

EDITION XIX

7 - 25 AUGUST 2020

PRIZREN/KOSOVA

FESTIVAL REPORT

**DOKU
FEST**

International Documentary
and Short Film Festival

ONLINE EDITION



EXECUTIVE SUMMARY

International Documentary and Short Film Festival DokuFest marked its 19th edition, which was held from 07-25 August 2020 entirely online through multiple digital platforms and tools.

The annual festival, which enables the exchange of different experiences between artists and fans of cinema and music, who used to come together in the city of Prizren from all over the world, were brought together remotely this year, through online platforms.

As a result, DokuFest became the first festival in the region that managed to be held on the scheduled dates and among other things expanded the program from 9 to 18 days.

In December 2019, the festival management organized a retreat to analyse and draw lessons from the previous festival statistics, and began drafting the management plan and strategy for the next edition of the festival. However, the pandemic influenced decision-making and planning fundamentally.

As in previous years, funds have been raised through a combination of financial support from foreign embassies in Kosovo, international foundations, support from state institutions and commercial sponsors.

The inability to organize the festival in its usual form has also influenced the change of topic into TRANSMISSION with its two sub-themes, TRANSITION and TRANSFORMATION, as well as the forms in which they can be elaborated.

The reality that the entire festival was going to take place in the virtual sphere was the first impetus in the selection of the theme, while the transition our and the global society is undergoing is inevitably leading to a transformation, the visage of which still seem unclear. The program of this edition tried to reflect this new reality.

Drawing inspiration from British post-punk band, Joy Division and one of its iconic songs, this year's theme of TRANSMISSION will highlight in many forms the TRANSITION we're experiencing as a society and as we come to understand that the world and everything in it as we know is TRANSFORMING rapidly.





FESTIVAL PROGRAM

Nov 2019 to Apr 2020

Show All 2628 Submissions

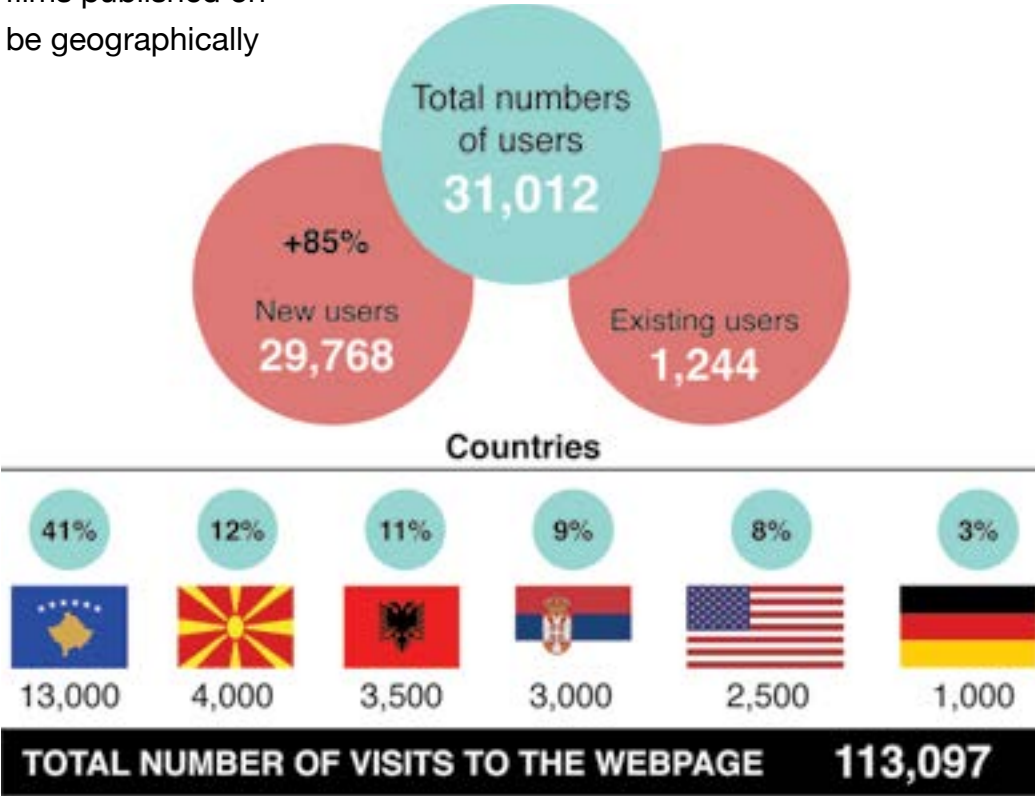
DokuFest started accepting film applications for its nineteenth edition from November 1, 2019 until April 15, 2020. In July, the full festival programme was announced. This year's programme led by the Artistic Director selected 147 documentaries and short films from 55 different countries of the world. The film program of this edition contained 8 programs as a competition category and 5 programs as a special category, where one of the programs of the special category contained films produced by the students of the documentary film school of the DokuLab department. The novelty of this edition was the addition of the seventh category, "TRUTH" to the competition category that contained films with themes of investigative journalism.

Unlike past years, this year the audience of DokuFest and all parallel programs were online. It is important to note that due to the requests of the filmmakers, most of the films published on online.dokufest.com had to be geographically

Between 1 November 2019 to 30 April 2020, 2628 Films applied to DokuFest XIX.

blocked (GeoBlocking), which means that the films could only be shown in the territories of Kosovo, Northern Macedonia, Serbia and Albania. A small number of national category films were allowed to be shown in Germany and Switzerland. The films produced by DokuFest Film School were screened all over the world.

According to the Google Analytics report, in the period August 7-25, the DokuFest website reached about 31,000 users, of which 85% were new users and of which, 40% were from Kosovo, 12% from Northern Macedonia, 11% from Albania, 8% from Serbia, 8% from USA and 3% from Germany. These users visited the DokuFest website about 113,000 times. The dokufest.com website was mainly used to watch movies and get information about DokuFest programs. Also, all the films of the 19th edition, on the festival's online platform were viewed about 4,000 times by various users.



Web page interaction
<https://dokufest.com/>

In addition to the website, DokuFest used other online platforms (such as Facebook, Instagram, Twitter and Zoom) to reach its own audience. Social networks were mainly used to publish news and show DokuFests parallel programs, such as music performances (Sonic Transmissions) and panel discussions (DokuTalks). Unlike movies, parallel programs were open to all users without state restrictions. DokuFest social networks in total reached the number of 765,000 people who visited any of the social networks. In terms of the number of

interactions, DokuFest social platforms received 70,000 clicks on posts and 556,000 views on published videos.

As in every previous edition, this year DokuFest organized parallel programs and activities that took place throughout the festival. Programs organized within DokuFest in the 19th edition include: DokuTalks, Sonic Transmission, DOKU. TECH, DokuKids, DokuShop and DokuStories. Unlike previous editions, this year the programs took place in the virtual realm.

Social Media interaction

DokuTalks
15,300 viewers

Sonic Transmissions
46,000 viewers

An overview of Online Discussions that were organized in partnership with DokuFest supporters and friends that tackled various socioeconomic and cultural issues and addressed how the lockdown due to novel coronavirus affected each sector.

BREAK US TO MAKE US



THOUGHTS on TOGETHERNESS

ANNA DEINER
in conversation with BRIGID O'SHEA



BEYOND 2020 INTO A NEW NORMAL

PANEL WITH SANDRA ORLOVIC, MIRKO KLAMBE, ALBAN UKAJ, JASMIN BRUNOVIC AND ANDREJ NOSOV



APPLYING LESSONS FROM THE PAST

GREEN TALK
WITH MONIQUE SEGARRA, MIKE EWALL, RINORA QOJANI, LULZIM SYLA AND AQIM HAZREKU



ENERGY DEMOCRACY IN KOSOVO

FESTIVAL PROGRAMMERS TALK
ORIANA NYKABIA, CINTIA DEL VECIO BURGOLLERE, SHANE SMITH & EMILIE BILES MODERATED BY PAMELA COHEN



FILM FESTIVALS IN VIRTUAL SPHERE

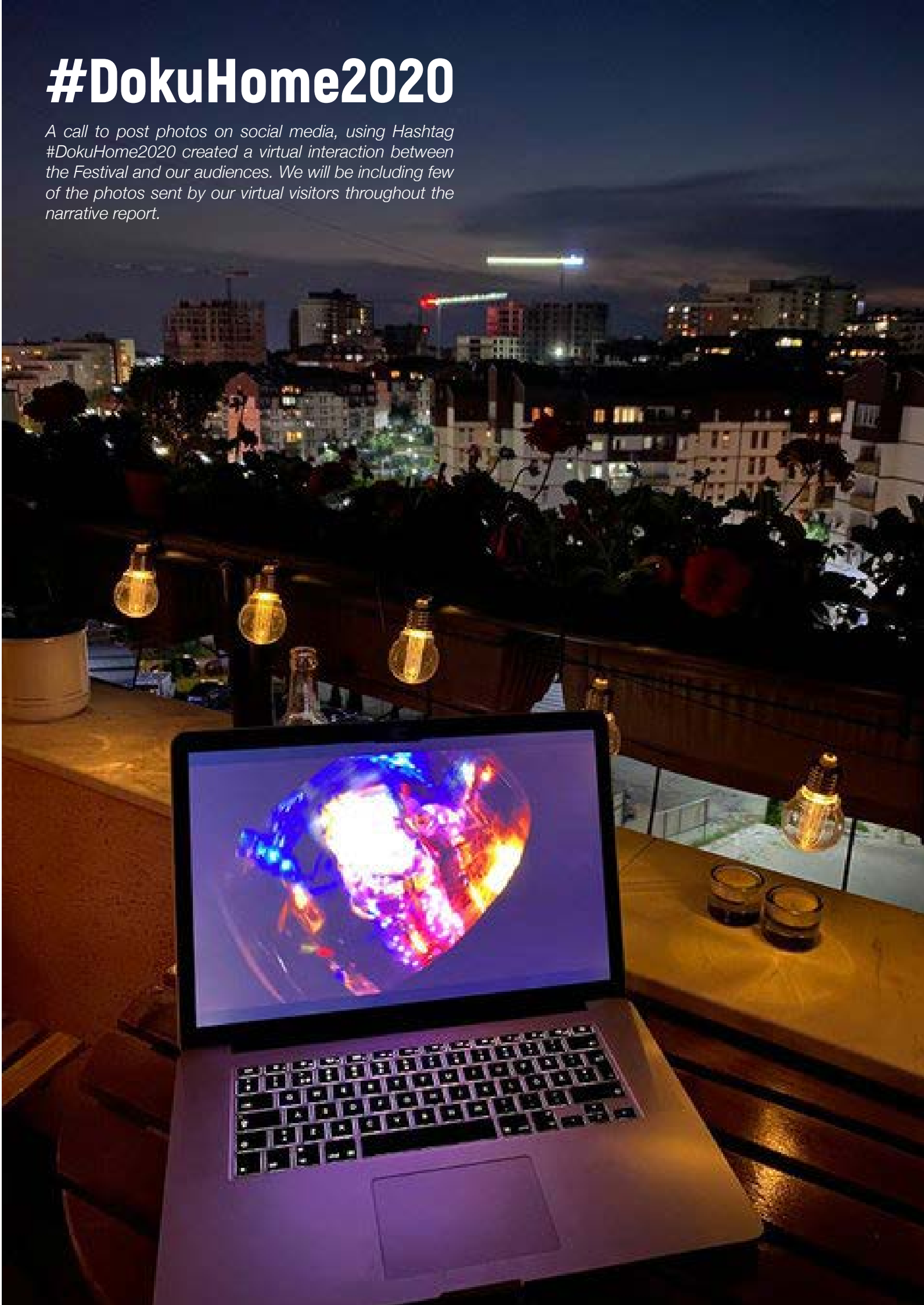
ONLINE PANEL DISCUSSION OF PRINCE CLAUS NETWORK PARTNERS



REIMAGINING THE CULTURAL COLLABORATION

#DokuHome2020

A call to post photos on social media, using Hashtag #DokuHome2020 created a virtual interaction between the Festival and our audiences. We will be including few of the photos sent by our virtual visitors throughout the narrative report.



