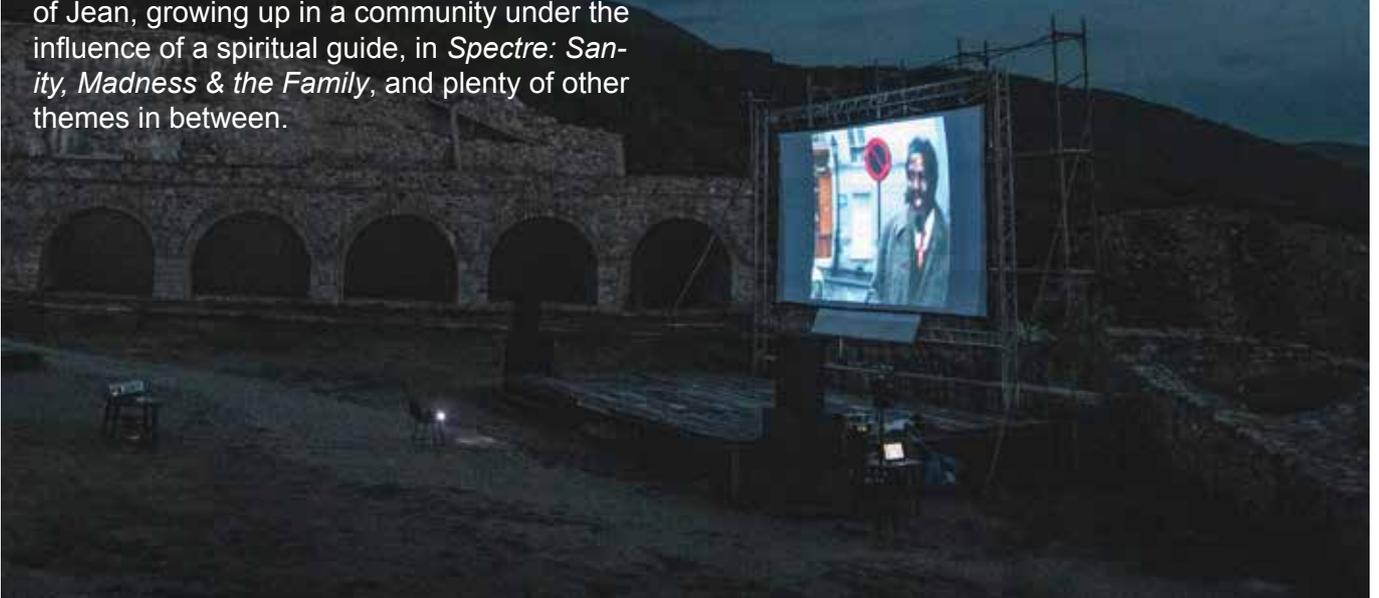
SONIC TRANSMISSIONS

True to its spirit of exploring everything and anything related to music and film, DokuFest showcased 8 exceptional music documentaries within its *Sonic Transmissions: Music on Film* section.

Spanning across a diverse number of genres - from electronic & grunge, to classical and even folk - the films took our audiences into a dazzling universe of musical diversity, from that of the independent music of Turkish community in Germany and the backbone of their cultural expressions, in *Love, Deutschmarks and Death*, to the integration of music in telling the story of Jean, growing up in a community under the influence of a spiritual guide, in *Spectre: Sanity, Madness & the Family*, and plenty of other themes in between.

Portraits of emblematic musicians, such as that of the world's greatest film composer, Ennio Morricone, depicted in *Ennio*, or the ones about the known and lesser known names from the punk scene, in films about Patti Smith, Dinosaur Jr. and South African band The National Wake, in the *Pati Smith: Electric Poet*, *Freakscene: The Story of Dinosaur Jr.* and *This is National Wake* could all be found here.

Rounding up the programme were two films about two unique musicians, a legendary jazz pianist and composer Thelonius Monk in *Rewind & Play* and exceptional Bosnian, sevdah music singer-songwriter, Božo Vrećo in *Maldita: A Love Song to Sarajevo*.