Still from the film "ONCE UPON A YOUTH"

COMPETITION PROGRAM

The Festival showcased 91 films from 55 different countries that competed in eight competitive categories of this online edition. The Award ceremony, just like all other activities, took place virtually, with winners sending their messages from their homes.

AWARDS:

Balkan Docs,
courtesy of ProCredit

International Docs - Feature & Short

Human Rights Docs
courtesy of FDFA, Switzerland

Green Docs
courtesy of The Rockefeller Brothers Fund

Shorts

National
Courtesy of Ministry of Culture, Youth and Sports

Truth
Courtesy of OSCE in Kosovo

Distribution Award
by Radiator IP Sales

The award ceremony transmitted virtually Live on DokuFest social media channels, and was communicated as the awards were being announced. The livestream of the Award Ceremony reached 14,805 people only on our Facebook page where the event was livestreaming.

This edition will remain in everyone's memory, for a long time; it will remain in the memory of the staff due to the unexpected challenges related to the organization, in the memory of the participants due to a completely new nature of the functioning of the festival and in the memory of audience, as an edition that changes not only in its duration and organization. But we wish it will remain in the memory as an oasis where in this time of anxiety and uncertainty from the worldwide situation, we make you feel everything as it was before, as in the lively previous editions. This is the feeling we hope to convey this year through your screen; to feel together regardless being physically apart.





Homelands
Domovine
Jelena Maksimović
2020, Serbia
63 min / Colour



Invisible to the Eye
Ah Güzeli İstanbul
Zeynep Dadak
2020, Turkey
87 min / Colour



Once Upon a Youth
O jednoj mladosti
Ivan Ramljak
2020, Croatia
78 min / Colour and B&W



Oroslan
Matjaž Ivanšič
2019, Slovenia, Czech Republic
72 min / Colour



Outside The Oranges Are Blooming
Lá Fora As Laranjas Estão A Nascer
Nevena Desivojević
2019, Serbia, Portugal
20 min / Colour



Phases of Matter
Maddenin Halleri
Deniz Tortum
2020, Turkey
71 min / Colour



Speak So I Can See You
Govori da bih te video
Marija Stojnić
2019, Croatia, Serbia, Qatar
73 min / Colour



Tales From the Prison Cell
Mesék a zárkából
Ábel Visky
2019, Croatia, Hungary
35 min / Colour



The Infidel
Çalır
Nejra Latić Hulusić
2019, Bosnia and Herzegovina
63 min / Colour



Then Comes the Evening
A sad se spušta veče
Maja Novaković
2019, Serbia
28 min / Colour

WINNING FILM

Once Upon A Youth by Ivan Ramljak



Jury Statement: The Balkan Film Jury is proud to have participated for DokuFest's 2020 finalists review. Subjective opinions are often difficult to coalesce into a singular agreed upon opinion.

With that being said, the jury believes that every film that has participated in the competition is a winner in this esteemed festival. However, there is one film stands out as an independent voice for this year's award, an independent voice that gives inspiration for the common man or woman to create an engaging work with little more than archival images and video, with a passion for sharing a story of a friend who impacted all those around him. This year's winner is, from Croatia, Ivan Ramljak's Once Upon A Youth.

Special Mention: Outside **The Oranges Are Blooming** by Nevena Desivojevic

The Jury also would like to acknowledge the power of observational imagery as related to the story. With an austere eye blossoming onto the screen is an honest look at a village in Portugal. Our Special Jury Award is, from Serbia, Nevena Desivojević's Outside The Oranges Are Blooming.

We would like to thank DokuFest for including us in this world-renowned event, congratulations to the festival, the virtual audience and the filmmakers.

BALKAN DOCS JURY

An award-winning filmmaker, Theodore "Teddy" Grouya is currently the Director of the American Documentary and Animation Film Festival and Film Fund (AmDocs), perhaps the largest Docs-only festival in the U.S., certainly on the West Coast.

Born in Romania in 1974, Nora Agapi graduated from the National Film University Bucharest, Romania (1998) and holds a Master of Digital Arts from Athens Fine Arts University, Greece (2010). She has experience as coach assistant in photography class at the Romanian National Film University and as a film tutor in documentary film workshops. She was working as director of photography for several feature documentary films.



Theodore "Teddy" Grouya, Nora Agapi and Burak Çevik

Burak Çevik (1993, Istanbul) established a film collective in 2015 and curated several film programmes in Istanbul. He was lecturer on 'Non-Fiction Cinema' between 2018-2020 at Istanbul Bilgi University. His films The Pillar of Salt and Belonging premiered at Berlinale Forum in a row, in 2018 & 2019. His 30-minute video work A Topography of Memory premiered at Locarno Film Festival in 2019.

BALKAN DOCS COMPETITION



A Storm Was Coming

Anunciaron tormenta
Javier Fernández Vázquez
2020, Spain
88 min / Colour



Acasă, My Home

Radu Ciomăciuc
2020, Romania, Germany, Finland
80 min / Colour



Bulletproof

Todd Chandler
2020, United States
85 min / Colour



El Father Plays Himself

Mo Scarpelli
2020, Venezuela, Italy, United Kingdom, United States
105 min / Colour



Mayor

David Osit
2020, United States, United Kingdom
87 min / Colour



Mon Amour

David Teboul
2020, France
172 min / Colour



Some Kind of Heaven

Lance Oppenheim
2020, United States
83 min / Colour



The Metamorphosis of Birds

A Metamorfose dos Pássaros
Catarina Vasconcelos
2020, Portugal
101 min / Colour



The Viewing Booth

Ra'anan Alexandrowicz
2020, Israel, United States
70 min / Colour



Wake up on Mars

Réveil sur Mars
Dea Gjinovci
2020, France, Switzerland
34 min / Colour

INTERNATIONAL DOCS FEATURE COMPETITION

WINNING FILM

The Metamorphosis of Birds by Catarina Vasconcelos



Jury Statement: For its elegant reconstruction of a timeless and universal story and for its sensibility towards the creative possibilities offered by non fiction cinema, the jury decided to award an impressive first feature film, confirming the vitality of contemporary Portuguese cinema. The award in the international Documentary competition goes to Metamorfose dos Pássaros by Catarina Vasconcelos.

INTERNATIONAL DOCS FEATURES JURY

Patrick Bresnan shot and directed *THE RABBIT HUNT* which won over 20 festival prizes was nominated for the IDA Award and won the Cinema Eye Honor for short film. His collection of short films have received distribution from ARTE, The Atlantic, TOPIC and The Guardian. He co-directed, produced and photographed the 2019 feature *PAHOKEE* which premiered in competition at Sundance and had theatrical distribution in the US and France. He was a cinematographer on *BOYS STATE* which won the grand jury prize at the 2020 Sundance Film Festival.

After graduating in cinema studies with a dissertation on "Eurimages and the New European Cinema" Rebecca De Pas started working for festivals in 2004, at the Bologna



Patrick Bresnan, Rebecca De Pas, Greg de Cuir

Film Archive. After different experiences in Italy, France and Spain, in 2009, she joined FID Marseille where she served for 11 years as programmer as well as co-head of the FID Lab, the international co-production platform.

Greg de Cuir Jr is an independent curator, writer and translator who lives and works in Belgrade, Serbia.



3 Logical Exits
Mahdi Fleifel
 2020, Denmark, Lebanon, United Kingdom
 14 min / Colour and B&W



A Bright Summer Diary
公园日记
Lei Lei
 2020, United States, China
 27 min / Colour and B&W



A Month of Single Frames
Lynne Sachs
Barbara Hammer
 2020, United States
 14 min / Colour



Ankebüt
Ceylan Özgün Özçelik
 2020, Turkey
 8 min / Colour



Bab Sebta
Randa Maroufi
 2019, France, Morocco
 20 min / Colour



Playback
Ensayo de una despedida
Agustina Comedi
 2019, Argentina
 14 min / Colour



Soon It Will Be Dark
Isabell Helmerdinger
 2020, Germany
 23 min / Colour



Tender
Tendra
Isabel Pagliai
 2020, France
 43 min / Colour



The Scents That Carry Through Walls
Erin Wilkerson
 2020, United States
 14 min / Colour



Up at Night
Nuit Debout
Nelson Makengo
 2019, Democratic Republic of Congo, Belgium
 20 min / Colour

INTERNATIONAL DOCS SHORTS COMPETITION

WINNING FILM Tender by Isabel Pagliai



Jury Statement: The main award for the best short documentary goes to a curious tale of

kids spending summer in a world from which grownups are excluded. What seems to be a simple approach, observing dynamic characters, gradually grows into a radical storytelling tool; offering insight into a playfully intimate universe of children carrying lives larger than themselves. We award this film for daring to be undisturbed by all the unanswered questions and sticking with what matters - kids telling a story on their own terms.

Special Mention: **BAB SEPTA** by Randa Maroufi

We give a special mention to a film that reconstructs the choreographed chaos and contrariness of a cross-border smuggling arrangement. The film meticulously maps a topography of economic pragmatism and complicity; we applaud the skill of this unique hybrid work.

INTERNATIONAL DOCS SHORTS JURY

Marko Grba Singh was born in 1988, in Belgrade, Yugoslavia. He made several music videos for Serbian rock and pop bands. His short documentaries "At Least We've Met" and "Pale" had its world premiere at 2012 and 2013 Visions du reel festival in Nyon, Switzerland. His first mid-length film "Abdul & Hamza", was in competition in 2015 edition of FID Marseille, winning 'Special mention of the jury' in first film competition.

Kaltrina Krasniqi is an award winning Kosovo based film director and researcher working in film, television and digital humanities since early 2000. Her last film Sarabande (2018) premiered in ZagrebDox, was awarded as Best Documentary in Cinalfama Film Festival and



Marko Grba Singh, Kaltrina Krasniqi, Matt Lloyd

was a nominee in short documentary competition at Camerimage Festival 2018. Currently she is in production of her first feature film "Vera Dreams of the Sea".

Matt Lloyd has worked in film exhibition in Scotland for two decades. He has been involved in programming or producing several film festivals including two unique events in the Scottish Highlands with filmmaker Mark Cousins and Oscar winning actor Tilda Swinton. Matt has directed Glasgow Short Film Festival since the 2010 edition.



Aswang
Alyx Ayn G. Arumpac
2019, Philippines, France, Norway, Germany, Qatar
82 min / Colour



Coded Bias
Shalini Kantayya
2020, United States, China, United Kingdom, South Africa
87 min / Colour



Corporate Accountability
Responsabilidad empresarial
Jonathan Perel
2020, Argentina
68 min / Colour



Higher Love
Hasan Oswald
2019, United States
78 min / Colour



Radio Silence
Silencio radio
Juliana Fanjul
2019, Switzerland, Mexico
76 min / Colour



Strike or Die
Grève ou crève
Jonathan Rescigno
2020, France
93 min / Colour



Sunless Shadows
Mehrdad Oskoui
2019, Iran, Norway
74 min / Colour



The Earth is Blue as an Orange
Земля блакитна, ніби апельсин
Iryna Tsilyk
2020, Ukraine, Lithuania
74 min / Colour

WINNING FILM

The Earth is blue as an Orange by Iryna Tsilyk



Jury Statement: Best Human Rights Film goes to THE EARTH IS BLUE AS AN ORANGE for its craftful interplay between content and form. A subtle, intimate portrait of a matriarchal family during wartime and the will that endures in the vacuum it creates. The film, at once observational and reflexive, offers more than a glimpse at persistence; it gives us a taste of resistance (creativity, mutual support, self-expression).