ARTISTIC DIFFERENCES: UNDER A ROOF

We were extremely pleased to join forces with New York based UnionDocs and kick off the first in a series of events, titled Under a Roof, thus launching Artistic Differences, part of UnionDocs BREAK OUT program. The program makes room for bravely sharing and responding to challenging documentary art, by inviting a diverse audience into a monthly series of film programs and study groups, and by bringing those voices to the stage of public dialogue.

Under the Roof begged the question, what it means to find home in a place or a practice or in a ritual?



To dive into this central inquiry, we presented the two films as part of the programme, *117* by late Kosovan filmmaker Besim Sahačiu, and *O Movimento das Coisas / The Movement of Things* by Portuguese filmmaker Manuela Serra. The physical screenings of the film at DokuFest were followed by a conversation between writer and cultural critic Boris Buden, Kosovan sociologist and writer Sezgin Boynik and filmmaker Manuela Serra.

Co-programmed with Cintia Gil, a Portuguese programmer and documentary critic, this collective experience gave us a bit of an insight on how we can generate a public space for a better conversation around documentary film.

THE EUROPEAN FILM ACADEMY'S SHORT FILMS ON TOUR

A result of a longstanding collaboration between European Film Academy and DokuFest, this marked the 10th year of the showcase of best European short films and came amid a recognition of DokuFest from the Academy, as a nominating festival for best European short film, as well as best European feature documentary.

LANDSCAPES OF REPAIR AND RESISTANCE: MANIFESTA 14 PRISHTINA SPECIAL PROGRAMME AT DOKUFEST

A collaboration with the European Nomad Biennale, on the occasion of their 14th edition happening in the neighboring capital city of Prishtina brought to the festival a Landscapes of Repair and Resistance programme that took the form of three film screenings and a discussion, all on the theme of landscape, interweaving this with historical and contemporary narratives of resistance, recovery, healing and repair.

LUMBARDHI LXX

On the occasion of the 70 years of the iconic Lumbardhi cinema an impressive selection of socially, culturally, and artistically worthwhile films were put together to celebrate it.

Early Soviet war movies, American melodramas, films by the Italian neorealism and French New Wave, American and Spaghetti westerns, propaganda movies, as well as an impressive list of almost every Yugoslav film produced at that time, including the famous war epics, were all part of this 70-films selection that continue their screenings since February at Lumbardhi cinema.

To join the celebration, DokuFest brought to the festival a small selection of five films, including David Lynch's *Blue Velvet*, Želimir Žilnik's *Early Works*, and Pier Paolo Pasolini's *Oedipus Rex*, Aleksandar Petrović's *It Rains in My Village* and the closing film of the festival, Martin Scorsese's *The Last Waltz*.

FUTURE IS HERE



This year marked the 10th year of our flagship film training program Future is Here, supported generously and continuously by the National Endowment for Democracy. 21 high school students over the period of six months produced seven short documentary films fluctuating through wide-ranging issues. From films that dealt with the past encapsulating stories of the pioneers of blood feud reconciliation in early 90's, through a beautiful love story despite the heartbreaking situation, to the portrayals of very personal struggles of the youth, we were once again amazed with the artistic potential of young people in Kosovo.

In 2021, we embarked on a new collaboration with the OSCE in Kosovo to provide support for the New Wave of Kosovo's filmmakers by organizing Youth Film Camps in order to explore Human Rights through creative documentary filmmaking.

18 participants from Kosovo, Serbia and Montenegro through a collaborative filmmaking process produced five short documentaries that reveal the challenges of underrepresented members of the society. From an experimental observation of a can-collector living in extreme poverty to a story of a woman towards her journey to find herself, each film brought a strong point of view of the authors who are closely connected to the topic of their films.

Both camps were mentored by award winning filmmaker Blerta Zeqiri, a Future is Here alumni Leart Rama and the head of our educational department DokuLab, Eroll Bilibani.

Our longstanding partnerships with film festivals Free Zone from Belgrade and MakeDox from Skopje brought similar stories produced through their own film training initiatives. 14 films appeared in a special selection by our partners, and DokuFest hosted the visiting young filmmakers at the festival.



After two years of the absence of our favorite audiences, DokuKids returned with its full program much to the delight of the kids. During 6 days of the festival, ITP venues were filled with more than 300 children from different age groups that took part as workshop participants or came to watch mostly animated films. In total 47 animated films were screened during those 6 days from 10:00 – 12:00 free screenings for the younger audience.

STOP MOTION ANIMATION WORKSHOP

The training program led by two Czech professionals for animations, Viktorie Stepanova and Luna Mascha Wielandova included stop-motion animation training for children and youth that helped them develop digital skills, that are so needed in creative industries in Kosovo. The animation films made by students with only 3 days of work, were screened at the closing ceremony of the festival. In total 28 participants aged 10-14 were engaged in creating animated films with the theme of the festival "HOW TO SURVIVE".

POP-HOP STUDIOS WORKSHOP

The Pop-Hop Studios brought a pop-up film sets that allowed the participants of DokuKids to quickly and collaboratively learn about cinematographic vocabulary and animation film techniques.

Led by Jeremy Laurichesse we introduced a workshop in the production of animated film that often involves tackling this same pre-production over short periods of time (2-3 hours), to which

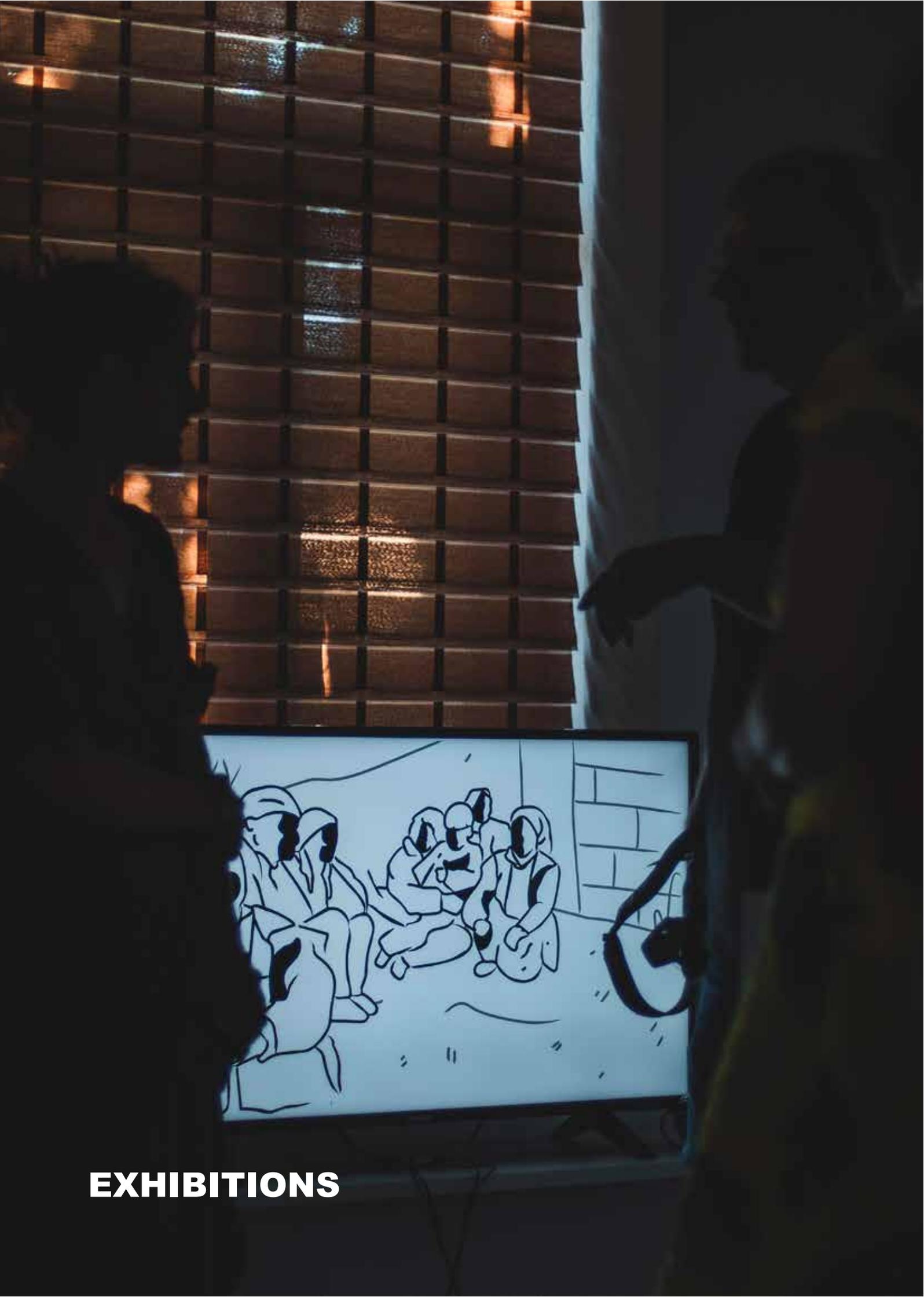
is added a brief initiation to filming, editing and sound design. 3 days of 3 hour workshop each provided learning cinematographic vocabulary and animation film techniques to 36 children aged 8-10, who in turn produced short animations that were screened at the closing ceremony of the festival.