SPECIAL MENTION 1 - **Radio Silence** by Juliana Fanjul

Special mention for RADIO SILENCE for addressing a topic of special importance — freedom of expression and freedom of the press — specifically in Mexico, but not only. We commend the filmmakers for their commitment to follow their protagonist — an incorruptible journalist and a brave woman who refuses to be intimidated or silenced — over the course of several years.

SPECIAL MENTION 2 - **Strike or Die** by Jonathan Rescigno

Special mention for STRIKE OR DIE for daring a risk-taking cinematic language that poses questions rather than providing answers. Approaching its fog-like subject matter from different angles, it forms a filmic syntax expressing a smouldering feeling, a mood, a condition of the hurt soul.

HUMAN RIGHTS COMPETITION

HUMAN RIGHTS DOCS JURY

Pia Hellenthal is a Cologne based filmmaker working in fiction and documentary and video installation. Her films screened at various international film festivals like Karlovy Vary, AFI Fest and Berlinale. Her 2019 documentary debut 'Searching Eva' screened at over 60 festivals and museums, received special the mention at CPH Dox Competition and shortlisted for the german critiques award and the cinema eye honor for outstanding debut 2019.

Shkëlzen Gashi, born in Prishtina (Kosovo), studied Political Sciences at the University of Prishtina and Democracy and Human Rights on the joint study programme of the Universities of Bologna and Sarajevo for his Master's degree. He is author of many publications (books and



Pia Hellenthal, Shkëlzen Gashi, Rachel Leah Jones

articles). Currently, he is studying the presentation of the history of Kosovo in the history-schoolbooks in Kosovo, Albania, Serbia, Montenegro and Macedonia.

Rachel Leah Jones is a documentary filmmaker whose trajectory in the field has spanned 25 years and three continents. Her work, which has been awarded by the Asia Pacific Screen Academy (APSA), was also nominated for the PGA and IDA Awards, selected by the EFA, honored by Cinema Eye, and shortlisted for the Oscars.



Amazon Mirror
 O Reflexo do Lago
Fernando Segtowitz
 2020, Brazil
 79 min / Black and white



Journey to Utopia
 Rejsen til Utopia
Erlend E. Mo
 2020, Denmark, Norway, Sweden
 88 min / Colour



Jozi Gold
 Sylvia Vollenhoven
Fredrik Gertten
 2019, South Africa, Sweden, Norway
 24 min / Colour



mañi—towards the ocean, towards the shore
Sky Hopinka
 2020, United States
 82 min / Colour



Once You Know
 Quand On Sait
 Written and directed by Emmanuel Cappellin,
 in collaboration with Anne-Marie Sangla
 2020, France
 104 min / Colour



Smog Town
Meng Han
 2019, China, South Korea, Netherlands
 89 min / Colour



The Lake and The Lake
 Kere mattu Kere
Sindhu Thirumalaisamy
 2019, India, United States
 38 min / Colour



Vestiges (an archipelago)
Enar de Dios Rodriguez
 2020, Austria
 40 min / Colour

GREEN DOCS COMPETITION

WINNING FILM

Smog Town by Meng Han



Jury Statement: We would like to award the Green Dox Prize to Smog Town, by Meng Han. Taking a difficult topic at hand, the bureaucracy of environmental protection in China; Han manages to create a complex and multiperspective portrait of the various

actors and stakes involved: state employees, small and large business and its impacts on individuals and family relations. Her film shows the shortsightedness of the government and its structures, failing to protect the most vulnerable, even while attempting positive change. Han presents individual and systemic dilemmas without ever undermining the intelligence of the viewers. In a time of reckoning with the ecological imbalance of the world and the failures and limitations of governmental leadership, Smog Town offers a thoughtful view onto one city's institutional negotiations and power relations.

Special Mention: **mañi - towards the ocean, towards the shore** by Sky Hopkina

The Green Dox jury decided to award a Special Mention to **mañi - towards the ocean, towards the shore**, directed by Sky Hopkina.

GREEN DOCS JURY

Brett Story is a geographer and award-winning non-fiction filmmaker. She is Assistant Professor of Documentary Media at Ryerson University. Her films have screened at True/False, Oberhausen, Hot Docs, the Viennale, and Dok Leipzig, among other international festivals. Her second feature-length film, *The Prison in Twelve Landscapes* (2016) was awarded the Special Jury Prize at the Hot Docs Canadian International Documentary Festival.

Virtyt Gacaferri is a trained journalist turned into an environment activist in Kosovo working with different likeminded people and organisations in promotion of environmental behaviour. After as many as 15 years in active journalism in Kosovo and internationally working for



Brett Story, Virtyt Gacaferri, Jumana Manna

media such as *Koha Ditore* in Kosovo, *Christian Science Monitor* in the US and *Deutsche Welle* in Germany.

Jumana Manna (b. 1987) is a visual artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of nationalism, and histories of place. She was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012 and the *Ars Viva Prize for Visual Arts* in 2017.



16 December
16 Die Gewissens
Alvaro Gago
2019, Spain
15 min / Colour



A Sister and a Brother
Die Glimme
Jana Milne
2019, Belgium
15 min / Colour



All the Fires the Fire
Eftimis Roumelis Saitis
2019, Greece
15 min / Colour



Exam
Senta K. Hadad
2019, Iran
15 min / Colour



Among the Almond Trees
Je serai parmi les amandiers
Marie Le Rach
2019, France
15 min / Colour



Barakat
Mouen Hammad
2019, Lebanon
15 min / Colour



Dogs Barking at Birds
Ciklo que Ladram és Pissarro
Leonor Teles
2019, Portugal
15 min / Colour



Helfer
Anna Székely
2019, Hungary
15 min / Colour



Genius Loci
Audrey Maréchal
2019, France
15 min / Colour



Good Night
Die Yim
Anthony Ho
2019, China
15 min / Colour



I'll End Up in Jail
Je finirai en prison
Alexandre Dostie
2019, Canada
15 min / Colour



Mizaru
Sudharshan Suresh
2019, India, United States
15 min / Colour



Hello Ahma
Kyma Tan
2019, Singapore, United States
15 min / Colour



How to Disappear
Robin Kimpert
Leonhard Möller
2019, Austria
15 min / Colour



Perpetual Night
Noëlle Percebois
Pedro Peralt
2019, Portugal, France
15 min / Colour



Shadow of Violence
Barhan Kurteay
2019, Netherlands, Turkey
15 min / Colour



Pace
Kai Wiericke
2019, Germany
15 min / Colour



Sticker
Georgi M. Ushakov
2019, North Macedonia
15 min / Colour



Sun Dog
Dorian Jespers
2019, North Macedonia
15 min / Colour



Terminal
Kim Klamann
2019, Switzerland
15 min / Colour



Song of Clouds
Ankui Poudel
2019, Nepal
15 min / Colour



The Last Image of Father
Prestoljka Solja o Doci
Stefan Djordjevic
2019, Serbia
15 min / Colour



The Van
Erenk Beqiri
2019, Albania, France
15 min / Colour



The Visit
Dimitri Vojvodin
2019, Montenegro
15 min / Colour



Tremendous Cream
Alexei Bezhnev
2019, Russia
15 min / Colour

INTERNATIONAL SHORTS COMPETITION

WINNING FILM

Sun Dog by Dorian Jespers



Jury Statement: In between many outstanding films, our attention captured the visionary approach of the story of a young locksmith in the frozen city where the unbearable everlasting deep winter night, is depicted through the character's fantasy in a very unique perspective. The best film prize for the International Short Film Competition goes to 'Sun Dog' by Dorian Jespers.

Special Mention: **The Last Image of Father** by Stevan Djordjevic

A special mention goes to a film that manages to find an original entrance in heavy themes like misery, poverty and disease. In a Brechtian way, through poetic imagery, the director depicts a Kafkaesque journey of a father and his son to an unpleasant destination. For that, we are giving a special mention to 'The last Image of father' by Stevan Djordjevic.

INTERNATIONAL SHORTS JURY

Ismet Sijarina is a film director and scriptwriter living in Prishtina, Kosovo. Besides directing short films, Ismet was focused on Documentary Films for many years. His projects, were shown in many international film festivals. In September 2018, his debut feature film "Cold November" had its premiere in San Sebastian IFF, and later won numerous awards.

Ena Sendijarević (1987) is an Amsterdam based writer and filmmaker with Bosnian roots. She studied Film Theory at the University of Amsterdam and the Freie Universität Berlin before graduating as a writer/director from the Dutch national Film Academy in 2014. Ena wrote and directed several awarded short films, including TRAVELERS IN



Ismet Sijarina, Ena Sendijarević, Daniel Ebner

THE NIGHT (2013) and FERNWEH (2014). Her latest short, IMPORT (2016), premiered at the Quinzaine des Réalisateurs 2016 in Cannes and was the Dutch entry for Live Action Short Film at the Academy Awards 2017.

*Daniel Ebner (*1981) is the co-founder and Festival Director of Vienna Shorts, Austria's international short film festival. He has a Master's degree in Political Science and studied Cultural Studies and Film Studies in Vienna and Berlin. Daniel has been cultural editor and film critic at APA Austrian Press Agency for many years.*



65 Roses
Murat Zherka
2019, North Macedonia
10 min / Colour



As If Biting Iron
Stephanie Riza
2019, Austria, Kosovo
7 min / Colour



Farmer's Blues
Iber Deari
2019, Macedonia
12 min / Colour



Hope
Shpresa
Vjosa Abazi
2019, Kosovo
50 min / Colour



Ismail's Dilemma
Dilema e Ismailit
Dhimitri Ismailaj
2019, Albania
32 min / Colour



Kiss me, now.
Norika Sefa
2019, Kosovo
6 min /



Omonimia
Mentor Selmani
2020, Albania
12 min / Colour



Salon
Zgjim Terzici
2019, Kosovo
14 min / Colour



She Asked Me Where I Was From
Aulona Fetahaj
2020, Belgium, Kosovo
25 min / Colour



Sticker
Ngjithëse
Ardit Sadiku
2020, Albania
10 min / Colour



Where Are You Now?
Ku Je Tani?
Eneas Çarka
2020, Albania
8 min / Colour

NATIONAL COMPETITION

WINNING FILM

She Asked Me Where I Was From by Aulona Fetahaj



Jury Statement: A documentary essay on questions of identity and belonging takes us on

a virtual journey and to a home that feels like a foreign planet, managing (very appropriately in view of the pandemic: from the laptop) to capture the ambivalence of personal perception and external attribution in partly surprising, partly poetic images.

The best film in the national competition is 'She Asked Me Where I Was From' by Aulona Fetahaj.

NATIONAL JURY

Ismet Sijarina is a film director and scriptwriter living in Prishtina, Kosovo. Besides directing short films, Ismet was focused on Documentary Films for many years. His projects, were shown in many international film festivals. In September 2018, his debut feature film "Cold November" had its premiere in San Sebastian IFF, and later won numerous awards.

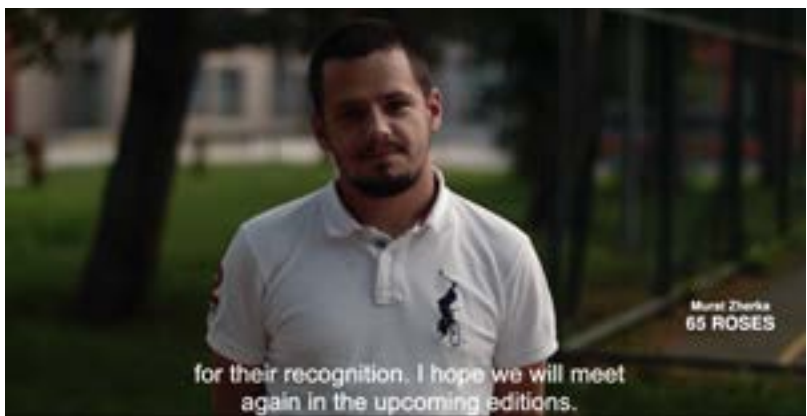
Ena Sendjarević (1987) is an Amsterdam based writer and filmmaker with Bosnian roots. She studied Film Theory at the University of Amsterdam and the Freie Universität Berlin before graduating as a writer/director from the Dutch national Film Academy in 2014. Ena wrote and directed several awarded short films, including TRAVELERS IN



Ismet Sijarina, Ena Sendjarević, Daniel Ebner

THE NIGHT (2013) and FERNWEH (2014). Her latest short, IMPORT (2016), premiered at the Quinzaine des Réalistes 2016 in Cannes and was the Dutch entry for Live Action Short Film at the Academy Awards 2017.

Daniel Ebner (*1981) is the co-founder and Festival Director of Vienna Shorts, Austria's international short film festival. He has a Master's degree in Political Science and studied Cultural Studies and Film Studies in Vienna and Berlin. Daniel has been cultural editor and film critic at APA Austrian Press Agency for many years.



The Distribution Award, courtesy of RADIATOR IP SALES presented by Ben Vandendaele

Winning Film:
65 ROSES by Murat Zherka

TRUTH COMPETITION



Collective
Alexander Nanau
2019, Romania, Luxembourg
109 min / Colour



Coup 53
Taghi Amirani
2019, United Kingdom, United States, Iran
119 min / Colour and B&W



Dope is Death
Mia Donovan
2020, Canada
79 min / Colour



Green Blood
Arthur Bouvart
Jules Giraudat
2019, France
93 min / Colour



Influence
Richard Poplak
Diana Nellie
2020, South Africa, Canada
105 min / Colour and B&W



The Exit of the Trains
Ieșirea trenurilor din gară
Radu Jude
Adrian Cioflâncă
2020, Romania
105 min / Colour and B&W



Vivos
Al Wehwei
2019, Germany, Mexico
112 min / Colour



We Hold The Line
Marc Wiese
2020, Germany
92 min / Colour

WINNING FILM

Collective by Alexander Nanau



Jury Statement: The winning film is a gripping and explosive journey into the heart and soul of investigative journalism. Systemic corruption is a worldwide phenomena impacting us all on

many levels and in this film, which begins as an exploration into one tragedy, the filmmaker reveals something much darker and deeper than we could have anticipated, and he tells this story with a powerful sparseness that builds tension with each revelation. We must celebrate the conviction for truth in the face of seemingly impossible odds and we must never give up looking, searching, questioning, and fighting. The jury's choice for the TRUTH competition is COLLECTIVE, directed by Alexander Nanau.

Special Mention: **The Exit of the trains** by Radu Jude & Adrian Cioflâncă

This is a film built from stories told numerous times. But this time instead of using a vast amount of graphic images and interviews to tell the story, the filmmakers experiment with a challenging approach and their artistic decisions enhance the testimonies we hear and put truth at centre stage. This film is a monument for those who lost their lives to unprecedented brutality so we may never forget. It is an attempt to say the victims' names and describe what they had been through so that their faces and experiences could re-surface and remind us that they were fathers, sons, friends—humans made of flesh and blood. The special mention for the TRUTH competition goes to THE EXIT OF THE TRAINS, directed by Radu Jude & Adrian Cioflâncă.

TRUTH JURY

Paul Williams produced and self-distributed an award-winning film about experimental art, music and film iconoclast, Tony Conrad: Completely in the Present, which premiered at Tate Modern in the UK. This was soon followed with the nonfiction film about the English folk queen, The Ballad of Shirley Collins. He has worked closely with the likes of Crispin Glover and the notorious CS Leigh.

Programmer, translator. Chen Wanling holds a MA in Film and Screen Studies from Goldsmiths, University of London. She was the programme coordinator for CNEX Chinese Doc Forum in 2012 and 2013. In 2013, she joined Taiwan International Documentary Festival where she is responsible for TIDF Competition and more. She now lives in Taipei with two cats.



Paul Williams, Chen Wanling, Jason Ryle

Jason Ryle is a producer, programmer, curator, and arts consultant based in Toronto, Canada. From July 2010 to June 2020, Jason was the Executive Director of imagineNATIVE, an Indigenous-run organisation mandated to support Indigenous screen-content creators. In this capacity, Jason oversaw all operational and artistic of the annual imagineNATIVE Film + Media Arts Festival and the organisation's year-round activities, including international partnerships and special projects.



SPECIAL PROGRAMS

VIEW FROM THE WORLD



Still from the film "LAST AND FIRST MEN"

An inspiring selection of 12 films that opened a window into an intense understanding of the world by going deep to the heart of the stories of people and moments that keep haunting our contemporary world.

There's a heart to Bill Ross's and Turner Ros's BLOODY NOSE, EMPTY POCKETS that offers a dash of hope. We enter a Las Vegas dive bar on its final night before closing. The inhabitants are as shabby and unremarkable as you might expect, at first glimpse at least. When sticking around to observe them for an entire night, you begin to understand the humanity of these so-called societal rejects and failures. Then the bar closes and everyone moves on.

The director Ivy Meeropol investigates the controversial yet fascinating life of high profile New York broker Roy Cohn. Full of insightful interviews with the famous and the not-so-famous, the alchemical genius of BULLY. COWARD. VICTIM. THE STORY OF ROY COHN is to be, simultaneously, a searing indictment of Cohn and a poignant family history.

EPICENTRO from Oscar-nominated director Hubert Sauper is an immersive portrait of "utopian" Cuba

and its resilient people a century after the explosion of the USS Maine in Havana, the event that ushered in the American Empire alongside a modern form of world conquest: cinema itself.

Being a survivor cannot be put into words. That's the statement that follows IRRADIATED by Rithy Panh as the director follows the experiences and the various forms of evil –from trenches to atolls, from camps to silence. Evil irradiates. It hurts including future generations. But innocence lies beyond.

LAST AND FIRST MEN brings the voice of the future entrenched in surreal monuments by the disembodied narrator Tilda Swinton, two billion years ahead of us where a future race of humans finds itself on the verge of extinction. Almost all that is left in the world are lone and surreal monuments, beaming their message into the wilderness.

Unique, mostly unseen before the archive footage from March 1953 in STATE FUNERAL presents the

funeral of Joseph Stalin as the culmination of the dictator's personality cult. Sergei Loznitsa's film addresses the issue of Stalin's personality cult as a form of terror-induced delusion. It gives an insight into the nature of the regime and its legacy, still haunting the contemporary world.

Pacho Velez and Courtney Stephens' cine-poem *THE AMERICAN SECTOR* is a mysterious road trip mosaic made of disparate places, voices and symbolisms connected by various collected remains of the Berlin Wall, once dubbed the "Anti-Fascist Protection Wall" by its makers, the defunct German Democratic Republic.

THE FIGHT is an inspiring, emotional look at four pivotal cases and the lawyers on the front lines of relentless attacks on civil liberties. Directors Elyse Steinberg, Josh Kriegman, and Eli Despres capture the rollercoaster ride of the thrill and defeat in these deeply human battles.

Maite Alberdi's *THE MOLE AGENT* is a stylish combination of an observational documentary and a spy movie, with sleek camerawork and wonderfully watchable characters. It's a unique meditation on compassion and loneliness that will infiltrate your heart and never let go.



Still from the film "STATE FUNERAL"

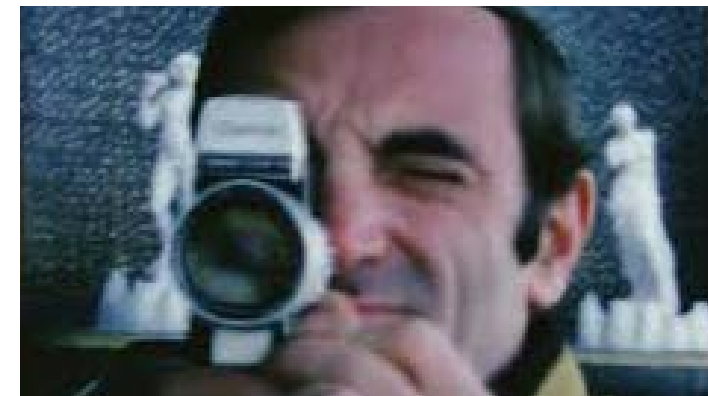
Based on the best-selling book by Naoki Higashida, *THE REASON I JUMP* is an immersive cinematic exploration of neurodiversity through the experiences of nonspeaking autistic people from around the world. The film blends Higashida's revelatory insights into autism, written when he was just 13, with intimate portraits of five remarkable young people. It opens a window into an intense and overwhelming, but often joyful, sensory universe.

In her documentary family saga *WALCHENSEE FOREVER*, director Janna Ji Wonders embarks on a voyage of discovery spanning four women over a century. In order to uncover the secrets and her role in the generation chain, Wonders leads us from the family café at the Bavarian Lake Walchensee via Mexico to San Francisco during the "Summer of Love", Indian ashrams, a German commune and back again to Lake Walchensee.

Through the eyes of three stray dogs wandering the streets of Istanbul, Elizabeth Ro's *STRAY* explores what it means to live as a being without status or security. As they search for food and shelter, Zeytin, Nazar and Kartal embark on inconspicuous journeys through Turkish society that allow us an unvarnished portrait of human life — and their own canine culture.

DISORDER: MUSIC ON FILM

DokuFest was pleased to announce first in a series of specially curated programmes titled *DISORDER: MUSIC ON FILM*, comprised of 6 films and storytellings as different as that of *Rock Against the Racism* movement in UK in the '70s, the rise of house music in American prisons, colorful life of chanson legend Charles Aznavour, all shot by himself or the unique, all-night concert of celebrated composer Max Richter, among others.



SHADOWPLAY: FILM ON FILM



This edition's specially curated program *SHADOWPLAY: FILM ON FILM* composed of 4 introspective documentaries, unveiled the inner lives and the everlasting legacy of the remarkable masters of cinema. Andrei Tarkovsky, Stanley Kubrick and William Friedkin as well as that of the legendary martial artist Bruce Lee, were part of this program that was a cinematic voyage through memories and reflections.

EFA SHORTS

DokuFest was pleased to announce that for its nineteenth edition of the festival, and the first one in an online format, streamed a selection of the films nominated for the prestigious European Film Awards (EFA) Best Short Film in 2019 award. This marked the eighth successive year of collaboration between DokuFest and European Film Academy in bringing the best of European Short Film to Kosovo by showcasing EFA Shorts programme.

This year's programme unveiled insightful and rich cinematic experiences that range from stories that document the poetic and tragic reflection on the everyday struggle of Palestinian breadwinners to a strange atmosphere of a village in the North of France or one of refugees and immigrants staking a claim to freedom. The array of films also presented stories of love in uncertain circumstances, turmoils of eating an egg, the roles of a life that collide over a phone call, or the struggles of a family as they try to put on a tent.

FUTURE IS HERE

8 films featured worldwide in the online edition platform of DokuFest.

Fourteen participants of this year's "Future Is Here" programme finalized eight short films. These films are featured worldwide in the online edition platform of DokuFest.