PAINTING WORKSHOP

A company based in Prishtina, Gishtat were hosts of another workshop by DokuKids that taught children how to paint. Based to the theme of the festival, children were able to paint different ideas on the topic "How to Survive...?". Around 60 children were participants during those days and their work was exhibited at the entrance of Kino Lumbardhi and ITP.

CLIMATE FRESK DISCUSSION WORKSHOP

The collaborative Climate Fresk workshop with UNDP taught the children on the fundamental science behind climate change which empowered them to take action in the future.



EXHIBITIONS

PERFORMING DEMOCRACY

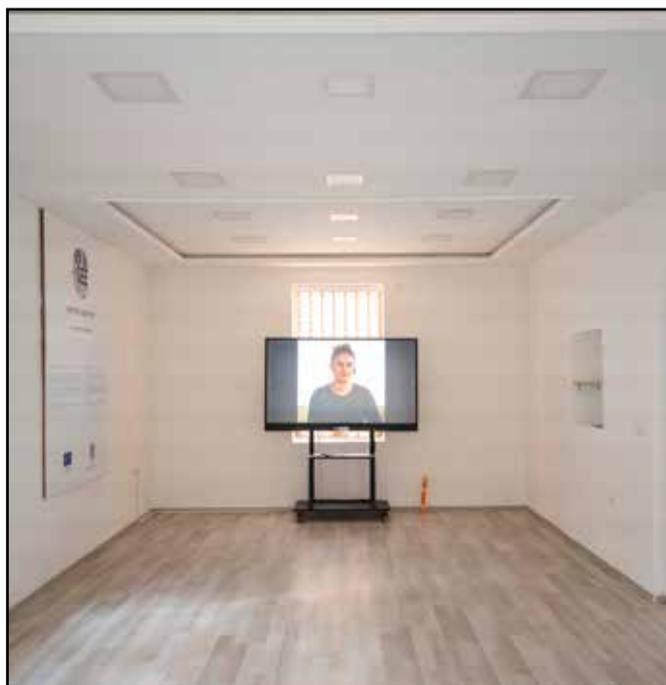
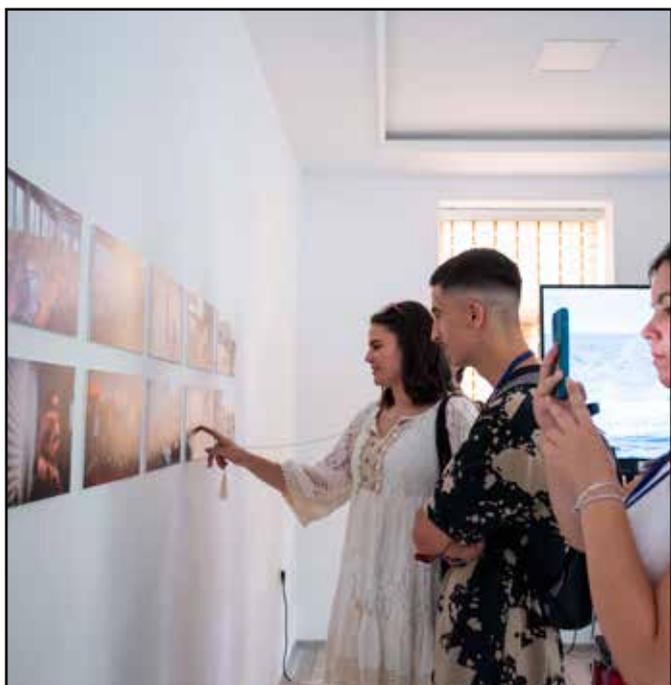
What is democracy today, what does it imply and what are the most important inscribed concepts without which democracy cannot function? Is democracy possible? Is there an alternative to democracy? What is the optimal form of democracy?