Despite the pandemic, lockdown and all the obstacles faced throughout the production timeline, fourteen of our 'Future is Here' film school students were determined more than ever to finalize eight of their short student films that we will proudly feature worldwide through our online edition platform of DokuFest. Although faced with a challenge like never before, the collective spirit of our teenage students guided by their tutors Blerta Zeqiri and Andrijana Stojković, succeeded to bring to light a wide array of exciting stories that require the undivided attention of the audience. The program which was initially planned to be completed between January - June 2020 timeline got disrupted by the pandemic and the lockdown. This changed our modus operandi and the approach to working with individual teams. At the

end, although very tight in timeline, we managed to finalize all films a few days before the festival.

All of the stories of the students are personal, yet they touch a universal chord. We are particularly proud of the diversity of the topics that these young talented filmmakers have tackled. Climate Change, gender based domestic violence, plagiarism in the academic ecosystem of Kosovo, impacts of Digital Technology for mental health of children are just some of the topics that were explored by these young talents. The most striking thing with this generation of young filmmakers was their sense of solidarity and support to each other.

These films will be used in our educational program, and will be offered to teachers for use in the classroom thus enabling a wider reach of students; deeper understanding of complex issues and promotion of social development. Together with teachers, in future workshops DokuFest will develop didactic materials to support educators to achieve a wide range of effective learning outcomes in their use of film. One major advantage of these films is the fact that the students have tackled very important and relevant issues of our society, with particular emphasis on youth concerns. These films are expected to inspire future generations and to become active agents of change in their own communities.

Training session with Samir Karahoda



#DokuHome2020



Similar to our film program, the DokuTalks of the XIX edition also went to a digital sphere. Utilizing Zoom conferencing, we organized series of Talks on the post-Covid challenges for the film industry and festivals in particular; on cultural collaborations in the new reality; the future of clean energy; dealing with the past and digital platforms fostering exchange of different types of visual art and cooperation regarding women solidarity.



Beyond 2020 Into a New Normal

Serner and O'Shea's conversation tackled a series of steps to adopt to embrace a world beyond 2020, also referred to as "the new normal".



The first round of DokuTalks, a series of talks and discussions bringing together industry professionals on behalf of DokuFest, successfully kicked off on Tuesday, August 11.

This event brought together Anna Serner, as the CEO of Swedish Film Institute and well-known advocate for gender equality, and Brigid O'Shea as the head of DOK Industry at DOK Leipzig as well as founding member of the Documentary Association of Europe. Acknowledging challenges and uncertainties of the audiovisual sector that continue to prevail due to the global pandemic, Serner and O'Shea's conversation tackled a series of steps to adopt to embrace a world beyond 2020, also referred to as "the new normal".

As a way to look forward, Brigid suggests that the conversation should open up with going backward in time and retracing the experiences that have led up to this point. Therefore, she begins discussing core values, such as diversity and inclusion.

For Anna, the core of her engagement is the aim of doing good work, and this is why during her experience in the film industry, she has always

insisted in gathering different perspectives of life, specifically focused on those that had difficulty getting through to the audience, and the ones which suffered from quality. "However", Anna states, "one equality opens up for others, and it is a never-ending quest for Sweden to achieve the best in the world of film".

Brigid, curious about Anna's past experiences in working on the media and association field due to the grassroots nature of work, wonders about her transition to the audiovisual sector. Anna defines the transition as difficult, while drawing differences between organizations working primarily for their interest, and public-funding institute which works closer to the industry. According to her experience, a way to get adapted in the film work field is to be persistent in moving forward, altogether while staying close to the industry.

On the other hand, to Brigid, the idea of the film industry working in isolation is incorrect, because the first work that needs to be done is to establish and nurture the trust and the relationships that have been broken, starting from the audience trusting cinema

halls as a meeting point. Moreover, Brigid says that she “refuses to go back to what the industry was in February” while wondering what approaches have radically changed regarding diversity and inclusion since the beginning of the pandemic.

To Anna, the ways of interrelating to each other have indeed been disrupted, however, she appreciates the last three months of the pandemic as a reflection tool concerning the core of the society and the business of being human. Consuming culture and talking about it, she says, has

made everyone understand that getting down to the basics is what we need to move forward. Taking as an example the Black Lives Matter movement that has gained international attention during the pandemic, Anna says that “the core is to trust that culture can support our human society, only if it is taken care of by everyone”.

This reflection serves Brigid to question the relationship that exists between the institutions and the industry. “The key”, Anna says, “is to invite the people who have not had the chance to be part of the structures”. She agrees that there is an urgent need to rethink structures and change protocols (including picking and evaluating films), to create a fresh

narrative. Brigid brings the attention to the fact that the first work that needs to be done, amongst many, is to break internal misogyny as a way to explicit invisible barriers (either financial, psychological, or cultural) that are holding people back from taking initiatives. She and Anna agree that the main focus should be communication, in all the levels. From this point, Anna suggests that an action plan needs to be built: breaking unconsciousness, raising awareness to others, as well as role-modeling are effective steps to challenge what seems impossible.

Asked if her approach to the work has changed with the pandemic, Anna says that there has always been the need to disrupt the structure. The financial difficulties, however, have brought to light a series of dilemmas regarding funding. In the end, she says, priority will be given to the stories within the culture, while gradually letting go of bureaucracies of selecting. The decision should also be made by the people consuming the stories. This indicates a reconsideration of what the audience wants to see in the cinema, while honesty, openness, and curiosity between the Swedish Film Institute and the industry has helped shaped priorities. To Brigid, there is time left only for truth, making this period of a great opportunity to change because there is no other choice.

Applying Lessons From the Past

During the discussion, the speakers shared and exchanged knowledge and experiences regarding the artistic and journalistic approach to facts and truth, rewriting history, and the ties connecting the past to the present and the future.

In close collaboration with Humanitarian Law Center Kosovo and the Foreign Affairs department of the Swiss Embassy, August 13th's DokuTalk event was organized as part of the “Dealing With the Past” debate which has been regularly hosted by DokuFest for several years now.

The panel discussion brought together Andrej Nosov, political activist and founder of the Youth Initiative for Human Rights, who also moderated the debate; Sandra Orlovic, awarded “Young European of the Year” for her work within the HLC in Belgrade and activism in the field of human rights; Mirko Klarin, professional journalist since '66 with extensive experience on daily and weekly newspapers in former Yugoslavia, today the founder and editor-in-chief of SENSE News Agency; Alban Ukaj, artist engaged in



various theater plays and films, as an actor, director, and screenwriter. During the discussion, the speakers shared and exchanged knowledge and experiences regarding the artistic and journalistic approach to facts and truth, rewriting history, and the ties connecting the past to the present and the future.

Even twenty-thirty years after the conflict that led to the breakup of the Yugoslavian state, while non-governmental organizations and other private entities have been and are extensively implied in the work for representing the rightful truth, there continues to exist an undeniable and ongoing urgency for the clarification of a sole narrative.

The main challenge being the particularity of accurate information vis-à-vis the violence in the past, the panel of human rights experts, media professionals, and artists acknowledges that the society cannot be changed by understanding the facts. Even though the artistic approaches are an alternative way to contribute to the collective consciousness, the only priority shall be given to justice and its place. The artist Alban Ukja underlines how sometimes, there is not even the time to change society, because sometimes all that matters is “how many shining eyes you have in front of you”.

However, cooperation and dialogue between the ex-Yugoslavian states are accepted as essential by all the panelists.

Regarding the obstacles that are yet to be fought in the future, Mirko Klarin clearly states that there is a need for the critical mass to change in order to provide the answers for the future generation.

To Sandra Orlovic's experience, the fight is still worth fighting, even though it may not be very obvious. For the fight to succeed, Orlovic put the emphasis on making the fight visible, as opposed to the artificially produced narrative that has oversaturated mainstream media nowadays.

To everyone's remarks, the younger generation's approach to ideology and history is seen as mature and flexible, as long as it has been exposed to facts and credible narratives. The curiosity of the youngsters, not enough nourished by the educational system and/or family discussion, is evaluated as positive by all the speakers, however, everyone draws attention to the lack of critical thinking and sources.

Combined, these conditions can be very unfit for the future, thus making every artistic production necessary as a way to communicate and close the gap between the generations in terms of memory and preserving them.

Energy Democracy in Kosovo



The longstanding collaboration with Rockefeller Brothers Fund allowed DokuFest to continue with its Green program, that includes Green Docs competition, screening films throughout the year with our Solar Cinema, and as each year, continue the important discussions on clean Energy.

One of the solutions to create windows of opportunities for actors that enable the socio-technical transition to clean and sustainable energy is encouraging manifestation of energy democracy principles. Agim Mazreku discussed this issue in Green Talk with Monique Segarra, Mike Ewall, Rinora Gojani and Lulzim Sylja as part of DokuTalks panel: Energy Democracy in Kosovo.

Monique Segarra explained the meaning of energy regime, which according to her encompasses actors, politicians, bureaucrats, who work with energy sector, firms, utilities, infrastructure, and customer preferences, pricing, etc., and stressed that it's a very hard thing to transform, as we have to think about how can we innovate and move to low carbon economy. She mentioned some of the challenges to that, and some windows of opportunity to do that, as well as bringing examples how the regime can resist, and how the energy regime can be transformed.

"What's important to think about is that we could look at existing energy regimes and it can be seen almost instrumentble to challenge them. You have firms that are deeply impeded, have close connection to politicians and bureaucrats, have a lot of money, have a lot of ability to influence the discourse and the narrative around fossil fuels and the importance of fossil fuels to energy and economic development.

But those actors can shift. Even within status quo regime there can be movement. The challenge and interest for NGO's, for innovative state leaders is to be able to identify how to persuade and how to go around the incompetent regime and actors. And then how to appeal to civil society to help propel that push forward, either through discussion about climate change, but also by linking move to low carbon economy to economy growth and development", said Segarra.

Agim Mazreku pointed that a lot of cases mentioned by Segarra have a lot of similarities to Kosovo. Rinora Gojani confirmed that every example given by Segarra in theory, in Kosovo was witnessed in practice.

"We definitely witnessed regime resistance, when it came from the people from government and they were promoting coal, basically by trying to build a new power plant in Kosovo", she said.

Gojani continued by stressing the argument that Kosovo is already suffocated by coal, and that the time has shown that their studies were right.

Lulzim Sylja gave insights regarding current energy situation in Kosovo and possible capacities of the resources. Regarding energy transition he stressed that "first of Kosovo needs to create Energy Transitional Council".

Mike Ewall said that the best way to stop polluting projects is to have active communities.

"What we advise is use people power to fight money power", he said.

In Kosovo, a socio-technical transition to renewable energy through principles of energy democracy can tackle unemployment, progress education, reduce health risks associated with coal usage, and overall sustain a healthy human ecology.



State of Media in Crisis

Supported by OSCE Mission in Kosovo, August 17th's DokuTalk panel discussion focused on the critical state of media in the Balkans, which turned into an in-depth analysis of investigative journalism, its challenges and threats, as well as its dynamics to the audience and other social bodies. DokuFest had the pleasure to welcome Petrit Sarachini who also moderated the talk, Marija Ristić, Saranda Ramaj, Milan Antonijević, and Lindita Tahiri.

The discussion's theme was motivated by the current global situation, which more than ever has witnessed the complicated relationship existing between information and social media. Starting from the importance of receiving the correct information, Petrit Sarachini's main concern is for independent journalism to extend the impact of its work thus appropriately serving the public opinion, as opposed to the content produced by propaganda media that is used to distort the truth and serve specific centers of power. He precisely addressed the problem of clientelism in media, as one of the main factors that are modifying the media landscape, therefore making it difficult to survive as a professional.

Knowing that this situation could only benefit the propaganda, it is the culture of impunity that eventually takes its roots from this handicapped fight for corruption and social justice.