We talked to 62 groups of citizens, initiatives, activists, professional associations, and political parties from Kosovo, Serbia and North Macedonia aiming to discover how both democracy and the future are understood today. The answers we heard were extremely heterogeneous and ranged from the viewpoint that the “essence of democracy is the engaged citizen, dedicated to public welfare” to the standpoint that “democracy is a wrong idea due to human nature which cannot function in such a system”.

Performing Democracy is a collaborative project between Kiosk from Belgrade, Kontrapunkt from Skopje, and DokuFest from Prizren. The project was supported by: the Balkan Trust for Democracy, the project of The German Marshall Fund of the United States and the United States Agency for International Development (USAID); Allianz Kulturstiftung; Open Society Foundation Serbia, and the European Fund for the Balkans.

Project authors: Ana Adamović and Milica Pekić. Editorial team: Ana Adamović, Eroll Bilibani, Iskra Geshoska, Veton Nurkollari, Milica Pekić, Artan Sadiku. Social game, dramatist: Katarina Pejović

The exhibition was open during the entire festival and was visited by around 200 people.



HOW DO I SEE YOU?

Building bridges between young people in Kosovo and Serbia to be more resilient toward the aggressive media approach in the region. To empower the youth in Kosovo and Serbia to confront social challenges, to discover each other in these times of terrifying fake news and hate speech that has become the norm in our lives and to find a common meeting point, these were some of the aims of the collaborative project HOW DO I SEE YOU?, funded by the European Union and implemented by DokuFest, Free Zone, and Foundation Fund B92.

During the festival the second exhibition of the work of participants opened and was visited by 200 people approximately. The multimedia exhibition is an artistic reflection of the socializing of young people from Kosovo and Serbia and it invites you to join their space and reflections.



PANEL DISCUSSIONS



EVERYDAY REBELLION

Panel discussion on facing climate crisis, a burnt-out system of ecological networks, broken habitat connections, and lost cultural and language diversity on a planet battered by human atrocities. Bringing justice, plenitude, conviviality, and liveliness to all will be of primary concern for decades to come, as a tremendous test within the history of humankind. This calls for a culture and practice of resistance on the every day.

Moderated by Defne Koryürek, with Ares Shporta, Levon Bağış, Jeton Jagxhiu and Sevil Baştürk.



LANDSCAPES OF REPAIR AND RESISTANCE

Panel discussion between Catherine Nichols, Jumana Manna and Veton Nurkollari on landscape and resistance in Mana's films and how this correlated with the wider themes of Manifesta 14, such as historical and contemporary narratives of resistance, recovery, healing and repair.



INTRODUCTION TO THE ECONOMICS OF COPYRIGHT-BASED INDUSTRIES

Providing guidance to right holders and users on the ways of protecting their works and understanding the importance of such protection, as well as increasing awareness of the private sector and all stakeholders on the effective functioning of the creative economy.

In collaboration with the EU funded - Intellectual Property Rights Project in Kosovo.

Speakers: Dimiter Gantchev, Erkin Yilmaz, Ioannis Kikkis, Irina Lucan Arjoca, Sophie Valais.