Calling out on social polarization, Petrit Sarachini directs the panel's attention towards the role- reversal between professionals of the field, and those who just want to ignite discussion without taking interest on fact-checking and writing filters, including writing with correct grammar. To Sarachini's perspective, there are a few steps that, if followed, might

lead to enjoyable consequences: starting from the education system, a solidarity network between journalists and newsrooms should be built, following alliances with civil society organizations and constant advocating against the current political setting, the culture of impunity that has taken place, as well as the work of institutions and public bodies.

Marija Ristić's take on the matter is that, first and foremost, there exists a hostile environment in the Balkans, not only for independent media but also for critical thinking. According to her, despite the obstacles and frustration that comes with it, social media is the only free space for investigative journalism. This is conditioned by the difficulty to access sources, growing bigger every day, while there is work being done to create distrust in the media (in Serbia, journalists are being called "traitors" and "spies").

However, the impact of one's investigative work does not depend only on the media, the next step should be taken from the concerned authorities (such as prosecution or the police, depending on the case). Rule of law, Ristić states, not journalism, is in crisis. In Western Balkans, publishing articles from investigative journalists causes frustration more than actual action (which is the opposite behavior in Western Europe, for example), thus making it difficult to even speak about impact.

One possible exit from this situation would be for journalists to rethink what is considered as impact, and also to focus on the main audience and how to reach that audience. There is an urgent need to get back to the communities, to reach them "offline", which could be perceived as a new way forward in captured societies.

To Milan Antonijević, social media, however safe it is, does not help in wanting to reach more audience than the people who are already following online. Thus, Milan reaffirms that there is a need to expand to offline communities while simultaneously working in regaining the audience's trust, as well as insisting on those who are responsible for particular situations (state, security apparatus).

The offspring of this discussion, he says, should be to work on how journalists can support each other; and also trusting other parts of society, such as civil society organizations, knowing that the intentions of both parties are similar.

Lindita Tahiri's keenness on media literacy could be resumed in the one rule she always mentions to her students: "Always take 20 seconds to fact-check, and stay skeptical". New media, the professor says, is creating a global mentality, but the problem with investigative journalism (as she calls it, "an endangered species in Kosovo"), is that it does not call for long-term actions.

The only way for the audience to get influenced by media is if the decision-making elite is willing to allow it. Hence, the only reliable effect that investigative journalism could have is as catharsis for the public, which can also be dangerous, precisely because it does not call for action.

Saranda Ramaj brings to everyone's attention that yellow journalism is gradually taking investigative journalism's place. One of the reasons is because it peacefully exists with the justice system, whereas the relations between investigation and justice is always antagonistic. While online publications are shifting the attention to less important issues, financial instability and the lack of journalism profiling are directly damaging the conditions of existence for quality journalism.

The turn of the discussion redirected Petrit's attention to the basics, therefore he questions how, in times of pandemic, the quality of media could be prioritized over the means of survival.

Ristić's idea is that the citizens are being blamed too much. If stories matter to people, they impact them. The question should be raised on how to read the audience, she says. If poor trust is linked with poor media literacy, it is because it has not been paid attention to media literacy.

Antonijević sees the pandemic through an optimistic lens, considering that it has clarified the understanding between ties connecting to human lives, true information, and fake news. However problematic, social media could be seen as a reliable medium to initiate discussion and downsize fake news.

It is important to choose the representatives, says Tahiri. Comparing quality and means of survival cannot be done, since poverty is not the cause of the situation, but literacy is. The only solution that could help find a way out of the current crisis, is to use intellectual power to make life better. If before it was enough to know how to read and write, while nowadays the understanding of functional illiteracy is crucial. Education is the best tool to not blindly trust the media, and instead, get the habit of asking questions.

Ramaj suggests that there needs to be a review of how journalistic work is being done. The citizens are sensitive to the content that touches them directly, however, the attention is always given to politicians and their daily activities. If social subjects were to be reported first in order, she says, there could be a shift in the audience's conception of what matters and what does not. Besides information, journalism could be used to raise social awareness.

At the end of the discussion, Petrit Sarachini repeats the necessary steps to survive the current state of crises: education and better cooperation of the media, CSOs, public institutions. DokuFest's Eroll Bilibani sees the cooperation as the needed way to not succumb to hate speech as the norm, whereas OSCE Mission in Kosovo's Kaltrina Hoxha puts the emphasis on media education; teaching news consumers on how to be critical thinkers.



The technical support team of DokuFest

Film Festivals in the Virtual Sphere

Moderated by Pamela Cohn, Orwa Nyrabia (IDFA), Cíntia Gil (Sheffield Doc/Fest), Veton Nurkollari (DokuFest), Shane Smith (Hot Docs) and Emilie Bujès (Visions du Réel) discussed the challenges and opportunities of shifting festivals to a virtual sphere. The choice of representatives from different film festivals was no coincidence as it allowed us to see the perspective of the virtual sphere from different angles, as the above mentioned festivals match various working schedules.

Since the beginning of the pandemic, Pamela Cohn introduces, it was clear that the decision had to be made very quickly due to travel restrictions, knowing that the work to prepare a festival begins one year before the official dates. Emilie Bujès and Shane Smith share their experience first since they were among the firsts to be concerned by the shifting to the online world.

To Emilie and Visions du Réel team, instead of canceling following the example of many festivals that also took place in March, the first idea was to get in touch with people in the audience and filmmakers to see the feedback they would receive for going online. The deadline being tight, only five weeks to change the whole preparation done at that point, the first urgency was to find a platform that could work efficiently.

As soon as it was understood that going online was possible, the next step was to think further and grow up in several directions. The main priority always remained the audience, and the focus was to create the most user-friendly platform for it to serve all generations. Thus, communication was very important, therefore strategies had to be put in place to invite as many people to watch films and possible, and assist them with help if needed. Of course, there were some difficulties, especially concerning the lack of realism in doing too much.

Nonetheless, in the end, it was clear that the screenings were the most beautiful part of the outcome; everyone felt a special connection with humanity in the bigger picture.

For Shane, there were more difficulties related to logistics, knowing that Hot Docs is a month-long festival. The first decision of the team was to postpone the festival, with the hope that everyone would be back in cinemas soon. Upon understanding that “soon” was nowhere in sight, the decision was made to go ahead. The audience, filmmakers, and industry were the priority, and the efforts to bring the festival experience even though oddly were made. What was considered essential was, first and foremost flexibility, sharing the risk with everyone, as well as sharing the profits. Shane judges the process as difficult, but he is happy to have carried out a work that was beneficial to everyone.

Cíntia and her team decided to pull out the normal 6-day festival in a month. For her and her colleagues,

the first step was to brainstorm to decide what is essential to the festival and what they had to stand for. Therefore, everyone concluded that it was impossible to replicate the intensity that brings the human bond of a physical festival, thus it was important to guarantee a program and put it online with the help of a non-intensive schedule. The audience had a full month to take its time and savor



the non-exhaustive list of films, which also represents the Sheffield Doc/Fest's principles. According to her, the film market was somehow successful but it was clear that online, the element of surprise was lost. The biggest issue was to reshape the theatrical experience, and one of the solutions was the decision not to hold any competition, because it felt inconsistent with the festival's work, especially in a time when people should bond instead of competing.

Veton and DokuFest's main difficulties have been conditioned by issues that are particular to the Balkans' region. The audience being unfamiliar with payment through credit cards and Paypal, it was immediately taken into consideration how it would affect the numbers (viewings, profits) compared to the bigger festivals. Another extraordinary issue, Veton stated, was the fact that Kosovo does not have its IP addresses, making it non-existent as a country in the virtual sphere. Therefore, the team had to include Albania, North Macedonia, and Serbia in the access network of festival's platform, which would afterward create problems with filmmakers and sales agents regarding the screening of films, which were arranged to be up for viewing in other festivals in respective countries.

On a humorous note, Veton adds that it is crazy going from creating a festival in a city without a cinema to hosting an online festival in a country without IP addresses. Moreover, the communal experience was particularly delicate, considering that DokuFest and Prizren have always coexisted. However, bars in the city are trying to lift the spirits by holding DokuFest screenings in shared spaces, keeping the safe distances, also making the situation more optimistic.

For the moment, the team is working on the idea to do a second part of the festival by touring in different cities of Kosovo.

Orwa and IDFA's team valorizes documentary festivals as an added value to the world by wanting us to be better people. Taking DokuFest's example, he says that it may be impossible to invent the wheel, but we could be resilient in the work that needs to be done. However, IDFA's case is more particular, since working in the Netherlands also means a lower risk of operational work. Even though the team has accelerated a lot of its work, the festival is being prepared very actively for November. The program offered consists of a total of 200 films, while only half of it will go online.

Orwa insists that every film will premiere in cinema before having an online screening, despite the number of guests and screenings, therefore from this year's edition of IDFA should be expected live-streaming of films and Q&As, in compliance with the schedule. Not wanting to add another possibility to the already overwhelming choice of streaming sites, he notes that the main point of their work is servicing the films and offering a worthy experience to the audience.

Pamela directs the discussion towards the audience and questions some useful tools that the panelists might have discovered for future editions, fearing that the festival organization medium might experience a considerable shift even in the upcoming years.

Shane highlights some positive outcomes for the industry, such as the quality of online meetings.

However, according to him, the physical present should be rethought. The lack of physical connections creates a big gap that is usually filled by film festivals, and for the moment it should not be replaced even though it is missing.

Cintia is specifically sensitive to diversity problems because with cinemas closed, there is not a platform for independent and non-conventional form films to reach the audience. Therefore, the online world should be dismissed as a way to introduce challenges to the distribution market. There is a need for rebellion, she says, and the virtual world represents a challenge that allows space to play with.

Emily raises the point of how the online platforms might contribute to the presentation of a variety of forms, but there is a main concern that some films suffer by the lack of collective viewing, which causes frustration among filmmakers and programmers.

Orwa brings to everyone's attention how the documentary film is sensitive to the mainstream film streaming platforms because it sends it back to a time when it was associated with the television. To his words, the dynamic point is that everybody has the right to watch good films in good cinemas, together with others. Veton remarks on how it is almost impossible to go back to where we were, considering the hardship and the trouble that the online world made everyone go through. Instead of letting this opportunity go, everyone should see how it develops.

Cintia concludes that the film festivals, physical and online, are more and more important only to the idea that it can invite people and make circulate ideas. The discussion ended with the following question, what is the best that it could be done knowing this?



Online presence consultations

Reimagining the Cultural Collaboration



The Prince Claus Fund partners from Uganda, Kosovo, Ukraine and India discussed the future of Cultural Collaboration. Moderated by Bertan Selim from the Prince Claus Fund, the Panel discussion brought together Teesa Bahana, Linda Llulla-Gashi, Hanna Tsyba and Pooja Sood.

During the lockdown due to novel coronavirus, it was Arts and Culture that provided joy and kept the communities hopeful and resilient. In the first relief efforts, only few countries included support to the cultural sector, leaving the independent cultural sector and majority of cultural workers out of the relief programs. And different cultural organizations had to find their way to continue their work and activities.

Bertan Selim explained that The Prince Claus Fund is focused, especially in these times, in supporting culture and arts in the world where culture and arts is most vulnerable, "also because of shrinking public spaces or where freedom of expression is more limited".

Linda Llulla-Gashi presented DokuFest and its projects, as well as gave insights about the online edition of this festival. "It has been hard for us to accept this online version of festival, but so far we are really glad that we did this, because it was a better option than cancelling the festival. And we are really happy with the participation of people. Until now approximately 25.000 people visited us", she said.

Teesa Bahana explained that 32° East Ugandan Arts Trust provides a space for artists to meet, connect and to collaborate, as well as it hosts a public arts festival, which was supposed to be held on August. "We

decided to postpone it", said Bahana, reminding that pandemic brought a lot of challenges for artists and cultural workers.

Hanna Tsyba from Visual Culture Research Center (VCRC) in Kyiv pointed that the pandemic crisis influenced a lot of cultural workers in Ukraine and added that the arts and culture communities should think about solutions and scenarios how to survive and overcome this situation.

Pooja Sood, director of Khoj International Artists' Association said that this institution exists for artists and that during the sharp lockdown had to go out in its neighborhood to provide aid to people, which struggled during that period. "It was a heartbreaking experience", she said.

Regarding the future of Cultural Collaboration she mentioned exploring the possibilities for collaboration in the digital sphere, which can help build a discourse, but also stressed that we also should be aware of its dangers. "You can't change suddenly everything that we do and go digital. We can prepare for it and understand different platforms", said Sood.

Bertan Selim praised all the panelists for being true in their work and carrying on, despite the unexpected challenges they face.

Break Us To Make Us

Suggested by the OSCE's Dialogue Academy as a way to inaugurate the establishment of a new digital platform fostering the exchange of different types of visual art and cooperation regarding women solidarity, solidarity in general and women empowerment with "togetherness" as a central topic, the last panel of discussions held on Monday under DokuTalks brought together Marija Jovanović, Lana Nikolić, Eroll Bilibani, Alba Jakupi, Anja Jokić, Gent Thaçi, Olivera Mitić, and Katarina Čezek to talk about what together really means.

Marija Jovanović, the moderator of the talk, opened the discussion with the well-known anecdote of a stick that is very easy to break alone, and as soon as he is put in a bundle together with other sticks, it is impossible to cause damage. However, togetherness being the keyword, there is a need to explore other undertones of the notion outside of the physical world.

While sharing thoughts on what togetherness means based on experiences, for Gent Thaçi, social activist and community organizer of Termokiss, being together was one of the main reasons that led to the creation of Prishtina's most beloved civic and social

center. Not wanting to expect change from political institutions, the community took the initiative to change one of the area's abandoned buildings and make it functional. This inspiring project was brought to life four years ago when Toestand's crew from

Belgium transformed Termokiss's vacant urban space using recyclable materials. The team aims to give power to the people by allowing them to make a change in the community, whereas bringing different ideas into one place, means that different people can be part of the so-called community. Amongst other things, everyone's wish is to build a local identity with the help of an interdisciplinary approach

(meeting, action, creation), and eventually creating a revolutionary state in Prishtina that has as a starting point the needed space for everyone to meet and create new ideas.

Anja Jokić and Alba Jakupi's experience in creating the Academy of Language and Culture has its origin on them meeting as part of the OSCE Dialogue Academy in Austria in 2018, where they had the chance to develop different projects. Inspired by personal motivations to make their friendship go forward by learning more about one another, their idea was to bring together Albanian and Serbian youngsters in one place to learn from each other, first how to speak each other's language and share elements from their culture. While the skepticism of both parties regarding one another was omnipresent, it was the feeling of togetherness that glued us together during the process, Jokić says. The Academy of Language and Culture was held in Prizren and much to everyone's surprise, what started as a 10-day project, turned out to give life to a new network of youngsters that are still connected despite the distance.

For Eroll Bilibani and DokuFest, all the collaboration works that have been carried out were meant to impact people with togetherness. To begin with, DokuFest in itself started as a nice act of togetherness, when a group of people with love for the city of Prizren and the cinema, felt the urge to change the surrounding hostile environment and pursued their vision. 19 years later, DokuFest is still operating on the values of togetherness, and on top of that has created additional values that have been gradually built

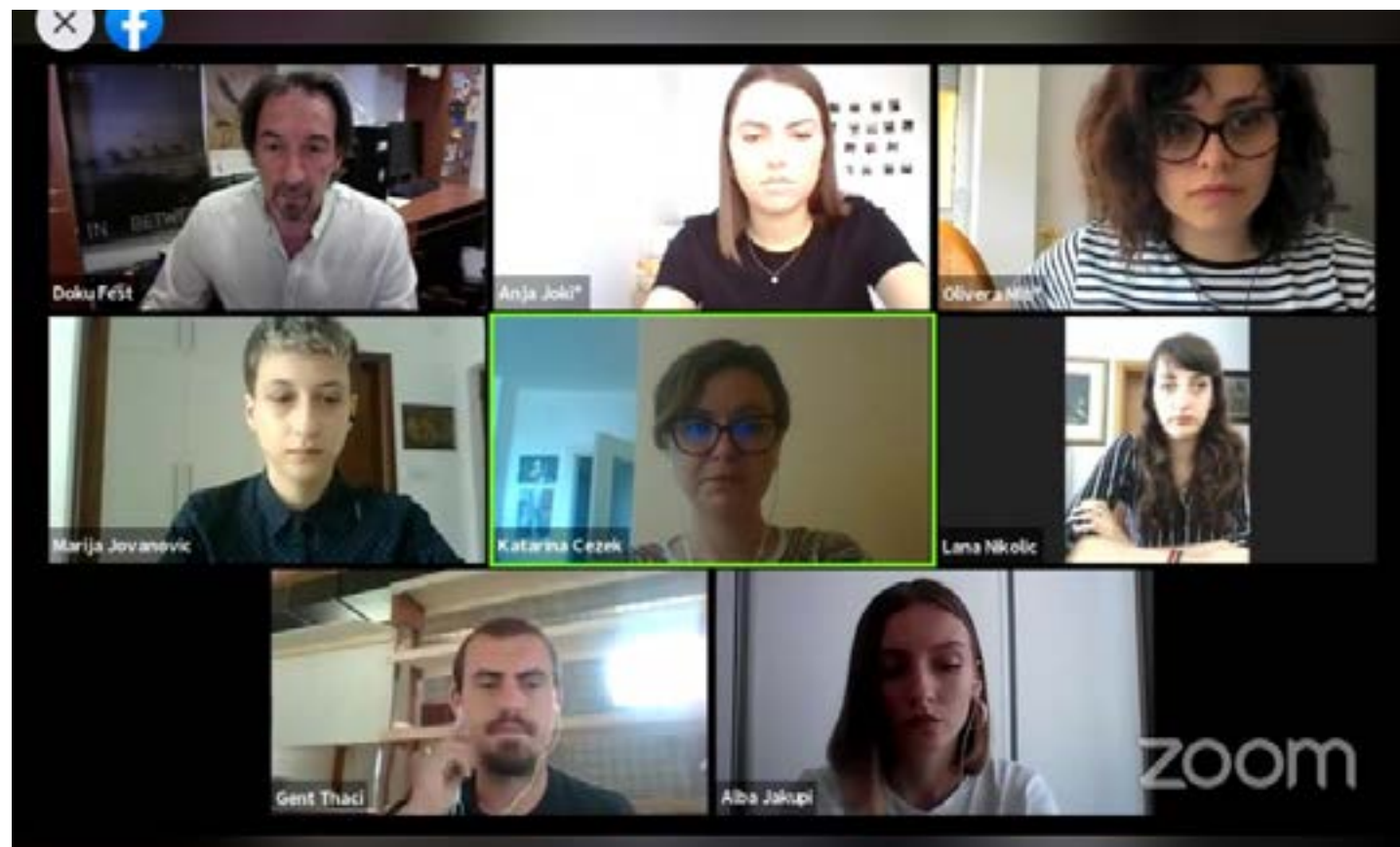
during the years through the work focused on young people, exchanging ideas, and bringing both ideas and people together. Another important act of togetherness, Bilibani says, was the 2014 initiative to join forces with all the CS organizations of Kosovo to protect Lumbardhi cinema from privatization. Now that the cinema is deemed a cultural heritage site, it is important to understand what joining forces and being together can mean. Following DokuFest's agenda, in mid-September will kick off a joint-project with Belgrade's Slobodna Zona, called "How Do I See You?" and aims to bring together young people from Kosovo and Serbia to find common elements

rather than differences, break barriers and prejudices, and to express creatively through storytelling tools. Doing things together is one of the most powerful things, Bilibani says, and it should be encouraged to get out of one's comfort zone, as opposed to media exaggerations. For example, the regional film school ACTive is a platform for young filmmakers to tell stories, but they have to find a way to do that in groups. Creating together also means to foster inspiration stories for the younger generations to come.

To the question of what were some difficulties that were encountered while organizing the events, Eroll highlights how overcoming the prejudices means that everything becomes easy. For the events concerning minor groups, one of the biggest problems is that parents have to decide for the children, which creates a situation that is impossible to manage. In some cases, he says, Kosovo has been portrayed by the media as an unsafe space to travel to, therefore media literacy is another important element that should be taken into consideration, altogether with the youngsters' development through exchanging.

Asked on how do to engage with communities that do not want to listen (and also do not share the same common goals, as well as interests), Lana Nikolić values tolerance and open-mindedness that could lead to finding certain solidarity. Eroll accepts that it is difficult to reach all communities, and this is why DokuFest started working in schools while using documentary films and storytelling as literature and tool for critical thinking. The main focus, he says, is young people's ability to absorb complex issues and their analytical thinking skills. Gent notes how Termokiss is based on listening and sharing, with their organizational structure even lacking hierarchy. As long as the space is open, Thaçi says, it is also open to discussion. We keep in mind to always come up with conclusions and community-based decisions and respect the rules to give everyone a safe space to talk and share.

During the discussion, OSCE Dialogue Academy announced the open call for creative submissions on the subject of Virtual Togetherness, which accepts every kind of visual art centered on how to bring to life the notion of togetherness.



The music performance program "SONIC TRANSMISSIONS" consisted of 6 unique performances by various local and European artists such as: Rinesance, Steve Michael B2b Max Kernmayer, Drenique, Dana Ruh, Hajdar Berisha, Altin Boshnjaku, Veton and Aneta Nurkollari and Zitroni X Swen Schwar. The performances were broadcast live on the official DokuFest Facebook account. In total, the online broadcast performances managed to gather a total of 46,000 viewers (average of 5.800 viewers per performance).

SONIC TRANSMISSIONS

RINESANCE

Rinesa Qeriqi, officially kicked off Sonic Transmissions, the programme centering on different musical performances that will be held during the 19th edition of DokuFest, also referred to as Virtual DokuNights by the audience.

Rinesa Qeriqi is the name of the artist that officially kicked off Sonic Transmissions, the programme centering on different musical performances that will be held during the 19th edition of DokuFest, also referred to as Virtual DokuNights by the audience. After many years of a rich and well-prepared program bringing local and international artists together on a shared stage, DokuNights will be broadcasted online as Sonic Transmissions to fit the online format of this year's edition. Rinesa's performance, held on Saturday of August 8, seems to be one of the firsts among many to come in the career of the young artist, adapting to DokuFest's will to nurture talented local artists' visibility as much as possible.

Rinesa, who more commonly goes under the stage name of Rinesance, shared with the audience 12 new and previously unreleased songs, part of her soon-to-be published EP. During 45 minutes, the young artist managed to create a dynamic atmosphere similar to the one experienced during DokuNights, despite the distance between her and the audience. With a carefree outfit, smile and attitude, placed in front of a background dominated by the image of a rising sun and immersed in neon pink visuals, the Prishtina-born artist intertwined her music bits with the experience of her emotions during the creative process

while thanking everyone that had supported her. Although her stage name can be seen as a reference to the individual renaissance impacted by the artistic journey, the independent Kosovar artist brings to the table a new spirit. Her allure is close to the image we are used to identifying "self-made" artists with, although Rinesa is distinguished by freshness and sincerity that is rare in her field. In addition to the prominent character, it is clear that the artist is in a constant soul-search using different sounds, therefore avoiding creative limitations through experimenting. During her exchanges with the virtual public, she expresses her appreciation for the music as an opportunity to express oneself, as well as to get rid of all the negative energies that one has to juggle daily.