THE POWER OF NON-FICTION FILMS

Non-fiction filmmakers around the world find pockets of truth, enchantment, tragedy, and hope in the represented lives of people who share the experience of being in a film. For the past few decades, documentary has emerged and sought to separate from its colonial past, to become another way of telling stories in the cinematic form. How have filmmakers transformed the documentary form for our times? And has it become more relevant today?

Moderated by Dea Gjinovci with Maria Silvia Esteeve, Martin DiCicco, Jelena Maksimovic, Veton Nurkollari.



POST-PARTUM

Post-partum: what happens to the filmmaker and its participants after the film is released? One of the most common questions asked to filmmakers in Q&As are: What happened to your characters/protagonists? Where are they now? Sometimes, this question gets a happy answer, and other times a painful one. In this panel, filmmakers were invited to talk frankly about the many contradicting feelings that arise after their films' release, and the ethical conundrums they grapple with.

Moderated by Aliriza Arënlju with Dea Gjinovci, Marija Zidar, Samir Karahoda and Ljubomir Stefanov.



HOW TO KEEP ON SHOOTING?

Filmmakers can be pushed to the utmost limits of what they thought themselves capable of doing. Making a documentary often means standing up to and representing systems of injustice, outdated traditions, state violence and corruption, and many of the ills in society. This panel explored what kind of responsibility filmmakers carry and what drives them to keep on shooting, against all odds.

Moderated by Dea Gjinovci with Samir Ljuma, Natasa Urban, Zhanna Maksymenko-Dovhych and Kumjana Novakova.





HOW TO MAKE AN IMPACTFUL DOCUMENTARY?

With the rise of large-scale impact campaigns attached to documentaries, the fusion between activism and filmmaking has never been more salient. The speakers, starting from their individual experience, brought to the attention of the public cases of the impact of these films and tried to find solutions for how these films will be in the future more effective for the societies in which we live.

Moderated by Dea Gjinovci with Rich Felgate, Ilir Hasanaj, Eroll Bilibani and Brigid O'Shea.



WAR CRIMES, SURVIVING THE PAST, BEARING THE FUTURE

Filmmakers have often stood at the forefront of conflicts and wars, documenting and filming war crimes and their consequences to get global attention. But, how different is it to film for evidentiary purposes that can later be used in a court of law? What can be learned from the experiences and perspective of the Balkans wars vis-à-vis the war in Ukraine? And what does justice look like for survivors and victims of war crimes?

Moderated by Dea Gjinovci with Bekim Blakaj, Nebi Qena, Zhanna Maksymenko-Dovhych and Sasha Romantsova.





**MASTERCLASSES
AND LECTURES**



CINEMA FUTURES AND THE MUSEUM OF CONTEMPORARY ART.

THE CASE OF MUSEO REINA SOFIA LECTURE by CHEMA GONZALEZ

This lecture analyzed the functions and articulations of cinema in the modern and contemporary art museum, using Museo Reina Sofia (Spain, Madrid) as a case study. Museo Reina Sofia is one of the major cultural institutions devoted to the rethinking the art institution, its publics and what is at stake in the current museum in a global scenario. The lecture addressed the transformations of cinema throughout the museum's main activities: history being discussed in collection display, the laboratory of image-making in the temporary exhibitions and the museum as an alternative cinema-theque in the regular film programming.



IN CONVERSATION: MARYAM TAFAKORY & MORGAN QUAINANCE

In this DokuTalk session, curator Pamela Cohn engaged with two distinct festival guests, Maryam Tafakory and Morgan Quaintance, both of whom saw a short retrospective of their work screened at the festival, for a free-ranging conversation about their artistic practices, inspirations, working methodologies with original footage as well as archive, and why they've found moving image to be the best form for their artistic expression.



DOCUMENTARY PRACTICE Masterclass by PAUL LOWE

Led by VII Photo Agency photographer Paul Lowe, this one day masterclass explored how to research, plan, produce, edit and present an extended photo essay / documentary photography or film project. It also explored and critically evaluated the ethical concerns relating to documentary representation.