Rinesance closed her performance by also expressing the wish to be present at DokuFest's stage again next year to finally "hug each other", and until then she wishes everyone to stay safe and in good health.

In order not to miss the upcoming music events thought for Sonic Transmissions, all you have to do is enjoy from the comfort of your home and screen all the performances that will be live-broadcasted and in real-time from DokuFest's online platform.



From Vienna with Love

Steve Michael, Max Kernmayer, and Drenique were the live acts of August 14th.

One week after the official opening of DokuFest, Sonic Transmissions made Friday and Sonic Transmissions/Virtual DokuNights live up to their name. In collaboration with Rave Travel, the Kosovo-based agency focused on musical event organization, and the Embassy of Austria in Pristina, Steve Michael, Max Kernmayer, and Drenique were the live acts of August 14th.

After doing the tour of Vienna's clubs with his particular pumpin' tech-house sounds, Max Kernmayer found himself playing back-to-back with Steve Michael, another Austrian artist focused primarily on the house genre, during the one-hour long performance. Since the first minutes, the duo plunged in the world of rhythm and beats and instantly made sure to draw in everybody following

from the other side of the screen. Even though in distance with the audience, both the artists performing at the same time created a safe space to share with everybody by drinking beer and making good sounds, setting the example of what a good Friday should look like.

Shortly after, Kosovo-born and Vienna-based artist going under the stage name of DRENIQUE extended the duo's performance for another one hour to everyone's pleasure. The talented trio's performances held in the same "stage" as perceived by the same background in both live acts, it was possible to imagine oneself with a sweet front row ticket, giving free access to artists' just as sweet dance moves and energy, which they perfectly managed to transmit on-screen.

Dana Ruh kicked off the evening of August 15th followed directly by Hajdar Berisha.

Sonic Transmissions, this time coming from Berlin



Right after the winners of DokuFest's 19th Edition were announced yesterday, the show went on with a stylish celebration that only Sonic Transmissions could pull off.

In collaboration with the German Embassy in Pristina, Dana Ruh kicked off the evening of August 15th followed directly by Hajdar Berisha.

Ruh, also referred to as "one of the classiest and grooviest house DJs out there", has been sparking her singular artistic vision all over Berlin for over a decade now. She has been making room for herself in the electronic music industry with the curious allure of hard-working musician, and with the foundation of her well-known three-in-one record shop, studio space and in-house label called KMA60.

Hajdar Berisha, born from Kosovar parents has pursued his activity from Nuremberg to all over Germany, besides frequently playing in Kosovo and Albania.

Located in Berlin's Neukölln, KMA60 Record Store housed the virtual performances while Dana Ruh and Hajdar Berisha rocked Virtual DokuNights' online stage for one hour each. The international – local artistic combo straight out from Germany's dazzling capital made the performance even more appealing.

Even though the winners of this edition have been revealed, the music performances will be continuing until August 25th, altogether with online discussions and special film programs.

Vinyl spinning Father-Daughter Duo



The news spread far and wide as soon as it was published: August 19th Sonic Transmissions called for the father-daughter duo “you never knew you needed”. It was, in fact, everything we needed and more.

Veton Nurkollari had its share in the group of friends that back in 2002 started what today is known to be one of Kosovo’s largest cultural events and one of the most accomplished international film festivals in South-Eastern Europe, DokuFest. 19 editions later, he occupies the position of Artistic Director. However, on Wednesday evening, teamed up with his daughter Aneta Nurkollari who created this edition’s visual persona, they gave another contribution to the festival and the place where it all started, Lumbardhi Cinema.

From the comfort of their attic to the beloved Garden Cinema, the outdoor of Lumbardhi and also one of Prizren’s first open-air cinemas, the Nurkollari duo got out their amazing collection of Rock’n’Roll vinyl

records and played them for one hour and twenty minutes. The setlist was prepared to have all the necessary conditions for the feel-good euphoria and dancing feet: from The Smiths, Beirut, the Pixies, Joy Division, and David Bowie, it also served as a shred of evidence as to where the artistic team of DokuFest gets their early inspirations for the festival’s visual identity. With beers and cigarettes in their hands, what especially stole hearts was Veton’s pink “Rock Roll” shirt and Aneta’s charming smile while the party lights jumped from Prizren to every person following from their screen.

Even though the musical program of DokuFest is carefully curated, welcoming established artists in Marash Parc’s shiny scene, this performance was like nothing before. In addition to bringing the kind of new and fresh spirit that DokuFest advocates for, it also brought a singular experience that would be delicate to go forward with in other conditions, therefore made possible exclusively by courtesy of Virtual DokuNights.



Zitroni and Sven Schwarz teamed-up on August 21st to transmit some of the festival sounds from Hamburg directly to Prizren, and worldwide.

Foggy Transmissions

In collaboration with Kurzfilm Festival Hamburg, Zitroni and Sven Schwarz teamed-up on August 21st to transmit some of the festival sounds from Hamburg directly to Prizren, and worldwide.

Live-streaming from Slot, one of the most well-known nightclubs in Hamburg, the duo charmed the audience for an hour while the “On Air” sign was spotted in the background. Recognizing the same sign that is lighting up Prizren’s Castle as we are speaking, it is the undeniable proof that despite regulations, music needs no passport to travel. As promised in advance, DokuFest’s old friends Zitroni and Sven Schwarz did not only brought on stage the very-much-needed and eccentric sounds, they also

brought an enormous fog machine and the dim disco lights that paradoxically would light up any setting, even virtual.

In this back-to-back performance, what felt like an ode to the current longing for the clubbing experience, was more of a reminder of all the things we have lost and have gained ever since the pandemic started. By mimicking the electronic sphere like no other Sonic Transmission before, Friday’s performance was also a reminder to the inevitable need for human connection, and undeniably a sweet “see you soon!” postcard from Hamburg to Prizren and back.

DokuFest had the pleasure to have Altin Boshnjaku as the last artist performing on the festival's virtual stage.

Last Dance to the Radio

Sonic Transmissions could not have been wrapped up in a more ecstatic style. Supported by Rave Travel, Kosovo's leading events agency, DokuFest had the pleasure to have Altin Boshnjaku as the last artist performing on the festival's virtual stage.

As part of the underground music scene since 2014, Altin Boshnjaku is well-known to the rave enthusiasts in Kosovo and Albania, reaching even beyond in the region. During this time's one-hour performance, Altin transmitted his "rolling basslines, elements of minimal house and garage, and distinct sonic sounds" right from the National Museum of Kosovo, where a special setup was built in order to properly bring to an end DokuFest's euphoric collection of musical events for this edition. Besides the location, what

added to the local touch of the performance was Boshnjaku's energy on stage, his rhythmic, groovy effects that meant to close the Virtual DokuNights, but instead increased the desire for a physical edition next year.

Adding to the artist's thrilling musical personality, the performance served as a reminder to everything DokuFest wishes to offer to its audience, from the never-ending efforts in putting together enjoyable acts, to the attention and care that are used to look after even the most minimalistic details. Furthermore, the festival's friends that made possible August 22th's evening prove once again nothing less than how DokuFest builds its foundations through the community that it orbits around.



#DokuHome2020

Make It, Break It, Build It, Share It

In the 7th edition of DokuTech Leke Zherka talked about Bonevet, while Rron Cena introduced Formon.

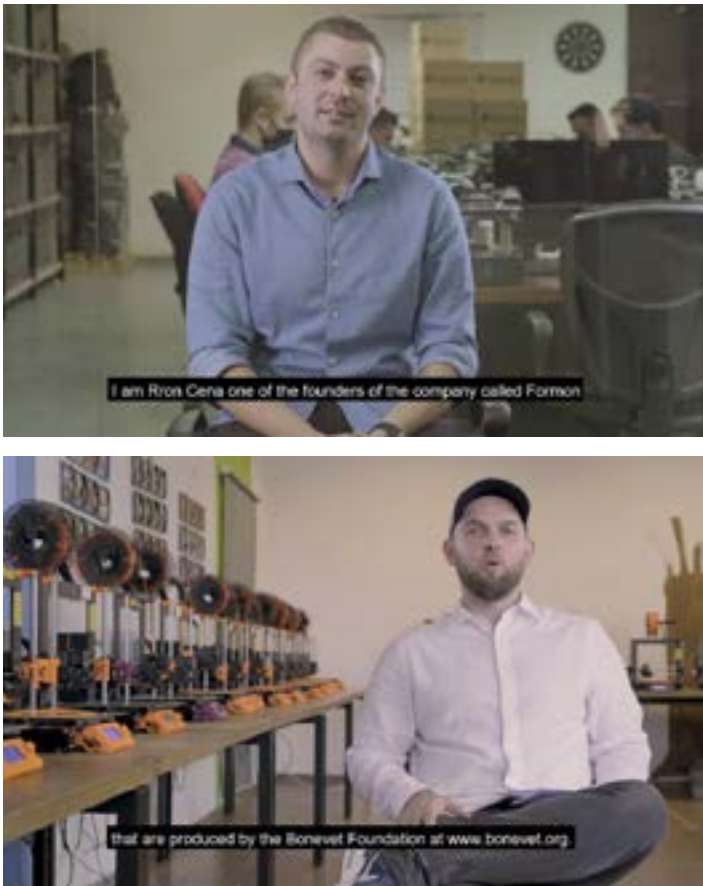
In the 7th Edition of DokuTech speakers: Leke Zherka and Rron Cena discussed how we can reduce, reuse, repair, rebuild, refurbish, refinish, resell, recycle while at the same time-solving problems and meeting the needs of people around the world.

Leke Zherka talked about Bonevet, a center where innovation, creativity and technical talent are promoted through technology, work and interesting projects.

According to him Bonevet is a creative space, where young people can develop their talent. “The most important thing for us is to bring out entrepreneurs who are self-sufficient and face the 21st century’s challenges and good citizens who contribute to the country”, he said.

One of the founders of Formon, Rron Cena explained that the first and primary activity of this company is the creation, development and production of 3D printers. But during pandemic the company’s idea was to use their professional competence, which led to idea of developing the ventilator called “Ventcore”, in order to overcome the lack of equipment that can assist during the pandemic; similar to the intention of many other online initiatives.

DOKU.TECH is an annual event bringing together individuals and tech talents with top-tier international future makers, executives, and thinkers. This conference explores and challenges the social implications of technological innovations through connectivity, content, masterclasses, workshops, and openness while inspiring youngsters by sharing knowledge and experiences.





Despite all the challenges and trouble that constructing a virtual reality could bring, DokuFest's special 19th edition, held from the 7th of August until the 25th of August, came to an end. It was a common decision took among different film festivals in Europe and beyond to shift from physical organization to a virtual one, in order to preserve the efforts that had been put up to the point of the pandemic outbreak. However, considering the Balkans' particular issues, finding ways to touch the audience from a distance while properly conveying DokuFest's own principles, identity and quality seemed like an almost impossible endeavor.

In these troubled times, it was comforting to take little efforts for creating a corner in the house where one could find a good company through excellent movies, performances, and discussions. Even though the connection had to be kept in distance, unexpected details showed once again that with DokuFest, it is always a two-way street: From festival's friends helping to put together activities from different coins of Europe, to DokuHome, and local bars organizing shared screenings, the 18 days of the festival felt like a love letter going back and forth, reassuring from both sides that better days are coming.

We would like to thank all of our supporters, donors, sponsors, partners, local bars, virtual guests, festival friends and all of our staff members who made this edition memorable against all odds.

See you next year in Prizren to celebrate together our XX jubilee edition, from 6 -14 August 2021.